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Teacher’s Notes

Book by Claudia Shear and Tim Federle  
Music by Chris Miller • Lyrics by Nathan Tysen  
Based on the novel “Tuck Everlasting” by Natalie Babbitt

Synopsis: Eleven-year-old Winnie Foster yearns for a life of adventure beyond her white picket fence, but not until she becomes unexpectedly entwined with the Tuck Family does she get more than she could have imagined. When Winnie learns of the magic behind the Tuck’s unending youth, she must fight to protect their secret from those who would do anything for a chance at eternal life. As her adventure unfolds, Winnie faces an extraordinary choice: return to her life, or continue with the Tucks on their infinite journey.

The “beautifully drawn, evocative tale” (Entertainment Weekly) of 11-year-old Winnie Foster, a free spirit who longs for adventure.

Tuck Everlasting is the story of journeys and locations, physical and personal. This Study Companion investigates these journeys by providing opportunities for further consideration of three adaptations of the story: Natalie Babbitt’s book, the Disney film Tuck Everlasting and the musical created by Chris Miller and Nathan Tysen. During these investigations, students will reflect on how the setting influenced the author, the film makers and the creators of the musical and how creating the imagery of a setting can connect to mathematical concepts that include shapes, area and perimeter.

Before Tuck Everlasting was a film or a stage play, it was a book. My Most Beautiful Day: Creating a Song From Life Events familiarizes
students with the story **Tuck Everlasting** through the exploration of the novel by author Natalie Babbitt. Students discuss the idea of adaptation, discuss lyricist Chris Miller’s song “My Most Beautiful Day,” compare the lyrics of Chris Miller’s song to the excerpt of Natalie Babbitt’s novel and then develop their own lyrics from events in their personal lives.

In **Everlasting: Inspiring Words** students will explore author Natalie Babbitt’s inspiration for the setting of her novel, discuss lyricist Chris Miller’s inspiration for the song “Everlasting,” compare the lyrics of Chris Miller’s song to Robert Frost’s poem “The Road Not Taken,” investigate what inspired Robert Frost to write this poem and compare similarities and differences between the three pieces of writing (the story, the song lyrics and the poem.)

**The Forest of Tuck Everlasting: The Scenery Creates the Setting** builds on mathematical concepts students learn in preschool: shape recognition and identification. As an example, a shape made of straight lines with four equal sides is a square, a shape made of three straight lines is a triangle, a shape made of straight lines where the sides opposite each other (parallel) are equal is a rectangle and so forth. In this lesson, we will expand on students’ understanding of both shapes and measurement by exploring them through the lens of set design. In this lesson, students will become familiar with Natalie Babbitt’s inspiration for the setting in **Tuck Everlasting**, learn about JPAS Technical Director Rod Oden and Assistant TD and Tuck Everlasting Scenic Designer Kristin Blatchford’s inspiration for the set of the JPAS production of **Tuck Everlasting**, investigate real-life forests, a key element of the setting of **Tuck**, discover how trees adapt to their environment, discuss how set designers use research and math to help them develop designs and use all this background information to create their own design developed from research about the environment of our region.

In **The Homes of Tuck Everlasting: The Scenery Creates the Setting** students will become familiar with other elements of the setting: the homes of Winnie Foster and Jesse Tuck. Students will further explore JPAS Technical Director Rod Oden and Assistant TD and Tuck Everlasting
Scenic Designer Kristin Blatchford's inspiration for the set of the JPAS production of *Tuck Everlasting*, investigate and compare the designs of real-life homes, discuss how set designers use research and math to help them develop designs and use all this background information to create their own design developed from research about the different types of homes we find in our region.

"You can't have living without dying. So you can't call it living, what we got. We just are, we just be, like rocks beside the road."

*Tuck Everlasting* by Natalie Babbit
Louisiana Educational Content Standards and Benchmarks

The arts facilitate interconnection. They provide tangible, concrete opportunities for students and teachers to explore academic concepts. Academic concepts are strengthened when learning integrates academic subjects like English language arts with arts. A system of Grade Level Expectations and Standards and Benchmarks is replacing the Common Core standards used since 2010 to measure student achievement. Here is some background information on Louisiana Common Core:

LOUISIANA STATE STANDARDS
In March, 2016 The Louisiana Board of Elementary and Secondary Education (BESE) approved the Louisiana State Student Standards in English language arts and mathematics. This action by BESE replaces the Common Core State Standards with unique state standards developed through a collaborative statewide process which included extensive public input and the work of Louisiana educator-led committees. Academic standards define the knowledge and skills that students are expected to learn in a subject in each grade. Please visit these sites for more information:

http://bese.louisiana.gov/documents-resources/newsroom/2016/03/04/bese-approves-louisiana-student-standards-adopts-2016-17-education-funding-formula

http://www.louisianabelieves.com/academics/louisiana-student-standards-review

All Louisiana State Standards were retrieved from:

Background
Tuck Everlasting by Natalie Babbitt (1975)

Tuck Everlasting is the story of ten-year-old Winifred "Winnie" Foster and her life in the small town of Treegap, New Hampshire. Winnie lives with her father, mother, and grandmother in the woods outside of their little town. She spends her days contemplating running away in search of a better existence. One calm and gentle evening in August of 1881 Winnie played in her yard chasing fireflies, like she usually did on most evenings in rural Treegap. This evening was slightly different for reasons that Winnie would soon come to learn.

As she played in her yard surrounded by a giant fence and an immense forest, a stranger in a “Jaunty yellow” suit walked up the dirt road to her home in the middle of nowhere (Babbitt, 1975, p. 17). He asked her if this was her house and how long her family had lived there. He asked her if she knew everyone in the town and everything that goes on there. As the strange man stood there at her fence asking even stranger questions, her grandmother came out to fetch her. Her grandmother wanted to know who the stranger was and what he wanted. He didn't answer the questions, but told her grandmother "This young lady tells me you've lived here for a long time, so I thought you would probably know everyone who..."
comes and goes” (p. 20). Her grandmother retorted saying she doesn’t know everyone and doesn’t want to, but then something happened. A melody, so quite you could barely here it through the summer evening floated through the forest. Her grandmother for a moment became distracted and shared with Winnie and the stranger that it had been forever since her own childhood that she heard this song. The stranger was intrigued and wanted to know more about the song, but Winnie’s grandmother hurried her back in the house. The strange man stood around for a moment and left with an eerily satisfied smile on his face.

The next day a few things happened that at first were outwardly unrelated. Winnie runs away from home and heads deep into the Treegap forest. While somewhere two young boys, Jesse and Miles Tuck, head home to see their mom and dad that they only see every ten years. At the same time the strange man returns to her home and knocks on her house looking for her. Next, Jesse and Miles Tuck meet their mom, Mae Tuck, in the Treegap forest. As Winnie continued running deeper into the Treegap forest her world collided with another. She sees a “Boy, almost a man” drinking water from a small spring under a tree (Babbitt, 1975, p. 25). The boy sees her and at first he seemed alarmed, but he softened as they talked. Winnie learned that his name was Jesse Tuck and that he lived near by. She asked him how old he was and he told her 104 and Winnie not believing him asked again. This time he said 17. What happened next to Winnie, happened quickly. Mae rounds the corner with Jesse’s older bother Miles and a horse. They look mortified to see Winnie by the spring water and quickly grabbed her. They wrapped her in a blanket like a sack of potatoes. Then she was on a horse being moved by the boys and the women. They brought Winnie to their home in the woods and shared with her their story.

The family seemingly normal, is forever frozen in time. As the world changes and grows, they do not change. The spring water they drank from has given them immortality, the one Winnie found Jess at. They realized their immortality after several near death experiences. They tell her that their dad had gotten a snakebite, Jesse had ate poison toadstools, and Mae had cut herself. They never died from these instances and soon realized why. They tell Winnie that she can’t go home now, because she knows their secret. Winnie finds her self scared and mortified by their story. As the days go on Winnie starts to love the Tuck family and finds her self falling in love with the forever 17 year old Jesse. She also learns that the music her grandmother heard as child through the woods was from a music box that Mae often played. Winnie misses her family though and often thinks of them.

She spends her days now with the Tuck family getting to know them and partaking in different activities, such as hiking or fishing. One day after a wonderful day of fishing with the oldest son Miles, they returned home to the Tuck house. As the family sat around the table someone knocked at their door. It was the man in the “Jaunty yellow” suit and he claimed he had come for Winnie. Something didn’t feel right with the strange man and Jesse spoke up about not letting him to take Winnie. The strange man interrupts with a story about his family’s history. He says that he heard a story once as a boy from a friend of his grandmother about a family just like the Tucks. He knew they had a music box that was passed down from generation, the one he heard that August evening at Winnie’s home. The man goes on to say that he made a deal with the Foster family, that he would find and return Winnie for the Treegap forest. He has spent his entire life looking for the magical spring water to others who wish for immortality. The Tucks tried to persuade him from doing this, but the man refused to listen. The man grabbed Winnie and tells the Tucks that he is going to force her to drink the water as an example to all of what the spring water can do. As things erupt and the moment turned to chaos, Mae grabbed her shotgun and hit the man on the head with it. He doesn’t get up, he doesn’t move, he is no longer alive. At the same time the constable arrived and witnessed the horrific incident.

He arrested Mae and takes her into town, where she is to be tried for the death of the strange man. The Tucks know that Mae will be sentenced to death for the murder, but will not die. They realized they must break her out. Winnie has returned home to her family, but agrees to help the Tucks break Mae out. Winnie takes Mae’s place in the jail cell and covers herself with a blanket. Before she does this and the Tuck’s escape, Jesse gives Winnie a bottle of the magical spring water. He asks her to drink it when she turns 17 and he promised to return for her. The Tucks escape and when the constable finds Winnie, he can’t and doesn’t punish her because of her age.
Many years later in the twentieth century the Tucks return to Treegap forest and learn it was destroyed in a lightning fire. The town of Treegap is no longer the same and the Foster’s home is no longer there. Jesse heads to the place where the Foster’s home once was and finds Winnie headstone. She died in 1948, two years ago. She lived a full life as a wife and mother. Jesse heartbroken over this discovery leaves to find his family and tells them what happened. He had planned to marry Winnie, but part of him knew she wouldn’t be there. Knowing that Winnie wasn’t alive and their home was gone, the Tucks decide to leave Treegap for good. As they leave the town Mae plays her music box and the melody floats softly down the road and through the woods.

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RETRIEVED FROM: http://dominiqueburns.wixsite.com/tuckeverlasting/major-plot-points-time-period

Characters

WINNIE FOSTER - 11 years old
MOTHER - Winnie's mother
NANA - Winnie’s grandmother
JESSE TUCK - the youngest of the Tuck family
MILES TUCK - Jesse’s older brother
MAE TUCK - Jesse’s mother
ANGUS TUCK - Jesse’s father
MAN IN THE YELLOW SUIT - a nefarious leader of a traveling carnival, in search of the fountain of youth
CONSTABLE JOE - head of the police force in Treegap
HUGO - Constable Joe’s sidekick and son
ENSEMBLE (13)

RETRIEVED FROM: http://www.samuelfrench.com/p/60640/tuck-everlasting
Why death is so important in YA fiction

Should adults be concerned about how much death appears in teen books? Not at all, argues YA author Rupert Wallis, in fact, they could learn a lot about life and death by reading them too.

Author Rupert Wallis: "Not-so-young adults are reading more and more YA: in my opinion that's no bad thing". Photograph: Joanna Willis/Simon and Schuster

Rupert Wallis
Monday 18 August 2014 05.00 EDT
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If you read a lot of YA books you'll be aware of the dark themes permeating current plotlines. The use of death across a range of imaginative and heartfelt storylines is a key component of this darker, growing genre of fiction.
Personally, I think YA readers are all the richer for it, because the characters in these stories are forced to consider how death shapes life; not only in the philosophical sense of grappling with the nature of existence but also practically, in terms of how to live, how to be.

For younger adults exposure to these sorts of questions vicariously, through reading, can only be invaluable, echoing similar ones appearing in their own lives as they grow up.

Death has always lurked in some of the most moving and beautiful children's stories, but for the younger reader, it's usually approached in a palatable manner: good overcoming evil in the traditions of fairytales or in some oblique manner that isn't gratuitous.

In a lot of YA fiction, the tone is different: with death woven as realistically into the lives of characters as it would be into our own, making the stories grittier and darker. This allows young adults to engage with the reality of dying through the safe act of reading.

For readers who have not yet been affected by the death of someone they know, this has to be a useful way of engaging with issues that will inevitably become relevant later in their lives. On the other hand, for those who have already been affected by death then being introduced to characters undergoing similar experiences must generate a sense of connection, of comfort that the reader is not alone.

The power of YA fiction to generate an emotional resonance around death should not be underestimated in UK society, where young adults spend a lot of time immersed in the artificial realities of cyberspace and gaming. I often wonder how distanced the concept must seem to teenagers playing video games for hours, where immortality is guaranteed simply by pressing the reset button.

The use of death in YA fiction is also important in creating dialogue between young adults and adults. Now, apparently, not-so-young adults are reading more and more YA: in my opinion that's no bad thing. Inevitably, adults have to grapple with difficult questions about death too (just look at the current debate about the ethics of assisted dying), so why shouldn't they read YA fiction that grapples with this topic? If this helps adults engage with young adults about the issues surrounding death through mutually enjoyed stories, then I think this has to be positive when teenagers are so often distanced from previous generations through technology, vocabulary and life experience.
One way of tackling the difficult questions raised by death is to feel connected to one another in addressing them, to feel human together. The popularity of Twitter hashtags like #YAsaves and #fictionaldeathsiwillnevergetover point to the power of books to create connective emotional tissue between readers. YA bestsellers that address death, like The Fault In Our Stars by John Green, generate their own sense of community in reviews and on blogs and social media. In an increasingly atomised society, it must be a good thing to be reminded of the strength a group can have in facing issues together.

With the strengthening of a secular strand in UK society, is it too far to suggest that YA stories can fill part of the role religious faith has traditionally played in debating and discussing death? If that sounds too far, then consider this: YA fiction can provide emotional insights about death for readers irrespective of their religious beliefs, elevating it above competing dogmas to appeal to a wider spectrum of society – much more than any one religion can.

Some people welcome the dark tone of YA books whilst others don't. My own view is that it's the story that's important in the debate. I don't believe authors set out to be gratuitous, but are instead focused on finding the right way to tell the story inside them. So where do these stories come from? Well, chiefly from a writer's own experiences – the fictional author Peter Van Houten in Green's The Fault in Our Stars reads like a clever nod to this fact. Maybe the true significance of death in YA is that authors are reflecting back what they see everyday; namely, that death is ominously prevalent these days, whether in fiction or a national news broadcast or the obituary columns.

What better way to explore an issue that affects us all than for authors to write compelling stories and for readers to read them?

RETRIEVED FROM: https://www.theguardian.com/childrens-books-site/2014/aug/18/death-important-young-adult-fiction-rupert-wallis
Broadway By Design: Walt Spangler & Gregg Barnes Bring TUCK EVERLASTING from Page to Stage

by Nicole Rosky Apr. 30, 2016

Who is Annie without her red dress? Or Eva with our balcony? It is the charge of the Broadway designer to transport the audience into the world of a show, whether it be Great Depression-era New York City or outside of the Casa Rosada.

In our new series, Broadway by Design, BroadwayWorld will be shining a spotlight on the stellar designs of this Broadway season, show by show. Today, we continue the series with Walt Spangler and Gregg Barnes, who acted as scenic and costume designers for Broadway's enchanting new musical, TUCK EVERLASTING.

If you could live forever, would you? Take a journey you'll never forget in this powerful new musical about love, family and living life to the fullest. Natalie Babbitt's best-selling and award-winning novel, Tuck Everlasting, was first published in 1975, and has remained in print ever since.

Spangler told us of his designs: "The initial inspirations for the design of Tuck were Natalie Babbitt's original story - which is full of vivid descriptions - and the lyrical, funky tone of the music. I had seen a few workshops with actors and dancers up on their feet, scripts in hand that told me a lot about the sweeping, circular nature of the piece. For the Tuck family home and..."
Treegap Wood I looked at scores of photographs of dilapidated cabins in the woods, sunshine in the woods, the different seasons in the woods."

"For Winnie's very proper home that she runs away from, I looked into Victorian American cottages around New England, as well as on old country store in the mountains of Virginia that my great grandfather had built back in the 1800s. You can't mistake the hand-made craftsmanship that went into early Victorian ornament, so we wanted to give the Foster home authentic detail, while at the same time making it dance onstage with an 11 year old girl. "
He continued: "The biggest - and funnest - challenge of Tuck was creating the enormous TREE that fills the stage. Jesse and Winnie must climb the tree while singing their hearts out for the song "Top Of The World." It's a fast-paced tune that takes them from the dark forest floor to high above the canopy of leaves in the sky. There's a sense that they've climbed for miles and can see out over the world forever. For me, the tree drinks from the same magic spring as the Tucks, so it had to be ageless and thriving and thrilling to see."
"We spent months in the shop, painstakingly reproducing each curving piece of the design model in full scale, and working out the mechanics hidden within the tree to make the climb seem effortless and smooth."
On creating the show's costumes, Barnes added: "The Tuck family drink from a spring at the base of an ancient tree in a woods owned by the Foster family in 1808 that grants them eternal life. 80 years later they encounter Winnie the great granddaughter of the Foster clan in that same wood. The story eventually covers approximately 160 years, well into the middle of the 20th century. We meet the Tuck family as pioneers in 1808, in a flashback 20 years earlier when Pa and Ma are courting, the Foster family in mourning in 1900, a traveling fair of suspicious carny types (including a man known only as "the man in the yellow suit), and the townsfolk of Tree Gap New Hampshire from 1893 until the middle of the 20th century. Historically this is a vast canvas to work with and many things inspired me in creating the designs, but folk art and the tradition of old-world craftsmanship (needlework, tatting, embroidery, etc.) seemed an excellent place to start because they are the arts of our ancestors."
"The skill, patience and passion it took to create things of simple beauty seemed important in honoring these characters from our past...especially since before the advent of photography part of how we "know" them is by the artifacts they made during their lifetimes."
"Part of the design challenge is making sense of all these different time periods without it becoming a historical pageant. I wanted to create clothes that remained simple and timeless and that would exist in harmony with the palette of the woods in which the story is played out. The clothes are simple in shape but richly textured and detailed. There is a lot of dance and so many decisions were made simply for what is beautiful in motion."

"My team and I went to great lengths to find textiles that had their own story to tell. The ensemble men have vests and the women small corselets that are made from embroidered linens we bought and over dyed. They are embroidered with vines and acorns and flowers to exist in harmony with the natural world of the woods. It amazes me to think that an old linen tablecloth embroidered with ivy leaves (maybe it belonged to the Foster family!) could be repurposed to tell a new story on a Broadway stage. It is a story about generations past and those yet to come and the question of who would drink the water and choose to live forever. I hope these details add to the experience of revisiting the lives of our ancestors."

The cast is led by three-time Tony Nominee Carolee Carmello as "Mae Tuck" (Finding Neverland), Outer Critics Circle nominee Andrew
Keenan-Bolger as "Jesse Tuck" (Newsies), two-time Emmy Award winner Michael Park as "Angus Tuck" (How To Succeed...), three-time Tony Nominee Terrence Mann as "The Man in the Yellow Suit" (Pippin), Fred Applegate as "Constable Joe" (The Last Ship), Robert Lenzi as "Miles Tuck" (South Pacific), Michael Wartella as "Hugo" (Wicked), Valerie Wright as "Mother" (Elf The Musical), Pippa Pearthree as "Nana" (Noises Off), and introduces 11-year-old Sarah Charles Lewis as "Winnie Foster."

Rounding out the cast is an ensemble of Timothy J. Alex, Chloë Campbell, Callie Carter, Ben Cook, Elizabeth Margaret Crawford, Deanna Doyle, Brandon Espinoza, Lisa Gajda, Jessica Lee Goldyn, Christopher Gurr, Neil Haskell, Matt Meigs, Heather Parcells, Justin Patterson, Marco Schittone, Brooklyn Shuck, Jennifer Smith, Kathy Voytko, and Sharrod Williams.

TUCK EVERLASTING, which debuted in 2015 at Atlanta’s Alliance Theatre, is brought to life in a sweeping production which features a book by Tony Award® nominee Claudia Shear (Dirty Blonde) and award-winning author Tim Federle (Better Nate Than Ever), music by Chris Miller (The Burnt Part Boys), lyrics by Nathan Tysen (The Burnt Part Boys), and direction and choreography by Tony Award® winner Casey Nicholaw (Something Rotten!, Aladdin, The Book of Mormon).

Lessons
My Most Beautiful Day:

Creating a Song From Life Events

By Karel Sloane-Boekbinder

Eleven-year-old Winnie Foster yearns for a life of adventure beyond her white picket fence, but not until she becomes unexpectedly entwined with the Tuck Family does she get more than she could have imagined. When Winnie learns of the magic behind the Tuck’s unending youth, she must fight to protect their secret from those who would do anything for a chance at eternal life, the ability to be “Everlasting.”

In this lesson, students will become familiar with the story Tuck Everlasting, explore an excerpt of the novel by author Natalie Babbitt, discuss the idea of adaptation (Natalie Babbitt’s book has been adapted into a film and a musical,) discuss lyricist Chris Miller’s song “My Most Beautiful Day,” compare the lyrics of Chris Miller’s song to the excerpt of Natalie Babbitt’s novel and then develop their own lyrics from events in their personal lives.

Begin this lesson by explaining students will be investigating the story of Tuck Everlasting, comparing the story to the musical and then creating their own song inspired by things that happen in their own lives. As a class, review the list of characters from Tuck Everlasting. Display the list where it can be seen by the whole class, such as on an ELMO or SMART board.

Next, display the excerpt of the novel Tuck Everlasting by Natalie Babbitt where it can be seen by the whole class, such as on an ELMO or SMART board. As the class reads and discusses the excerpt, consider the following questions: 1) Where does Winnie Foster live? 2) Why does the “strange man” stop to talk with Winnie? and 3) What distracts Winnie’s grandmother when she is talking with the “strange man”?

Explain Natalie Babbitt’s story Tuck Everlasting has been adapted several times, first by Jeffrey Lieber and James V. Hart as a screenplay for the Disney film Tuck Everlasting and then by Chris Miller, who adapted Natalie Babbitt’s story to write song lyrics for the musical Tuck Everlasting. Display the definition of adaptation where it can be seen by the whole class, such as on an ELMO or SMART board. As a class read and discuss the definition.
Next, explain the adaptation the class will be focusing on is **Tuck Everlasting** the musical, specifically a song from the musical called “My Most Beautiful Day.” Display the definition of chorus and verse *where they can be seen by the whole class*, such as on an ELMO or SMART board. As a class read and discuss the definitions. Follow this by reviewing and discussing the lyrics by Chris Miller from the song “My Most Beautiful Day” from the musical **Tuck Everlasting**. Display the lyrics *where they can be seen by the whole class*, such as on an ELMO or SMART board. As the class reads and discusses the lyrics, consider the following questions: 1) Which **Tuck** character starts the song? 2) What life events is this character singing about? 3) During the song there is a scene change; which **Tuck** character begins to sing when the scene changes? 4) What life events is this character singing about? 5) What life event do both **Tuck** characters consider their “Most Beautiful Day”? and 6) How do the events in Chris Miller’s song lyrics relate to the events in Natalie Babbitt’s story?

Distribute a copy of the **Tuck Everlasting From Life Events to Songs** sheet, a pencil and a copy of the **Flocabulary Vocabulary Word List** to each student. Also place a copy of the **Tuck Everlasting From Life Events to Songs** sheet on an ELMO or a SMART board where it can be visible to the whole class. As a class, review the sequence of the **Tuck Everlasting From Life Events to Songs** sheet: 1) Ask students to choose three different life events from their personal lives (IE: birthday party, basketball game, sleepover, holiday dinner, etc.,) 2) use the list of vocabulary words to describe each of the three events. 3) adapt the events into song lyrics (like Chris Miller developed lyrics for the song **My Most Beautiful Day** by adapting events that happened in the novel, IE: the music in the forest in the novel is the music box in the song lyrics) and 4) use the list of vocabulary words to help shape their life events into song lyrics.

Once students have completed their **Tuck Everlasting From Life Events to Songs** sheet, explain students will now be shaping their life events, adapting the events into a song. Distribute a copy of the **Tuck Everlasting Life Events Song Pattern** sheet to each student. Also place a copy of the **Tuck Everlasting Life Events Song Pattern** sheet on an ELMO or a SMART board where it can be visible to the whole class. As a class, review the sequence of the **Song Pattern** sheet: 1) verse, 2) chorus, 3) verse, 4) chorus, 5) verse and 6) chorus. Ask students to continue using the list of vocabulary words to help adapt the life events into song lyrics. **(NOTE: This lesson includes a **Flocabulary Vocabulary Word List** for 3rd grade and 4th grade. Word lists for other grades can be found here: [https://www.flocabulary.com/wordlists/](https://www.flocabulary.com/wordlists/).)**
Characters

WINNIE FOSTER - 11 years old
MOTHER - Winnie's mother
NANA - Winnie's grandmother
JESSE TUCK - the youngest of the Tuck family
MILES TUCK - Jesse's older brother
MAE TUCK - Jesse's mother
ANGUS TUCK - Jesse's father
MAN IN THE YELLOW SUIT - a nefarious leader of a traveling carnival, in search of the fountain of youth
CONSTABLE JOE - head of the police force in Treegap
HUGO - Constable Joe's sidekick and son
ENSEMBLE (13)

RETRIEVED FROM: http://www.samelfrench.com/p/60640/tuck-everlasting
Tuck Everlasting by Natalie Babbitt is the story of ten-year-old Winifred “Winnie” Foster and her life in the small town of Treegap, New Hampshire. Winnie lives with her father, mother, and grandmother in the woods outside of their little town. She spends her days contemplating running away in search of a better existence. One calm and gentle evening in August of 1881 Winnie played in her yard chasing fireflies, like she usually did on most evenings in rural Treegap. This evening was slightly different for reasons that Winnie would soon come to learn.

As she played in her yard surrounded by a giant fence and an immense forest, a stranger in a “Jaunty yellow” suit walked up the dirt road to her home in the middle of nowhere (Babbitt, 1975, p. 17). He asked her if this was her house and how long her family had lived there. He asked her if she knew everyone in the town and everything that goes on there. As the strange man stood there at her fence asking even stranger questions, her grandmother came out to fetch her. Her grandmother wanted to know who the stranger was and what he wanted. He didn’t answer the questions, but told her grandmother “This young lady tells me you’ve lived here for a long time, so I thought you would probably know everyone who comes and goes” (p. 20). Her grandmother retorted saying she doesn’t know everyone and doesn’t want
to, but then something happened. A melody, so quite you could barely here it through the summer evening floated through the forest. Her grandmother for a moment became distracted and shared with Winnie and the stranger that it had been forever since her own childhood that she heard this song. The stranger was intrigued and wanted to know more about the song, but Winnie’s grandmother hurried her back in the house. The strange man stood around for a moment and left with an eerily satisfied smile on his face.

RETRIEVED FROM: http://dominiqueburns.wixsite.com/tuckeverlasting/major-plot-points-time-period
chorus noun

[C] US ˈkɔr·əs, ˈkouər-/
chorus noun [C] (SONG PART)

a part of a song that is repeated, usually after each verse (= the set of lines that are new in each part of the song):

I'll sing the verses but I'd like all of you to join in the chorus.

RETRIEVED FROM:
https://dictionary.cambridge.org/us/dictionary/english/chorus
[MAE TUCK]
Every grown woman who stands at a mirror
Remembers one beautiful day
Every girl past her prime
Knows the date and the time
She looked most exquisite
And she will revisit
Revisit
Revisit that day
Her most beautiful day
For the rest of her life

My most beautiful day
Pa took me dancing
And everything fell into place
My hair tied like so
With a blackberry bow
A night in November
Then I will remember
Remember
Remember that day
My most beautiful day
For the rest of my life

[CHORUS] Each memory
A sweet melody
Your heart clings too
With each passing day
What time takes a way
Your heart makes new
Looking back
Looking back is something to look forward to
Your most beautiful day
For the rest of your life

[The scene melts back into time with the music]
[Angus Tuck is standing with a music box]

[ANGUS TUCK]
April
May
June
July
A Sunday when the chapel's free
True love is in short supply
Darling Mae
Marry me

[As the music continues they dance]
[The scene melts back into the present]

[MAE] [CHORUS]
Each memory
A sweet melody
Your heart clings to
With each passing day
What time takes away
Your heart makes new
Looking back
Looking back is something to look forward to
Your most beautiful day
For the rest of your life

Your most beautiful day
For the rest of your life...

RETRIEVED FROM: https://genius.com/Chris-miller-my-most-beautiful-day-lyrics
My Most Beautiful Day:

From Life Events to Songs

Name________________________________

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CHORUS:
# 3rd Grade Vocabulary Word List

This third grade vocabulary list was built from an analysis of difficult words that appear in basal readers and other books commonly taught in the 3rd grade. Those words were then analyzed to see how often they appeared on English Language Arts state tests given in the third, fourth and fifth grades.

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RETRIEVED FROM: https://www.flocabulary.com/3rd-grade-vocabulary-word-list/
This fourth grade vocabulary list was built from an analysis of difficult words that appear in basal readers and other books commonly taught in the 4th grade. Those words were then analyzed to see how often they appeared on English Language Arts state tests given in the third, fourth and fifth grades.

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burrow  heroic  resist  
calculate  host  response  
capable  humble  reveal  
captivity  Impact  routine  
carefree  increase  severe  
century  indicate  shabby  
chamber  inspire  shallow  
circular  instant  sole  
coop  invisible  source  
communicate  jagged  sturdy  
competition  lack  surface  
complete  limb  survive  
concentrate  limp  terror  
concern  manufacture  threat  
conclude  modest  tidy  
confuse  master  tour  
congratulate  mature  tradition  
considerable  meadow  tragic  
content  mistrust  typical  
contribute  mock  
crafty  noble  
create  orchard  

demonstrate  manufacture  vacant  
descend  master  valiant  
desire  mature  variety  
destructive  meadow  vast  
develop  
disaster  
descent  
visible  
disclose  
distraction  
distress  
dusk  

RETREIVED FROM: https://www.flocabulary.com/4th-grade-vocabulary-word-list/
My Most Beautiful Day:

Life Events Song Pattern

Name________________________________

Chorus

Verse 1

Verse 2

Verse 3

Chorus

Chorus

Chorus
K-12 Student Standards for English Language Arts » Grade 1

**Reading Standards for Informational Text**

**Key Ideas and Details**

1. Ask and answer questions about key details in a text.

2. Identify the main topic and retell key details of a text.

3. Describe the connection between two individuals, events, ideas, or pieces of information in a text.

**Craft and Structure**

4. Ask and answer questions to help determine or clarify the meaning of words and phrases in a text.

**Integration of Knowledge and Ideas**

7. Use the illustrations and details in a text to describe its key ideas.

9. Identify basic similarities in and differences between two texts on the same topic (e.g., in illustrations, descriptions, or procedures).

**Range of Reading and Level of Text Complexity**

10. With prompting and support read informational texts appropriately complex for grade 1.

**Writing Standards**

**Research to Build and Present Knowledge**

8. With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.
K-12 Student Standards for English Language Arts » Grade 4

**Reading Standards for Informational Text**

**Key Ideas and Details**

1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

2. Determine the main idea of a text and explain how it is supported by key details; summarize the text.

3. Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.

**Craft and Structure**

5. Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.

6. Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided.

**Writing Standards**

2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

b. Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.

d. Use precise language and domain-specific vocabulary to inform about or explain the topic.

K-12 Student Standards for English Language Arts » Grade 7

**Reading Standards for Informational Text**

**Key Ideas and Details**

1. Cite several pieces of relevant textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
2. Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.

3. Analyze the interactions between **individuals**, **events**, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).

**Craft and Structure**

4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone.

6. Determine an author’s point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.

**Writing Standards**

3. Write narratives to develop real or imagined experiences or **events** using effective technique, relevant **descriptive details**, and well-structured event sequences.

   a. Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an **event sequence** that unfolds naturally and logically.

   b. Use narrative techniques, such as dialogue, pacing, and **description**, to develop experiences, **events**, and/or characters.

   d. Use **precise words** and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.
Everlasting: Inspiring Words

By Karel Sloane-Boekbinder

Eleven-year-old Winnie Foster yearns for a life of adventure beyond her white picket fence, but not until she becomes unexpectedly entwined with the Tuck Family does she get more than she could have imagined. When Winnie learns of the magic behind the Tuck’s unending youth, she must fight to protect their secret from those who would do anything for a chance at eternal life, the ability to be “Everlasting.”

In this lesson, students will become familiar with the story Tuck Everlasting, explore author Natalie Babbitt’s inspiration for the setting of her novel, discuss the idea of adaptation (Natalie Babbitt’s book has been adapted into a film and a musical,) discuss lyricist Chris Miller’s inspiration for the song “Everlasting,” compare the lyrics of Chris Miller’s song to Robert Frost’s poem “The Road Not Taken,” investigate what inspired Robert Frost to write this poem and compare similarities and differences between the three pieces of writing (the story, the song lyrics and the poem.)

Begin this lesson by explaining students will be investigating the story of Tuck Everlasting and exploring the inspiration behind the story. Display the excerpt of the novel Tuck Everlasting by Natalie Babbitt where it can be seen by the whole class, such as on an ELMO or SMART board. As a class, read and discuss the excerpt.

Display the excerpt of the Scholastic interview with Tuck Everlasting author Natalie Babbitt where it can be seen by the whole class, such as on an ELMO or SMART board. As the class reads and discusses the excerpt, consider the following questions: 1) How does Natalie Babbitt feel about her book Tuck Everlasting? 2) Why does she feel that way? and 3) What was Natalie Babbitt’s inspiration for the setting of Tuck Everlasting?

Discuss the idea of physical environment and how this can inspire setting. As a class, brainstorm about environments students are familiar with, IE: the area around their home, the area around their school, places they go with their family, etc. Record student responses about settings they are familiar with where they can be visible to the whole class, such as on an ELMO or SMART board.

Explain Natalie Babbitt’s story Tuck Everlasting has been adapted several times, first by Jeffrey Lieber and James V. Hart as a screenplay for the Disney film Tuck Everlasting and then by Chris Miller, who adapted events in Natalie Babbitt’s story to
write song lyrics for the musical **Tuck Everlasting**. Display the definition of adaptation *where it can be seen by the whole class*, such as on an ELMO or SMART board. As a class read and discuss the definition.

Review and discuss the lyrics by Chris Miller from the song **Everlasting** from the musical **Tuck Everlasting**. Display the lyrics *where they can be seen by the whole class*, such as on an ELMO or SMART board. As the class reads and discusses the lyrics, consider the following questions: 1) How does Chris Miller begin the song (what does he talk about first?) 2) What is Winnie Foster’s first choice (what “road” does she consider first?) and 3) What is Winnie Foster’s second choice (what “road” does she consider next?)

Display the excerpt of the interview with **Tuck Everlasting** lyricist Chris Miller *where it can be seen by the whole class*, such as on an ELMO or SMART board. As a class, read and discuss the interview excerpt.

Continue this discussion by reflecting on how a physical place or thing, such as a road, can become the inspiration for a metaphor for a larger idea. Display the definition of metaphor *where it can be seen by the whole class*, such as on an ELMO or SMART board. As the class reads and discusses the definition, consider the following question: How is Chris Miller using the idea of a road as a metaphor in the lyrics of his song **Everlasting**?

Continue this discussion by reflecting on how other writers have been inspired by roads. Review and discuss the poem **The Road Not Taken** by Robert Frost. Display the poem *where it can be seen by the whole class*, such as on an ELMO or SMART board. As the class reads and discusses the poem, consider the following questions: 1) How does Robert Frost begin the poem (what does he talk about first?) 2) What is Robert Frost’s first choice (what “road” does he consider first?) 3) What is Robert Frost’s second choice (what “road” does he consider next?) and 4) How is Robert Frost using the idea of a road as a metaphor?

Display the article about Robert Frost’s inspiration for the poem **The Road Not Taken** *where it can be seen by the whole class*, such as on an ELMO or SMART board. As a class, read and discuss the article. As the class reads and discusses the article, consider the following questions: 1) How is Robert Frost’s inspiration for his poem similar to Natalie Babbitt’s inspiration for her book **Tuck Everlasting**? 2) How is Robert Frost’s inspiration for his poem similar to Chris Miller’s inspiration for the lyrics in his song **Everlasting**? 3) Of the three pieces of writing, which two are the most similar in the way they use “road” as a setting? and 4) Of the three pieces of writing, which two are the most different in the way they use “road” as a setting?
Distribute a copy of the **Tuck Everlasting Inspiring Words** Venn diagram and a pencil to each student. Also place a copy of the **Tuck Everlasting Inspiring Words** Venn diagram on an ELMO or a SMART board where it can be visible to the whole class. Ask students to use the Venn diagram to compare and contrast the differences and similarities between the Robert Frost’s poem and Chris Miller’s lyrics and how these two writers explore the idea of “road” as a metaphor.
EXCERPT Tuck Everlasting by Natalie Babbitt (1975)

Tuck Everlasting by Natalie Babbitt is the story ten-year-old Winifred “Winnie” Foster and her life in the small town of Treegap, New Hampshire. Winnie lives with her father, mother, and grandmother in the woods outside of their little town. She spends her days contemplating running away in search of a better existence. One calm and gentle evening in August of 1881 Winnie played in her yard chasing fireflies, like she usually did on most evenings in rural Treegap. This evening was slightly different for reasons that Winnie would soon come to learn.

As she played in her yard surrounded by a giant fence and an immense forest, a stranger in a “Jaunty yellow” suit walked up the dirt road to her home in the middle of nowhere (Babbitt, 1975, p. 17). He asked her if this was her house and how long her family had lived there. He asked her if she knew everyone in the town and everything that goes on there. As the strange man stood there at her fence asking even stranger questions, her grandmother came out to fetch her. Her grandmother wanted to know who the stranger was and what he wanted. He didn't answer the questions, but told her grandmother “This young lady tells me you’ve lived here for a long time, so I thought you would probably know everyone who
comes and goes” (p. 20). Her grandmother retorted saying she doesn't know everyone and doesn’t want
to, but then something happened. A melody, so quite you could barely hear it through the summer
evening floated through the forest. Her grandmother for a moment became distracted and shared with
Winnie and the stranger that it had been forever since her own childhood that she heard this song. The
stranger was intrigued and wanted to know more about the song, but Winnie’s grandmother hurried her
back in the house. The strange man stood around for a moment and left with an eerily satisfied smile on
his face.

RETRIEVED FROM: http://dominiqueburns.wixsite.com/tuckeverlasting/major-plot-points-time-period
Natalie Babbitt Interview Transcript

By Natalie Babbitt

The author was interviewed by Scholastic students.

If someone could only read one of your books, which one would you want them to read? Tuck Everlasting. People seem to have a good time thinking about the issues raised in that one. And grownups seem to like it as much as kids.

Do you think there's a lesson in Tuck Everlasting? People are always looking for a lesson in it, but I don't think it has one. It presents dilemmas, and I think that's what life does! I dealt with a lot of dilemmas before I even started school. I think a lot of adults would like to think that things are simple for kids, but that's not so. I get a lot of letters from students and teachers saying they spend a lot of time debating the things that happen in Tuck. Things that are illegal happen - the man in the yellow suit being killed, for example. I think the book doesn't present any lessons about what's right and what's wrong, but it does point out how difficult these decisions are.

How did you come up with the setting for the story? The location of the story is a real place. We lived for twelve years in the Adirondacks, in central New York State. Our house was exactly like the Tucks' house. There were many toads around, so it seemed natural to put them in the story. There were frogs as well, so I put them in the story too. But frogs don't come out into the middle of the road, and toads do.

adaptation

noun  ad·ap·ta·tion  \\, a-, dap-ˈtā-shən , -dəp-\

Definition of ADAPTATION

1: something that is adapted

- a new adaptation of an old recipe
  ; specifically: a composition rewritten into a new form

- a screen adaptation of a novel

RETRIEVED FROM: https://www.merriam-webster.com/dictionary/adaptation
EXCERPT ‘A Quick 5’ with Chris Miller

Posted By: Mark Beachyan: September 23, 2017

Chris Miller, composer, was represented on Broadway during the 2015-16 season with “Tuck Everlasting” (Lyrics, Nathan Tysen; Book, Claudia Shear & Tim Federle; Direction/Choreography, Casey Nicholaw).

“Tuck Everlasting” is getting its national community theatre premiere at the Scottfield Theatre Company at the Havre de Grace Opera House, October 6-15, 2017.

Miller & Tysen have contributed songs to PBS’s “The Electric Company”, “Sesame Street,” and “Elmo’s World,” and have written the scripts for two Ringling Brothers, Barnum & Bailey Circuses currently touring the United States.

What inspired you to become a composer?

I grew up in a very musical household, singing in the church choir, and performing wherever I could. I always thought I would be an actor; I loved the theatre, especially musicals, at a very early age. I guess Rodgers and Hammerstein, Lloyd Webber and Sondheim inspired me the most. I discovered as a teenager that I enjoyed playing the piano and writing songs, especially songs that told a story or had some kind of theatrical bent. I then went to college as a music major intent on learning how to write better. It was something that seemed ingrained in me.

You began your collaboration with lyricist Nathan Tysen at NYU where you both received your MFA’s in musical theatre writing. What makes you working with Nathan such a good, productive team?

We were the youngest in our class at NYU, come from similar backgrounds, and have similar interests in music, theatre, etc. and just gravitated towards each other. He is a great songwriter/musician, and I write words, but when we work together we tend to stick to me on music and him on words; where I’m weak, he is strong and vice versa.

What makes “Tuck Everlasting” a great musical for theatre companies, both amateur and professional to produce?

TUCK is such a timeless story, there’s something in it for everyone. I think we all can relate on some level to wanting to live a full, wonderful life. It’s a show that very gently and beautifully examines death through the lens of what it means to live a joyful life. And I think most people respond to that. On a practical show business level, its good for companies because it can be done with a small cast or a large one. It’s very malleable. And it’s got great tunes!
What song are you most proud of in “Tuck Everlasting” and why?

I’m most proud of the song “Everlasting” as Nathan and I were tasked with writing a number for Winnie at the end of show, and it seemed to be a great challenge at first. Nathan gave me a lyric for a song called “Do I Drink”, which detailed all the reasons why or why not Winnie should drink from the spring and live forever. I set that lyric, and we played it for Casey Nicholaw (the original director/choreographer), twice. He didn’t like it, and so, we went back to the drawing board that very afternoon. In a matter of minutes, “Everlasting” just came to us, basically fully formed. We played it for Casey, and he was like “That’s IT!” and so, It did not change at all from its first version to Broadway, aside from a couple lyric tweaks.

ABOUT THE AUTHOR

Mark Beachy

Mark Beachy is the founder and publisher of the MD Theatre Guide. Before starting the MD Theatre Guide, Beachy was a theatre professional. On stage, film, and TV, he enjoyed a career in acting, singing, dancing, violin, figure skating, and even magic. Behind the scenes, Beachy has been a producer, director, choreographer, and an award-winning playwright/composer of seven musicals. His true passion lies with the performing arts, no matter what role he may play on and off the stage. Through the MD Theatre Guide, he brings awareness to the areas up-and-coming performing arts productions.

metaphor

noun  met·a·phor  \ˈme-tə-, fôr  also  -fər\

Definition of METAPHOR

1: a figure of speech in which a word or phrase literally denoting one kind of object or idea is used in place of another to suggest a likeness or analogy between them (as in drowning in money); broadly : figurative language — compare SIMILE

2: an object, activity, or idea treated as a metaphor : SYMBOL 2

RETRIEVED FROM: https://www.merriam-webster.com/dictionary/metaphor
Everlasting

Chris Miller
Featuring Sarah Charles Lewis
Album Tuck Everlasting (Original Broadway Cast Recording)

[WINNIE]

(Chorus)
There are two ways home
Down one long road
One clear path
To two conclusions
Does the story end
Or never end?
Does the secret fade
Or is it everlasting?

(Verse one)
I could return to my mother
Like nothing has happened
Live like an imposter
For six long years
Turn seventeen
Then good girl Winnie Foster
Drinks from the vial
And her past
Disappears

(Chorus)
There are two ways home
Down one long road
One clear path
To two conclusions
Does the story end
Or never end?
Does the secret fade
Or is it everlasting?

(Verse two)
Or I could put the Tucks behind me
And pull up the anchor
Ride the wheel plenty
For all it's worth
Turn seventeen
Then eighteen
Then twenty
For life is the greatest wonder
On earth

(Bridge)
Can I
Should I
Do I drink?
Can I
Should I
Will I drink?

(Chorus)
There are two ways home
Down one long road
One clear path
To two conclusions
Does the story end
Or never end?
Does the secret fade
Or is it everlasting?

RETRIEVED FROM: https://genius.com/Chris-miller-everlasting-lyrics
The Road Not Taken

Related Poem Content Details

BY ROBERT FROST

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference.
What Inspired The Road Not Taken

The inspiration for it (The Road Not Taken) came from Frost's amusement over a familiar mannerism of his closest friend in England, Edward Thomas. While living in Gloucestershire in 1914, Frost frequently took long walks with Thomas through the countryside. Repeatedly Thomas would choose a route which might enable him to show his American friend a rare plant or a special vista; but it often happened that before the end of such a walk Thomas would regret the choice he had made and would sigh over what he might have shown Frost if they had taken a “better” direction. More than once, on such occasions, the New Englander had teased his Welsh-English friend for those wasted regrets. Disciplined by the austere biblical notion that a man, having put his hand to the plow, should not look back, Frost found something quaintly romantic in sighing over what might have been. Such a course of action was a road never taken by Frost, a road he had been taught to avoid. In a reminiscent mood, not very long after his return to America as a successful, newly discovered poet, Frost pretended to “carry himself” in the manner of Edward Thomas just long enough to write “The Road Not Taken”. Immediately, he sent a manuscript copy of the poem to Thomas, without comment, and yet with the expectation that his friend would notice how the poem pivots ironically on the un-Frostian phase, “I shall be telling this with a sigh”. As it turned out Frost’s expectations were disappointed. Thomas missed the gentle jest because the irony had been handled too subtly, too subtly.

A short time later, when “The Road Not Taken” was published in the Atlantic Monthly for August 1915, Frost hoped that some of his American readers would recognize the pivotal irony of the poem; but again he was disappointed. Self-defensively he began to drop hints as he read “The Road Not Taken” before public audiences. On one occasion he told of receiving a letter from a grammar-school girl who asked a good question of him: “Why the sigh?” That letter and that question, he said, had prompted an answer. End of the hint. On another occasion, after another public reading of “The Road Not Taken”, he gave more pointed warnings: “You have to be careful of that one; it’s a trick poem – very tricky”. Never did he admit that he carried himself and his ironies too subtly in that poem, but the circumstances are worth remembering here as an illustration that Frost repeatedly liked to “carry himself” dramatically, in a poem
or letter, by assuming a posture not his own, simply for purposes of mockery – some times gentle and at other times malicious.

(from Selected Letters of RF : Edited by Lawrence Thompson)

The Road Not Taken
BY ROBERT FROST

Everlasting
Chris Miller
K-12 Student Standards for English Language Arts » Grade 1

**Reading Standards for Informational Text**

**Key Ideas and Details**

1. Ask and answer questions about key details in a text.
2. Identify the main topic and retell key details of a text.
3. Describe the connection between two individuals, events, ideas, or pieces of information in a text.

**Craft and Structure**

4. Ask and answer questions to help determine or clarify the meaning of words and phrases in a text.

**Integration of Knowledge and Ideas**

7. Use the illustrations and details in a text to describe its key ideas.
8. Identify the reasons an author gives to support points in a text.
9. Identify basic similarities in and differences between two texts on the same topic (e.g., in illustrations, descriptions, or procedures).

**Range of Reading and Level of Text Complexity**

10. With prompting and support read informational texts appropriately complex for grade 1.

**Writing Standards**

**Research to Build and Present Knowledge**

8. With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.
K-12 Student Standards for English Language Arts » Grade 4

Reading Standards for Informational Text

Key Ideas and Details

1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

2. Determine the main idea of a text and explain how it is supported by key details; summarize the text.

Craft and Structure

5. Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.

Writing Standards

2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

d. Use precise language and domain-specific vocabulary to inform about or explain the topic.

K-12 Student Standards for English Language Arts » Grade 7

Reading Standards for Informational Text

Key Ideas and Details

1. Cite several pieces of relevant textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

2. Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.

3. Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).

Craft and Structure
4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone.

Writing Standards

3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.
The Forest of Tuck Everlasting: The Scenery Creates the Setting

By Karel Sloane-Boekbinder

In preschool, students learn about shapes. They learn how to identify them by appearance. As an example, a shape made of straight lines with four equal sides is a square, a shape made of three straight lines is a triangle, a shape made of straight lines where the sides opposite each other (parallel) are equal is a rectangle and so forth. In this lesson, we will expand on students’ understanding of both shapes and measurement by exploring them through the lens of set design.

Eleven-year-old Winnie Foster yearns for a life of adventure beyond her white picket fence, but not until she becomes unexpectedly entwined with the Tuck Family does she get more than she could have imagined. When Winnie learns of the magic behind the Tuck’s unending youth, she must fight to protect their secret from those who would do anything for a chance at eternal life, the ability to be “Everlasting.”

Every play has a set, a space that reflects something about the story the actors are conveying in the performance. The setting is a backdrop for the story to unfold, a place for the characters to move through as they tell the story. The set affects the characters, where the actors stand and how they move. In Rod Oden and Kristin Blatchford’s designs, the setting has its own distinct persona—the forests in the Adirondacks. When a set designer is developing ideas for the set of a production, they begin with story—the script. The story guides the set designer as they work out designs for the spaces the characters/actors will inhabit. When they are developing their design ideas, set designers rely on math. Set designs require measurement—measurements must be exact before set construction begins. Set designers use a variety of models to work out their ideas for sets and to communicate their ideas to the production’s director—they use measurement so that when they build something it will both fit on stage and be functional. Although set designers do use many different computer design programs, designs still start with a pencil.

In addition to math, Set designers use many things as their inspiration to design and construct sets. This inspiration requires research. Inspiration for set designs can come from research of particular time periods, books, vintage photographs, paintings, genres of visual art and the works of particular visual artists.

To develop and build the sets for the JPAS production of Tuck Everlasting, Kristin Blatchford read the book by Natalie Babbitt. She then looked at photographs of forests in the Adirondacks. Using these photographs and historical records, she first developed sketches and then models from her sketches.
In this lesson, students will become familiar with the story *Tuck Everlasting*, explore author Natalie Babbitt’s inspiration for the setting of her novel, discuss the idea of adaptation (Natalie Babbitt’s book has been adapted into a film and a musical,) learn about JPAS Technical Director Rod Oden and Assistant TD and *Tuck Everlasting* Scenic Designer Kristin Nicole Blatchford’s inspiration for the set of the JPAS production of *Tuck Everlasting*, investigate real-life forests, a key element of the setting of *Tuck*, discover how trees adapt to their environment, discuss how set designers use research and math to help them develop designs and use all this background information to create their own design developed from research about the environment of our region.

Begin this lesson by explaining students will be investigating the story of *Tuck Everlasting*, exploring the inspiration behind the setting of the story, investigating the real-life locations that inspired the setting in different versions of the story, comparing the similarities and differences of this setting with our region and creating a crayon resist of a setting inspired by the environment of our region. Display the excerpt of the novel *Tuck Everlasting* by Natalie Babbitt *where it can be seen by the whole class*, such as on an ELMO or SMART board. As a class, read and discuss the excerpt.

Next, review the definition of setting. Display the definition *where it can be seen by the whole class*, such as on an ELMO or SMART board. Explain that when Natalie Babbitt was developing her book, she based the setting on a combination for two real-life places: the heavily-wooded Ohio frontier where her ancestors had lived and the Adirondack foothills of New York where she was living at the time she wrote the book.

Display the excerpt of the Scholastic interview with *Tuck Everlasting* author Natalie Babbitt *where it can be seen by the whole class*, such as on an ELMO or SMART board. As a class, read and discuss the excerpt.

Discuss the idea of physical environment and how this can inspire setting. As a class, brainstorm about environments students are familiar with, IE: the area around their home, the area around their school, places they go with their family, etc. Record student responses about settings they are familiar with where they can be visible to the whole class, such as on an ELMO or SMART board.

Review additional information about the setting for *Tuck Everlasting*. First, place the excerpt from Shmoop on an ELMO or SMART board. As a class, read and discuss the excerpt. Follow this by reviewing the excerpt about the setting for *Tuck Everlasting* written by Christina Lee. This excerpt also includes a photo of a forest in the Adirondacks. Place the excerpt on an ELMO or SMART board. As a class, read and discuss the excerpt and the photo. During the discussion, also consider the following questions: 1) Does the forest in the photo look similar to any forest students have seen
in real-life? and 2) Does the forest in the photo look different from any forest students have seen in real-life?

Explain Natalie Babbitt’s story Tuck Everlasting has been adapted several times, first by Jeffrey Lieber and James V. Hart as a screenplay for the Disney film Tuck Everlasting and then by Chris Miller, who adapted events in Natalie Babbitt’s story to write song lyrics for the musical Tuck Everlasting. Display the definition of adaptation where it can be seen by the whole class, such as on an ELMO or SMART board. As a class read and discuss the definition.

Review and discuss the SCREENCAPS overview of the Disney film Tuck Everlasting by Jeffrey Lieber and James V. Hart. This overview also includes production stills from the film. Place the excerpt on an ELMO or SMART board. Explain that the film was shot in a different setting from the book, in Buffalo, NY which is about 265 miles from the Adirondacks. Also explain that these two locations have similar kinds of trees and look similar. As a class, read and discuss the overview and the production stills. During the discussion, also consider the following questions: 1) Does the setting in the production stills look similar to any setting students have seen in real-life? and 2) Does setting in the production stills look different from any setting students have seen in real-life?

Next, explain students will now look at images from another adaptation of the same story, the musical Tuck Everlasting. Display the images of the Broadway set and the sketches of the JPAS set design where they can be seen by the whole class, such as on an ELMO or SMART board. As the class discusses the images, consider the following questions: 1) What are the largest elements in the photos? 2) What are the smallest? 3) Do the images of the Broadway set and the JPAS set look like the forest in the Adirondacks? 4) Do the images of the Broadway set and the JPAS set look like the settings in Disney film Tuck Everlasting?

Expand this conversation by comparing an image of a northern forest (Gap Mountain) with an image of a southern forest (Couturie Forest.) Explain that Gap Mountain has similar kinds of trees to the ones in the photos of Tuck Everlasting settings the class just looked at. Also explain students will now begin researching information about forest settings and that they will be using their research to help them create their own design for a Tuck Everlasting setting. Distribute a copy of the Tuck Everlasting Gap Mountain/Couturie Forest Venn diagram and a pencil to each student. Also place a copy of the images of Gap Mountain and Couturie Forest on an ELMO or a SMART board where they can be visible to the whole class. Analyze the images. Ask students to use the Venn diagram to compare and contrast the differences and similarities between the Gap Mountain Forest and Couturie Forest.
Continue this discussion by reflecting on how a physical place or thing, such as a forest, can become the inspiration for a set design. Explain that just like Natalie Babbitt based the setting for her book on real-life places, students will be developing their designs based on the settings we can find in our region. Also explain the settings in our region are different because of climate and that plants such as trees adapt to the climates they grow in.

Review the additional definitions of adaptation. Display the definitions where they can be seen by the whole class, such as on an ELMO or SMART board. Read and discuss the definitions.

Distribute a copy of the **Tuck Everlasting New Hampshire Climate/New Orleans Climate** Venn diagram to each student. Review the definition of temperate rain forest (like northern forests) and the definition of swamp (like our region.) Read and discuss both definitions. Read and discuss **Northern and southern hemisphere climates follow the beat of different drummers** and How do trees affect the weather? Trees and our Climate. Ask students to complete their Venn diagrams during the class discussion.

Distribute a copy of the **Tuck Everlasting New Hampshire Trees/New Orleans Trees** Venn diagram to each student. Display the images of New Hampshire Trees and New Orleans Trees where they can be seen by the whole class, such as on an ELMO or SMART board. Ask students to complete their Venn diagrams as the class reads and discusses the images. Follow this by displaying the image of **Tree Forms** where it can be seen by the whole class, such as on an ELMO or SMART board. Ask students to choose which tree shapes are more common in northern forests and which are more common in southern forests. Using their **Tuck Everlasting New Hampshire Trees/New Orleans Trees** Venn diagram, ask students to sketch and compare the tree shapes they would be more likely to find in New Hampshire and more likely to find in New Orleans.

Tell students that in a few moments the class will be creating their own forest designs. To do this, they will be using a technique they may already be familiar with, crayon resist. To create a crayon resist, first color (the crayon) is applied to dry paper. Then water color paint goes over the crayon design on the paper. The crayon resists the wet water color, staying put on the paper. As a class, read and discuss the definitions for Crayon resist, Landscape and Proportion and review the additional definition for Setting. Place the definitions on an ELMO or a SMART board where they can be visible to the whole class. Discuss that all the images the class has looked at are examples of both landscapes and settings.
Distribute a copy of the **Tuck Everlasting** graph paper to each student. Explain students will be using their Venn diagram research and the graph paper to develop their crayon resists and to help them think about size and shape—Proportion. Place the image the class viewed earlier of New Orleans’ Couturie Forest on an ELMO or a SMART board where it can again be visible to the whole class. Discuss the image, particularly Proportion, the relationship of the tree to other things in the image (twigs, vines, leaves) in terms of size and shape.

Distribute crayons to each student. Ask them to choose two colors. Ask them to use these two colors to draw a design for a **Tuck Everlasting** set that is based on their research of the climate and trees we would find in our region (IE: live oak, bald cypress, palm trees, etc.)

Once students have used the crayons to create their drawings, distribute paint brushes, water color paint, cups of water (to wash brushes,) and paper towels. Ask students to choose a different water color for each area of their drawing (IE: sky, land, etc.) Ask them to paint each area one at a time and use the cup of water and paper towel to clean their paint brush between each color.

After students complete their crayon resists, ask them to use the graph paper to compare the lengths of things they have drawn (IE: the main tree, twigs, vines, leaves, etc.) Ask students to count the squares for each object. Which objects are bigger? Which are smaller? How does the size and shape of an object show if it is closer or farther away? As a class, share and discuss the designs students made.

Next, distribute a second sheet of **Tuck Everlasting** graph paper and a ruler. Explain that, just like a set designer measures things in their sketch of a set design in preparation for building the actual set, students will now be measuring things in their design. Explore how area and perimeter can be used to measure things in a setting. Display the **Math is Fun** information about perimeter and area where it can be viewed by the whole class, such as on an ELMO or SMART Board. As a class, read and discuss the information.

Ask students to use the second piece of graph paper to plot the area and perimeter of the shapes in their set design. Once students plot the shapes in their designs, ask them to record the perimeter and area for each shape in their design.

**EXTENTION:** Use ratio and proportion to transform student designs. Display the **Math is Fun** information about ratio and proportion where it can be viewed by the whole class, such as on an ELMO or SMART Board. Distribute a ruler to each student. As a class, read and discuss the information. Using their rulers, their **Tuck Everlasting** set designs and the ratio of every half inch in the model equals a foot in real life, ask students to calculate the size of their forest set. How big would their sets be in real life? How big would the stage have to be to fit their set?
Tuck Everlasting by Natalie Babbitt (1975)

Tuck Everlasting by Natalie Babbitt is the story ten-year-old Winifred “Winnie” Foster and her life in the small town of Treegap, New Hampshire. Winnie lives with her father, mother, and grandmother in the woods outside of their little town. She spends her days contemplating running away in search of a better existence. One calm and gentle evening in August of 1881 Winnie played in her yard chasing fireflies, like she usually did on most evenings in rural Treegap. This evening was slightly different for reasons that Winnie would soon come to learn.

As she played in her yard surrounded by a giant fence and an immense forest, a stranger in a “Jaunt yellow” suit walked up the dirt road to her home in the middle of nowhere (Babbitt, 1975, p. 17). He asked her if this was her house and how long her family had lived there. He asked her if she knew everyone in the town and everything that goes on there. As the strange man stood there at her fence asking even stranger questions, her grandmother came out to fetch her. Her grandmother wanted to know who the stranger was and what he wanted. He didn't answer the questions, but told her grandmother “This young lady tells me you've lived here for a long time, so I thought you would probably know everyone who
comes and goes” (p. 20). Her grandmother retorted saying she doesn't know everyone and doesn't want to, but then something happened. A melody, so quite you could barely here it through the summer evening floated through the forest. Her grandmother for a moment became distracted and shared with Winnie and the stranger that it had been forever since her own childhood that she heard this song. The stranger was intrigued and wanted to know more about the song, but Winnie's grandmother hurried her back in the house. The strange man stood around for a moment and left with an eerily satisfied smile on his face.

The next day a few things happened that at first were outwardly unrelated. Winnie runs away from home and heads deep into the Treegap forest. While somewhere two young boys, Jesse and Miles Tuck, head home to see their mom and dad that they only see every ten years. At the same time the strange man returns to her home and knocks on her house looking for her. Next, Jesse and Miles Tuck meet their mom, Mae Tuck, in the Treegap forest. As Winnie continued running deeper into the Treegap forest her world collided with another. She sees a “Boy, almost a man” drinking water from a small spring under a tree (Babbitt, 1975, p. 25). The boy sees her and at first he seemed alarmed, but he softened as they talked. Winnie learned that his name was Jesse Tuck and that he lived near by. She asked him how old he was and he told her 104 and Winnie not believing him asked again. This time he said 17. What happened next to Winnie, happened quickly. Mae rounds the corner with Jesse’s older bother Miles and a horse. They look mortified to see Winnie by the spring water and quickly grabbed her. They wrapped her in a blanket like a sack of potatoes. Then she was on a horse being moved by the boys and the women. They brought Winnie to their home in the woods and shared with her their story.

The family seemingly normal, is forever frozen in time. As the world changes and grows, they do not change. The spring water they drank from has given them immortality, the one Winnie found Jess at. They realized their immortality after several near death experiences. They tell her that their dad had gotten a snakebite, Jesse had ate poison toadstools, and Mae had cut herself. They never died from these instances and soon realized why. They tell Winnie that she can’t go home now, because she knows their secret. Winnie finds herself scared and mortified by their story. As the days go on Winnie starts to love the Tuck family and finds herself falling in love with the forever 17 year old Jesse. She also learns that the music her grandmother heard as child through the woods was from a music box that Mae often played. Winnie misses her family though and often thinks of them.

She spends her days now with the Tuck family getting to know them and partaking in different activities, such as hiking or fishing. One day after a wonderful day of fishing with the oldest son Miles, they returned home to the Tuck house. As the family sat around the table someone knocked at their door. It was the man in the “Jaunty yellow” suit and he claimed he had come for Winnie. Something didn’t feel right with the strange man and Jesse spoke up about not letting him to take Winnie. The strange man interrupts with a story about his family’s history. He says that he heard a story once as a boy from a friend of his grandmother about a family just like the Tucks. He knew they had a music box that was passed down from generation, the one he heard that August evening at Winnie’s home. The man goes on to say that he made a deal with the Foster family, that he would find and return Winnie for the Treegap forest. He has spent his entire life looking for the Tuck family and this spring water. Now he plans to sell the magical spring water to others who wish for immortality. The Tucks tried to persuade him from doing this, but the man refused to listen. The man grabbed Winnie and tells the Tucks that he is going to force her to drink the water as an example to all of what the spring water can do. As things erupt and the moment turned to chaos, Mae grabbed her shotgun and hit the man on the head with it. He doesn’t get up, he doesn’t move, he is no longer alive. At the same time the constable arrived and witnessed the horrific incident.

He arrested Mae and takes her into town, where she is to be tried for the death of the strange man. The Tucks know that Mae will be sentenced to death for the murder, but will not die. They realized they must break her out. Winnie has returned home to her family, but agrees to help the Tucks break Mae out. Winnie takes Mae’s place in the jail cell and covers herself with a blanket. Before she does this and the Tuck’s escape, Jesse gives Winnie a bottle of the magical spring water. He asks her to drink it when she turns 17 and he promised to return for her. The Tucks escape and when the constable finds Winnie, he can’t and doesn’t punish her because of her age.
Many years later in the twentieth century the Tucks return to Treegap forest and learn it was destroyed in a lightning fire. The town of Treegap is no longer the same and the Foster’s home is no longer there. Jesse heads to the place where the Foster’s home once was and finds Winnie headstone. She died in 1948, two years ago. She lived a full life as a wife and mother. Jesse heartbroken over this discovery leaves to find his family and tells them what happened. He had planned to marry Winnie, but part of him knew she wouldn't be there. Knowing that Winnie wasn't alive and their home was gone, the Tucks decide to leave Treegap for good. As they leave the town Mae plays her music box and the melody floats softly down the road and through the woods.

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RETRIEVED FROM: http://dominiqueburns.wixsite.com/tuckeverlasting/major-plot-points-time-period
setting

[set-ing] noun

5. the locale or period in which the action of a novel, play, film, etc., takes place: *The setting of this story is Verona in the 15th century.*

6. Also called **stage setting**, **stage set**. the scenery and other properties used in a dramatic performance.

RETRIEVED FROM:
http://www.dictionary.com/browse/setting
Natalie Babbitt Interview Transcript

By Natalie Babbitt

The author was interviewed by Scholastic students.

How did you come up with the setting for the story?
The location of the story is a real place. We lived for twelve years in the Adirondacks, in central New York State. Our house was exactly like the Tucks' house. There were many toads around, so it seemed natural to put them in the story. There were frogs as well, so I put them in the story too. But frogs don't come out into the middle of the road, and toads do.

RETRIEVED FROM: https://www.scholastic.com/teachers/articles/teaching-content/natalie-babbitt-interview-transcript/
ANALYSIS: SETTING

Treegap

Treegap, the Town

We know right off the bat that this story (which goes down in 1880) is going to take place in a quaint little area. Why? The town is called Treegap, for crying out loud. How much more quaint can you get?

Also right away, we know what we're supposed to focus on:

So the road went humbly by and made its way, past cottages more and more frequent but less and less forbidding, into the village. But the village doesn't matter, except for the jailhouse and the gallows. The first house only is important; the first house, the road, and the wood. (1.2)

Okay, so were going to pay attention to "the first house, the road, and the wood." Got it. Let's dig a little deeper.

The Woods

At first, the woods seem pretty normal. They sure looked normal to the Tucks when they arrived there for the first time, nearly ninety years before meeting Winnie:

When they came to the part that was now the wood, and turned from the trail to find a camping place, they happened on the spring. "It was real nice," said Jesse with a sigh.
"It looked just the way it does now. A clearing, lots of sunshine, that big tree with all those knobby roots" (7.3).

No matter how natural it looks, the spring is anything but. Heck, it grants eternal life to all that drink from it. That's a pretty stark contrast from all the natural imagery in the book:

"Know what that is, all around us, Winnie? [...] Life. Moving, growing, changing, never the same two minutes together. This water, you look out at it every morning, and it looks the same, but it ain't. All night long it's been moving, coming in through the stream back there to the west, slipping out through the stream down east here, always quiet, always new, moving on." (12.4)

Among all this life that keeps on keepin' on, the spring is pretty deceiving, don't you think?

https://www.shmoop.com/tuck-everlasting/setting.html
What Is the Setting in "Tuck Everlasting"?

Written by Christina Lee

Natalie Babbitt's award-winning children's novel "Tuck Everlasting" takes place in a village called Treegap in the 1880s. The geographical location of Treegap is not specified, perhaps to convey the impression that the events might happen in any small town. The novel's action unfolds in the woods hiding Treegap, as well as in the respective homes of protagonist Winnie Foster and the nearby Tuck family.

The Woods

The novel opens with a description of the road leading to the small settlement at Treegap. The meandering road is characterized as relaxing and carefree before reaching the woods. At the woods the carefree sensibility disappears. The road veers dramatically around the woods before reaching Treegap, as if it has a mind of its own and wishes to circumvent the area. This description provides foreshadowing that something sinister may lurk in and around Treegap.

adaptation

*noun*  
ad·ap·ta·tion \ˌa-, dap-ˈtā-shən , -dəp-\n
**Definition of ADAPTATION**

1: something that is **adapted**

- a new *adaptation* of an old recipe  
  ; *specifically*: a composition rewritten into a new form

- a screen *adaptation* of a novel

RETRIEVED FROM: [https://www.merriam-webster.com/dictionary/adaptation](https://www.merriam-webster.com/dictionary/adaptation)
This movie was released in 2002 and filmed in Maryland. It's set during the summer of 1914, when Winnie Foster (Alexis Bledel) is 15. She's an only child living with her parents (Victor Garber and Amy Irving) in the big house in the top picture. The opening shot of the house is important as Winnie is being raised in a very strict, proper environment that is bruising to her free-spirited soul. One day she goes out into the woods beyond the iron fence, gets lost, and meets a 17-year old (Jonathan Jackson) drinking from a small spring at the base of a huge oak. The movie is the story of how she spends time in the woods with him and his parents (William Hurt and Sissy Spacek) and his older brother. He is Jesse Tuck and all four Tucks have drunk from that spring many years ago and not aged a day since. Jesse, eternally 17, is actually 104. The Tuck family is being tracked by a man in a yellow suit (Ben Kingsley), who wants to locate the spring so he can sell the waters for great sums of money. Winnie and Jesse fall in love and he wants her to drink from the spring so she can be with him forever. The tracker, however, finds the Tuck house first and everything falls apart and the Tucks are forced to leave. Winnie is faced with the decision to drink or not to drink from the spring. Jesse's father has encouraged her not to drink, speaking with her about the natural flow of time and how a life is supposed to be lived.
The Forest in Tuck Everlasting, the Musical

JPAS Technical Director Rod Oden and Assistant TD and Tuck Everlasting Scenic Designer, Kristin Nicole Blatchford, looking over design plans for our production of Tuck Everlasting.
Tuck Arch, JPAS Set Design
Tuck Tree Panels, JPAS Set Design
The Forest of Tuck Everlasting: The Scenery Creates the Setting

New Hampshire
Forest,

Gap Mountain
Reservation

Couturie Forest, City Park New Orleans
New Hampshire Forest, Gap Mountain Reservation

IMAGE RETRIEVED FROM: https://forestsoociety.org/property/gap-mountain-reservation
adaptation

noun ˌad-əp-ta-shən, -dəp-

Definition of ADAPTATION
1: something that is adapted

3: adjustment to environmental conditions: such as

a: adjustment of a sense organ to the intensity or quality of stimulation

b: modification of an organism or its parts that makes it more fit for existence under the conditions of its environment: a heritable physical or behavioral trait that serves a specific function and improves an organism's fitness or survival

RETRIEVED FROM: https://www.merriam-webster.com/dictionary/adaptation
The Forest of Tuck Everlasting: The Scenery Creates the Setting

Name________________________________

New Hampshire climate

New Orleans climate
temperate rain forest

**noun**

**Definition of TEMPERATE RAIN FOREST**
: woodland of a usually rather mild climatic area within the temperate zone that receives heavy rainfall, usually includes numerous kinds of trees, and is distinguished from a tropical rain forest especially by the presence of a dominant tree

swamp

**noun** \ˈswämp , ˈswomp\ 

**Definition of SWAMP**
1: a wetland often partially or intermittently covered with water; *especially* : one dominated by woody vegetation
2: a tract of swamp

RETRIEVED FROM:  [https://www.merriam-webster.com/dictionary/temperate%20rain%20forest](https://www.merriam-webster.com/dictionary/temperate%20rain%20forest)
[https://www.merriam-webster.com/dictionary/swamp](https://www.merriam-webster.com/dictionary/swamp)
Northern and southern hemisphere climates follow the beat of different drummers

Date: March 30, 2014

Source: University of Bern

Summary:

Over the last 1000 years, temperature differences between the Northern and Southern Hemispheres were larger than previously thought. Using new data from the Southern Hemisphere, researchers have shown that climate model simulations overestimate the links between the climate variations across the Earth with implications for regional predictions.

Field work in the Indian Ocean. The corals off the Broome coast, Western Australia, store information about past climate.

Credit: Copyright Eric Matson, Australian Institute of Marine Science
Over the last 1000 years, temperature differences between the Northern and Southern Hemispheres were larger than previously thought. Using new data from the Southern Hemisphere, researchers have shown that climate model simulations overestimate the links between the climate variations across Earth with implications for regional predictions.

These findings are demonstrated in a new international study coordinated by Raphael Neukom from the Oeschger Centre of the University of Bern and the Swiss Federal Research Institute WSL and are published today in the journal *Nature Climate Change*.

The Southern Hemisphere is a challenging place for climate scientists. Its vast oceans, Antarctic ice, and deserts make it particularly difficult to collect information about present climate and, even more so, about past climate. However, multi-century reconstructions of past climate from so-called proxy archives such as tree-rings, lake sediments, corals, and ice-cores are required to understand the mechanisms of the climate system. Until now, these long-term estimates were almost entirely based on data from the Northern Hemisphere.

Over the past few years, an international research team has made a coordinated effort to develop and analyse new records that provide clues about climate variation across the Southern Hemisphere. Climate scientists from Australia, Antarctic experts, as well as data specialists and climate modellers from South and North America and Europe participated in the project. They compiled climate data from over 300 different locations and applied a range of methods to estimate Southern Hemisphere temperatures over the past 1000 years. In 99.7 percent of the results, the warmest decade of the millennium occurs after 1970.

Surprisingly, only twice over the entire last millennium have both hemispheres simultaneously shown extreme temperatures. One of these occasions was a global cold period in the 17th century; the other one was the current warming phase, with uninterrupted global warm extremes since the 1970s. "The 'Medieval Warm Period', as identified in some European chronicles, was a regional phenomenon," says Raphael Neukom. "At the same time, temperatures in the Southern Hemisphere were only average." The researchers ascribe these large differences to so-called "internal variability." This term describes the chaotic interplay of the ocean and atmosphere within the climate system that leads to temperatures changing in one or the other direction. Regional differences in these fluctuations appear to be larger than previously thought.

The scientists discovered that most climate models are unable to satisfactorily simulate the considerable differences between the hemispheres. The models appear to underestimate the influence of internal variability, in comparison with external forcings like solar irradiation, volcanic eruptions or human greenhouse gas emissions. "Regional differences in the climatic evolution of the next decades could therefore be larger than the current models predict," says Neukom.

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**Story Source:**

Materials provided by [University of Bern](https://www.unibe.ch). *Note: Content may be edited for style and length.*

temperature variability over the past millennium. *Nature Climate Change*, 2014; DOI: [10.1038/NCLIMATE2174](https://doi.org/10.1038/NCLIMATE2174)

RETRIEVED FROM: [https://www.sciencedaily.com/releases/2014/03/140330151320.htm](https://www.sciencedaily.com/releases/2014/03/140330151320.htm)
How do trees affect the weather?

**Trees and our Climate**

Evapotranspiration.

HSW 2008
Trees affect our climate, and therefore our weather, in three primary ways: they lower temperatures, reduce energy usage and reduce or remove air pollutants. Each part of the tree contributes to climate control, from leaves to roots.

Leaves help turn down the thermostat. They cool the air through a process called evapotranspiration. Evapotranspiration is the combination of two simultaneous processes: evaporation and transpiration, both of which release moisture into the air. During evaporation, water is converted from liquid to vapor and evaporates from soil, lakes, rivers and even pavement. During transpiration, water that was drawn up through the soil by the roots evaporates from the leaves. It may seem like an invisible process to our eyes, but a large oak tree is capable of transpiring 40,000 gallons of water into the atmosphere during one year [source: USGS].

The outdoor air conditioning provided by trees reduces the energy used inside your home or office. Shade provided by strategically planted deciduous trees cools buildings during the warm months, allows the sun’s warming rays to shine through its branches in the winter and also protects buildings from cold winds. With some planning, urban trees can help minimize the heat island effect that saddles many cities.

Heat islands are cities that are often several degrees warmer than the suburbs because the urban areas generate and trap heat. Studies of Atlanta found that temperatures downtown were 5 to 8 degrees hotter than those in the suburbs. This, in turn, increased the number of local storms [source: NASA]. Phoenix is also warmer than its outlying areas. In 1950, Phoenix was 6 degrees warmer than the nearby Casa Grande Monument. By 2007, however, the temperature difference increased to 14 degrees [source: Christian Science Monitor].

When trees grow throughout urban areas, both surface and air temperatures are reduced. Researchers have found that planting one tree to the west and one to the south of a home can significantly reduce energy consumption. In the Environmental Protection Agency’s study, annual cooling costs were reduced
by 8 to 18 percent while annual heating costs were reduced 2 to 8 percent [source: EPA].

Leaves also filter particles from the air, including dust, ozone, carbon monoxide and other air pollutants. Through the process of photosynthesis, trees remove carbon dioxide (a greenhouse gas) and release oxygen into our air. Trees store the carbon dioxide, called carbon sequestration, and -- depending on the size of the tree -- can hold between 35 to 800 pounds of carbon dioxide each year [source: EPA].

Trees aren't our saviors from smog, though. Photochemical smog is smog caused when sunlight and chemical compounds such as car exhaust combine. Trees contribute to this when they release organic gases.

Additionally, planting trees as a solution to global warming -- a practice commonly linked to carbon offsets -- may have a positive impact on global temperature control only when planted in the tropics, a thin geographical belt around the equator. Normally, trees help cool the planet by absorbing carbon dioxide as part of the photosynthesis process and by evaporating water into the air. In the tropics, water evaporates naturally from trees, increasing cloud cover and keeping temperatures cooler. Outside of the tropics, however, researchers are finding that forests trap heat because their dense, dark canopies absorb sunlight.

RETRIEVED FROM: https://science.howstuffworks.com/nature/climate-weather/storms/trees-affect-weather1.htm
The Forest of Tuck Everlasting: The Scenery Creates the Setting

Name______________________________

Trees that grow in New Hampshire  Trees that grow in New Orleans

[Diagram of a Venn diagram with labeled circles]
Have you ever noticed that New Hampshire has a lot of trees? New Hampshire is about eighty-two percent forested. Throughout history, trees have served important purposes for both people and wildlife. You use wood products like paper, pencils and furniture in your daily life. Trees provide wildlife with components of their habitat, too. Oaks, for example, produce acorns that are food for squirrels, deer, wild turkeys and blue jays, as well as providing places for squirrels and birds to nest.

Not only are there lots of trees in New Hampshire, depending upon where you are, there are different kinds of trees. Trees grow based on the soil, weather conditions (climate) and landforms (topography). We identify trees by looking at things like their shape, whether they have leaves or needles, and what their bark looks like.
Forest Communities

Forest communities are named by the combination of trees that grow together. Some forests only have evergreen trees—trees that stay green year round. Other forests have deciduous trees, which lose their leaves in the fall. Still others have both. They can range in size from an area the size of a football field to thousands of acres. Here are three common natural forest communities and a sampling of animals that make these places their home.

Spruce Fir Forest

Red spruce and balsam fir forests are found growing in northern parts of the state and on mountainsides. As you climb a mountain, you will find dense stands of spruce and fir on steep rocky slopes where the soil is shallow. The other place you’ll see spruce and fir growing is near streams, swamps and bogs—areas where water does not drain well from the soil.

The purple finch is the state bird of New Hampshire. It feeds primarily on buds and seeds.

Needles on red spruce are short, four sided and sharply pointed.

Balsam fir needles are short, flat and bluish. The needles are soft and fragrant when cut.

American marten, also known as pine marten, is an endangered species in New Hampshire. They spend a lot of time in trees and eat a variety of small mammals, like red squirrels, mice and voles, as well as birds.
Northern Hardwoods: Maple-Beech-Birch

People from all over the world come to New Hampshire to see the brilliant fall colors. The northern hardwoods, a mix of primarily sugar maple, yellow birch and American beech, are responsible for this color. Found in central New Hampshire up to 2,500 feet in elevation, northern hardwoods grow on loamy, well-drained soils.

Sugar maples can grow to be 80 feet high and 3 feet in diameter.

Black-throated blue warblers primarily forage (look for) insects in the understory. Nests are two feet off the ground in deciduous shrubs.

American beech have small triangular nuts enclosed in a soft, prickly burr.

The black bear’s diet varies from spring to fall, based upon the food that is available. Beechnuts, rich in fat, are an important fall food.
White Pine - Northern Red Oak Forest

In the southern part of New Hampshire, red oak and white pine are commonly seen growing together on well-drained soils. This forest type is common in the transition zone between the northern hardwoods and the central hardwoods found in southern New England.

Northern red oaks begin to produce acorns when they are twenty-five years old.

Valued for their lumber, white pines can grow to a height of 200 feet. It takes fifty years for it to come to maturity and drop its seed.

Northern red belly snakes are found on forested upland ridges under rowing wood.

Travelling in flocks, wild turkeys feed on acorns and other nuts during the fall and winter.
Name That Tree

Have you ever wondered how you can tell different species apart? A dichotomous key gives you choices that lead you to the answer. Find an evergreen tree with needles and try to identify it using the dichotomous key:

If the needles are singular, go to 1

If the needles are in bundles or tufts, go to 2

1
If the needles are stiff, sharp, 4-sided (can be twirled between the thumb and finger) and leave the twig rough when they fall off, go to 1a

If the needles are flat and can be easily bent, go to 1b

1a
If the needles are blue-green and the twigs hairless
- White Spruce

If the needles are 1/2 inch or more and the twigs and buds are hairy
- Red Spruce

1b
If the needles have broad bases and leave the twig smooth when they fall off
- Balsam Fir

If needles are about 1/2-inch long, have a narrow base and leave the twig rough when they fall off
- Eastern Hemlock

2
If there are five needles in a bundle
- White Pine

If there are three needles in a bundle
- Pitch Pine

If there are two needles in a bundle
- Red Pine
The pride and joy of City Park

The 5,000th tree since Hurricane Katrina was planted in New Orleans City Park on Dec. 5th, 2012.

City Park’s 20,000 trees are the pride and joy of the park — one of our most treasured assets. The park is home to the oldest grove of mature live oaks in the world, including the magnificent Anseman Oak and McDonogh Oak, which are between 600 and 900 years old.

Although the park lost approximately 2,000 trees after Hurricane Katrina, we have already planted above and beyond. We planted more than 5,000 trees in the past several years, in keeping with our master plan to not only repair damage but to build a better park.

Inside the park, you’ll find scores of different tree species, including live oak, bald cypress, magnolia, slash pine and sweet gum. We also have a diverse collection of oak varieties, including cherrybark, cow, nutall, overcup, post, sawtooth, shumard, water, white and willow.

Spanish Moss and Resurrection Fern

Friends of the trees of City Park

Spanish Moss and Resurrection Fern are often found growing on the oaks of New Orleans City Park. They are a special part of the atmosphere we’ve all become accustomed to thinking about when we think 'Deep South Oaks'.

Learn more about the Live Oaks of City Park here.
You can help protect the trees with a donation to the City Park Tree Fund. You can also name a tree after yourself or a loved one. Be a tree hugger.

Tree Facts
* A mature tree absorbs 120 to 240 pounds of pollutants every year.

* The average person consumes about 386 pounds of oxygen per year. The average, healthy tree (say, a 32-foot ash tree) can produce about 260 pounds of oxygen annually. Two trees supply the oxygen needs of one person every year.

* If every American planted just one tree, the amount of carbon dioxide in the atmosphere would be reduced by one billion pounds annually. This is nearly 5 percent of the amount that humans pump into the atmosphere every year.

* A mature bald cypress can absorb as much as 880 gallons of water in one day!
Quotes

“As the poet said, ‘only God can make a tree,’ probably because it’s so hard to figure out how to get the bark on.” – Woody Allen

“Trees are the best monuments that a man can erect to his own memory. They speak his praises without flattery, and they are blessings to children yet unborn.” – Lord Orrery, 1749

“The wonder is that we can see these trees and not wonder more.” – Ralph Waldo Emerson

“Character is like a tree and reputation like a shadow. The shadow is what we think of it; the tree is the real thing.” – Abraham Lincoln

“Song of the Open Road”
I think that I shall never see
A billboard lovely as a tree.
Perhaps, unless the billboards fall,
I’ll never see a tree at all. – Ogden Nash

“Other holidays repose on the past. Arbor Day proposes the future.” – J. Sterling Morton

“A society grows great when old men plant trees whose shade they know they shall never sit in.” – Greek proverb

“Today’s mighty oak is just yesterday’s nut that held its ground.” – Anonymous

"For in the true nature of things, if we rightly consider, every green tree is far more glorious than if it were made of gold and silver.” – Martin Luther

“One generation plants a tree, the next enjoys its shade.” – Chinese proverb
The beautiful bright green buds on the Louisiana Cypress trees!

New Hampshire Trees

IMAGE RETRIEVED FROM: 
https://www.sciencedaily.com/releases/2014/01/140113114756.htm
New Orleans Trees

**BENEFITS OF TREES:**
- Forested land proven to soak up 60 times the amount of water as open fields.
- A large oak has been shown to transpire water at rates of 40,000 gal/year and 50-300 gal/day.
- Trees improve Air Quality, Water Quality.
- Large trees shade, lower temperature and reduces energy usage.
- Trees improve social behavior; proven in some areas to correlate to reduce crime.

**ECOLOGICALLY ADAPTED**

Flood Adapted Species

Soil Adapted Species with extensive root systems for future land stabilization

**SOCIALLY SIGNIFICANT SPECIES**

*Live Oak*
Quercus virginiana
- Historically they have marked important social centers; near churches, graveyards, street crossings and all as grand alleys to important places.
- They provide great shade and atmosphere.
- Their low centers of gravity are perfect for sustaining hurricanes.

*Pecan*
Carya illinoensis
- First cultivated for commercial gifting a slice of New Orleans in the 1890's.
- New Orleans became one of the largest producers and exporters of pecans in the world in the early 1900's due to the habitat quality and the port industry.

*Bald Cypress*
Taxodium distichum
- Before there was New Orleans, there was a swamp.
- They are a strong and vital piece of New Orlean's identity; both ecologically and economically due to their incredible ability to live in water.

**STRUCTURALLY VERSATILE**

Move and gather

Produce

Soak and Grow

**Big, Old Trees as Markers of Sustainability:** These three big, old tree typologies are all well adapted and socially significant and each have specific attributes that can be utilized to improve the hydrological, social and economic function of this site.
**Crayon resist** is an illustration technique in which watercolor is painted over a crayon drawing. The wax in the crayon resists the watercolor, so the watercolor only fills the spaces between the crayon.

**Landscape** is a work of art that shows an outdoor scene. It can include the natural world (plants and animals), as well as seascapes (views of the sea) and cityscapes (buildings and towns). There can be people in a landscape, but the picture is not about them.

**Proportion** refers to the relationship of one thing to another in terms of size, shape, number, or degree.

**Setting** is the time and place where the subject is located or a story happens.

DEFINITION RETRIEVED FROM: [http://artbookscreativity.org/curriculum/vocabulary/](http://artbookscreativity.org/curriculum/vocabulary/)

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Crayon resist is an illustration technique in which watercolor is painted over a crayon drawing. The wax in the crayon resists the watercolor, so the watercolor only fills the spaces between the crayon.

Landscape is a work of art that shows an outdoor scene. It can include the natural world (plants and animals), as well as seascapes (views of the sea) and cityscapes (buildings and towns). There can be people in a landscape, but the picture is not about them.

Proportion refers to the relationship of one thing to another in terms of size, shape, number, or degree.

Setting is the time and place where the subject is located or a story happens.

DEFINITION RETRIEVED FROM: http://artbookscreativity.org/curriculum/vocabulary/
TREE FORMS

ROUND

SPREADING

PYRAMIDAL

OVAL

CONICAL

VASE

COLUMNAR

OPEN

weeping

irregular

RETRIEVED FROM: https://www.pinterest.com/explore/tree-drawings/
# Area of Plane Shapes

*Area is the size of a surface!*

<table>
<thead>
<tr>
<th>Shape</th>
<th>Formula</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Triangle</strong></td>
<td>$\text{Area} = \frac{1}{2} \times b \times h$</td>
<td>$b =$ base, $h =$ vertical height</td>
</tr>
<tr>
<td><strong>Square</strong></td>
<td>$\text{Area} = a^2$</td>
<td>$a =$ length of side</td>
</tr>
<tr>
<td><strong>Rectangle</strong></td>
<td>$\text{Area} = w \times h$</td>
<td>$w =$ width, $h =$ height</td>
</tr>
<tr>
<td><strong>Parallelogram</strong></td>
<td>$\text{Area} = b \times h$</td>
<td>$b =$ base, $h =$ vertical height</td>
</tr>
<tr>
<td><strong>Trapezoid (US)</strong></td>
<td>$\text{Area} = \frac{1}{2}(a+b) \times h$</td>
<td>$h =$ vertical height</td>
</tr>
<tr>
<td><strong>Trapezium (UK)</strong></td>
<td>$\text{Area} = \frac{1}{2}(a+b) \times h$</td>
<td>$h =$ vertical height</td>
</tr>
<tr>
<td><strong>Ellipse</strong></td>
<td>$\text{Area} = \pi ab$</td>
<td></td>
</tr>
<tr>
<td><strong>Circle</strong></td>
<td>$\text{Area} = \pi r^2$</td>
<td>$\text{Circumference} = 2 \times \pi \times r$, $r =$ radius</td>
</tr>
<tr>
<td><strong>Sector</strong></td>
<td>$\text{Area} = \frac{1}{2} \times r^2 \times \theta$</td>
<td>$r =$ radius, $\theta =$ angle in radians</td>
</tr>
</tbody>
</table>

Note: $h$ is at right angles to $b$: ![right angles](image)

**Example:** What is the area of this rectangle?
The formula is:

\[ \text{Area} = w \times h \]

\( w \) = width
\( h \) = height

We know \( w = 5 \) and \( h = 3 \), so:

\[ \text{Area} = 5 \times 3 = 15 \]

RETRIEVED FROM: http://www.mathsisfun.com/area.html
Perimeter

Perimeter is the distance around a two-dimensional shape.

Example: the perimeter of this rectangle is $7+3+7+3 = 20$

Example: the perimeter of this regular pentagon is $3+3+3+3+3 = 5\times3 = 15$

The perimeter of a circle is called the circumference:

$$\text{Circumference} = 2\pi \times \text{radius}$$
Perimeter Formulas

**Triangle**
Perimeter = $a + b + c$

**Square**
Perimeter = $4 \times a$

*a* = length of side

**Rectangle**
Perimeter = $2 \times (w + h)$

*w* = width

*h* = height

Retrieved from [https://www.mathsisfun.com/geometry/perimeter.html](https://www.mathsisfun.com/geometry/perimeter.html)
The Forest of Tuck Everlasting: The Scenery Creates the Setting

Student Sample Sheets
Student Sample: Grade 2

First, use graph paper and crayon to create a Tuck Everlasting set design inspired by the forests of New Orleans.
Student Sample: Grade 2

Next, use water colors to paint the image of the set; the crayon will “resist” the water color.
After learning about area and perimeter, use a second sheet of Tuck Everlasting graph paper to measure the area and perimeter of the key elements in the crayon resist design of the set.
The Forest of Tuck Everlasting:

The Scenery Creates the Setting

EXTENSION
Ratios

A ratio **compares values.**

A ratio says how much of one thing there is compared to another thing.

There are 3 blue squares to 1 yellow square

Ratios can be shown in different ways:

Using the ":" to separate the values: 3 : 1

Instead of the ":" we can use the word "to": 3 to 1

Or write it like a fraction: \( \frac{3}{1} \)

A ratio can be scaled up:
Using Ratios

The trick with ratios is to always multiply or divide the numbers by the same value.

Example:

4 : 5 is the same as \(4 \times 2 : 5 \times 2 = 8 : 10\)

Recipes

Example: A Recipe for pancakes uses 3 cups of flour and 2 cups of milk.

So the ratio of flour to milk is 3 : 2

To make pancakes for a LOT of people we might need 4 times the quantity, so we multiply the numbers by 4:

\(3 \times 4 : 2 \times 4 = 12 : 8\)

In other words, 12 cups of flour and 8 cups of milk.

The ratio is still the same, so the pancakes should be just as yummy.
"Part-to-Part" and "Part-to-Whole" Ratios

The examples so far have been "part-to-part" (comparing one part to another part).

But a ratio can also show a part compared to the **whole lot**.

**Example:** There are 5 pups, 2 are boys, and 3 are girls

**Part-to-Part:**

The ratio of boys to girls is **2:3** or \( \frac{2}{3} \)

The ratio of girls to boys is **3:2** or \( \frac{3}{2} \)

**Part-to-Whole:**

The ratio of boys to **all** pups is **2:5** or \( \frac{2}{5} \)

The ratio of girls to **all** pups is **3:5** or \( \frac{3}{5} \)

**RETRIEVED FROM:** [https://www.mathsisfun.com/numbers/ratio.html](https://www.mathsisfun.com/numbers/ratio.html)
K-12 Student Standards for English Language Arts » Grade 1

Reading Standards for Informational Text

Key Ideas and Details

1. Ask and answer questions about key details in a text.
2. Identify the main topic and retell key details of a text.
3. Describe the connection between two individuals, events, ideas, or pieces of information in a text.

Craft and Structure

4. Ask and answer questions to help determine or clarify the meaning of words and phrases in a text.

Integration of Knowledge and Ideas

7. Use the illustrations and details in a text to describe its key ideas.
8. Identify the reasons an author gives to support points in a text.
9. Identify basic similarities in and differences between two texts on the same topic (e.g., in illustrations, descriptions, or procedures).

Range of Reading and Level of Text Complexity

10. With prompting and support read informational texts appropriately complex for grade 1.

Writing Standards

Research to Build and Present Knowledge

8. With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.
K-12 Student Standards for English Language Arts » Grade 4

Reading Standards for Informational Text

Key Ideas and Details

1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

2. Determine the main idea of a text and explain how it is supported by key details; summarize the text.

Craft and Structure

5. Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.

Writing Standards

d. Use precise language and domain-specific vocabulary to inform about or explain the topic.

K-12 Student Standards for English Language Arts » Grade 7

Reading Standards for Informational Text

Key Ideas and Details

1. Cite several pieces of relevant textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

3. Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).

Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone.

Writing Standards

3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
K-12 Student Standards for Mathematics» Grade 1

Measurement and Data 1.MD

A. Measure lengths indirectly and by iterating length units.

1. Order three objects by length; compare the lengths of two objects indirectly by using a third object.

2. Express the length of an object as a whole number of length units, by laying multiple copies of a shorter object (the length unit) end to end; understand that the length measurement of an object is the number of same-size length units that span it with no gaps or overlaps. Limit to contexts where the object being measured is spanned by a whole number of length units with no gaps or overlaps.

Geometry 1.G

A. Reason with shapes and their attributes.

1. Distinguish between defining attributes (e.g., triangles are closed and three-sided) versus non-defining attributes (e.g., color, orientation, overall size); build and draw shapes that possess defining attributes.

2. Compose two-dimensional shapes (rectangles, squares, trapezoids, triangles, half-circles, and quarter-circles) and three-dimensional shapes (cubes, right rectangular prisms, right circular cones, and right circular cylinders) to create a composite shape, and compose new shapes from the composite shape.

K-12 Student Standards for Mathematics» Grade 4

Measurement and Data 4.MD

A. Solve problems involving measurement and conversion of measurements from a larger unit to a smaller unit

1. Know relative sizes of measurement units within one system of units including ft, in; km, m, cm; kg, g; lb, oz.; l, ml; hr, min, sec. Within a single system of measurement, express measurements in a larger unit in terms of a smaller unit.

2. Use the four operations to solve word problems involving distances, intervals of time, liquid volumes, masses of objects, and money, including problems involving whole numbers and/or simple fractions (addition and subtraction of fractions with like denominators and multiplying a fraction times a fraction or a whole number), and problems that require expressing measurements given in a larger unit in terms...
of a smaller unit. Represent measurement quantities using diagrams such as number line diagrams that feature a measurement scale.

**Geometry 4.G**

A. Draw and identify lines and angles, and classify shapes by properties of their lines and angles.

1. Draw points, lines, line segments, rays, angles (right, acute, obtuse), and **perpendicular and parallel lines**. Identify these in two-dimensional figures.

**K-12 Student Standards for Mathematics» Grade 7**

**Ratios and Relationships 7.RP**

A. Analyze proportional relationships and use them to solve real-world and mathematical problems.

1. Compute unit rates associated with ratios of fractions, including **ratios of lengths, areas**, and other quantities measured in like or different units. For example, if a person walks \( \frac{1}{2} \) mile in each \( \frac{1}{4} \) hour, compute the unit rate as the complex fraction \( \frac{1}{2}/\frac{1}{4} \) miles per hour, equivalently 2 miles per hour.

2. Recognize and represent proportional relationships between quantities.

   a. Decide whether two quantities are in a proportional relationship, e.g., by testing for equivalent ratios in a table or graphing on a coordinate plane and observing whether the graph is a straight line through the origin.

   b. Identify the constant of proportionality (unit rate) in tables, graphs, equations, diagrams, and verbal descriptions of proportional relationships.

**The Number System 7.NS**

2. Apply and extend previous understandings of multiplication and division and of fractions to multiply and divide rational numbers.

**Expressions and Equations**

B. Solve real-life and mathematical problems using numerical and algebraic expressions and equations.

3. Solve multi-step real-life and mathematical problems posed with positive and negative rational numbers in any form (whole numbers, fractions, and decimals), using tools strategically. Apply properties of operations to calculate with numbers in any form; convert between forms as appropriate; and assess the reasonableness of answers using mental computation and estimation strategies.

**Geometry 7.G**
A. Draw, construct, and describe geometrical figures and describe the relationships between them.

1. Solve problems involving scale drawings of geometric figures, such as computing actual lengths and areas from a scale drawing and reproducing a scale drawing at a different scale.

2. Draw (freehand, with ruler and protractor, or with technology) geometric shapes with given conditions. (Focus is on triangles from three measures of angles or sides, noticing when the conditions determine one and only one triangle, more than one triangle, or no triangle.)

3. B. Solve real-life and mathematical problems involving angle measure, area, surface area, and volume.

4. Know the formulas for the area and circumference of a circle and use them to solve problems; give an informal derivation of the relationship between the circumference and area of a circle.
The Homes of Tuck Everlasting: The Scenery Creates the Setting

By Karel Sloane-Boekbinder

In preschool, students learn about shapes. They learn how to identify them by appearance. As an example, a shape made of straight lines with four equal sides is a square, a shape made of three straight lines is a triangle, a shape made of straight lines where the sides opposite each other (parallel) are equal is a rectangle, and so forth. In this lesson, we will expand on students’ understanding of both shapes and measurement by exploring them through the lens of set design.

Eleven-year-old Winnie Foster yearns for a life of adventure beyond her white picket fence, but not until she becomes unexpectedly entwined with the Tuck Family does she get more than she could have imagined. When Winnie learns of the magic behind the Tuck’s unending youth, she must fight to protect their secret from those who would do anything for a chance at eternal life, the ability to be “Everlasting.”

Every play has a set, a space that reflects something about the story the actors are conveying in the performance. The setting is a backdrop for the story to unfold, a place for the characters to move through as they tell the story. The set affects the characters, where the actors stand and how they move. In Rod Oden and Kristin Blatchford’s designs, the setting has its own distinct persona—the Foster’s home and the Tuck’s home are modeled on homes in the Adirondacks. When a set designer is developing ideas for the set of a production, they begin with story—the script. The story guides the set designer as they work out designs for the spaces the characters/actors will inhabit. When they are developing their design ideas, set designers rely on math. Set designs require measurement—measurements must be exact before set construction begins. Set designers use a variety of models to work out their ideas for sets and to communicate their ideas to the production’s director—they use measurement so that when they build something it will both fit on stage and be functional. Although set designers do use many different computer design programs, designs still start with a pencil.

In addition to math, Set designers use many things as their inspiration to design and construct sets. This inspiration requires research. Inspiration for set designs can come from research of particular time periods, books, vintage photographs, paintings, genres of visual art and the works of particular visual artists.

To develop and build the sets for the JPAS production of Tuck Everlasting, Kristin Blatchford read the book by Natalie Babbitt. She then looked at photographs of two types of homes in the Adirondacks: affluent houses and rustic wood cabins. Using
Natalie Babbitt’s descriptions in the book and these photographs, she first developed sketches and then models from her sketches.

In this lesson, students will become familiar with the story Tuck Everlasting, explore author Natalie Babbitt’s inspiration for the setting of her novel, discuss the idea of adaptation (Natalie Babbitt’s book has been adapted into a film and a musical,) learn about JPAS Technical Director Rod Oden and Assistant TD and Tuck Everlasting Scenic Designer Kristin Nicole Blatchford’s inspiration for the set of the JPAS production of Tuck Everlasting, investigate and compare the designs of real-life homes, discuss how set designers use research and math to help them develop designs and use all this background information to create their own design developed from research about the different types of homes we find in our region.

Begin this lesson by explaining students will be investigating the story of Tuck Everlasting, exploring the inspiration behind the setting of the story, investigating the real-life locations that inspired the setting in different versions of the story, comparing the similarities and differences of this setting with our region and creating a crayon resist of a setting inspired by the environment of our region. Display the excerpt of the novel Tuck Everlasting by Natalie Babbitt where it can be seen by the whole class, such as on an ELMO or SMART board. As a class, read and discuss the excerpt.

Next, review the definition of setting. Display the definition where it can be seen by the whole class, such as on an ELMO or SMART board. Explain that when Natalie Babbitt was developing her book, she based the setting on a real-life place: her own family home in the Adirondack foothills of New York where she was living at the time she wrote the book.

Display the excerpt of the Scholastic interview with Tuck Everlasting author Natalie Babbitt where it can be seen by the whole class, such as on an ELMO or SMART board. As a class, read and discuss the excerpt.

Discuss the idea of physical environment and how this can inspire setting. As a class, brainstorm about environments students are familiar with, IE: the area around their home, the area around their school, places they go with their family, etc. Record student responses about settings they are familiar with where they can be visible to the whole class, such as on an ELMO or SMART board.

Review additional information about the setting for Tuck Everlasting. First, place the excerpt from Shmoop on an ELMO or SMART board. As a class, read and discuss the excerpt. During the discussion, also consider the following: 1) The Tuck's home is described as…and 2) The Foster's home is described as...Follow this by reviewing the excerpt about the setting for Tuck Everlasting written by Christina Lee. Place the excerpt on an ELMO or SMART board. As a class, read and discuss this excerpt.
Explain Natalie Babbitt’s story *Tuck Everlasting* has been adapted several times, first by Jeffrey Lieber and James V. Hart as a screenplay for the Disney film *Tuck Everlasting* and then by Chris Miller, who adapted events in Natalie Babbitt’s story to write song lyrics for the musical *Tuck Everlasting*. Display the definition of adaptation *where it can be seen by the whole class*, such as on an ELMO or SMART board. As a class read and discuss the definition.

Review and discuss the SCREENCAPS overview of the Disney film *Tuck Everlasting* by Jeffrey Lieber and James V. Hart. This overview also includes production stills from the film. Place the excerpt on an ELMO or SMART board. Explain that the film was shot in a different setting from the book, in Buffalo, NY which is about 265 miles from the Adirondacks. Also explain that these two locations have similar kinds of homes and look similar. As a class, read and discuss the overview and the production stills. During the discussion, also consider the following questions: 1) Do the homes in the setting in the production stills look similar to any setting students have seen in real-life? and 2) Do the homes in the setting in the production stills look different from any setting students have seen in real-life?

Next, explain students will now look at images from another adaptation of the same story, the musical *Tuck Everlasting*. Display the images of the sketches of the JPAS set design *where they can be seen by the whole class*, such as on an ELMO or SMART board. As the class discusses the images, consider the following questions: 1) What are the largest elements in the JPAS designs? 2) What are the smallest? and 3) Do the images of the homes in the JPAS set designs look like the production stills of the homes in the Disney film *Tuck Everlasting*?

Expand this conversation by comparing an image of a local New Orleans home on St. Charles Avenue with the images of the Foster’s home the class previously viewed. Explain students will be using information about different types of homes (settings) to help them create their own design for a *Tuck Everlasting* setting. Also distribute a copy of the *Tuck Everlasting Winnie Foster’s home/A St. Charles Avenue home* Venn diagram and a pencil to each student. Also place a copy of the image of the St. Charles Avenue home on an ELMO or a SMART board where it can be visible to the whole class. Analyze the image. Ask students to use the Venn diagram to compare and contrast the differences and similarities between the images of the Foster’s home in the film and the local New Orleans home on St. Charles Avenue.

Continue this discussion by reflecting on how a physical place, such as a home, can become the inspiration for a set design. Explain that just like Natalie Babbitt based the setting for her book on real-life places, students will be developing their designs based
on the settings we can find in our region. Compare an image of a local fishing camp in Slidell, LA with the image of the Tuck’s home the class previously viewed. Distribute a copy of the Tuck Everlasting Jesse Tuck’s home/Fishing Camp, Honey Island Swamp Venn diagram to each student. Also place a copy of the image of the fishing camp in Slidell, LA on an ELMO or a SMART board where it can be visible to the whole class. Analyze the image. Ask students to use the Venn diagram to compare and contrast the differences and similarities between the image of the Tuck’s home in the film and the local Slidell, LA fishing camp in the Honey Island Swamp.

Tell students that in a few moments the class will be creating their own set designs. To do this, they will be using a technique they may already be familiar with, crayon resist. To create a crayon resist, first color (the crayon) is applied to dry paper. Then water color paint goes over the crayon design on the paper. The crayon resists the wet water color, staying put on the paper. As a class, read and discuss the definitions for Crayon resist, Landscape and Proportion and review the additional definition for Setting. Place the definitions on an ELMO or a SMART board where they can be visible to the whole class. Discuss that all the images the class has looked at are examples of both landscapes and settings.

Distribute a copy of the Tuck Everlasting graph paper to each student. Explain students will be using their Venn diagram research and the graph paper to develop their crayon resists and to help them think about size and shape—Proportion. Discuss the images of homes the class has viewed (from the Disney film, the JPAS set designs and the local photos;) focus the discussion on Proportion, the relationship of the different elements of buildings’ design (roof, window, porch) in terms of size and shape.

Distribute crayons to each student. Ask them to choose two colors. Ask them to use these two colors to draw a design for a Tuck Everlasting set that is based on their research of one or both houses we would find in our region (IE: a home on St. Charles Avenue and/or a fishing camp in Honey Island Swamp.)

Once students have used the crayons to create their drawings, distribute paint brushes, water color paint, cups of water (to wash brushes,) and paper towels. Ask students to choose a different water color for each area of their drawing (IE: sky, land, etc.) Ask them to paint each area one at a time and use the cup of water and paper towel to clean their paint brush between each color.

After students complete their crayon resists, ask them to use the graph paper to compare the lengths of things they have drawn (IE: the windows, roof(s), porch(es) etc.) Ask students to count the squares for each object. Which objects are bigger? Which are smaller? How does the size and shape of an object show if it is closer or farther away? As a class, share and discuss the designs students made.

Next, distribute a second sheet of Tuck Everlasting graph paper and a ruler. Explain that, just like a set designer measures things in their sketch of a set design in preparation for building the actual set, students will now be measuring things in their
design. Explore how area and perimeter can be used to measure things in a setting. Display the *Math is Fun* information about perimeter and area where it can be viewed by the whole class, such as on an ELMO or SMART Board. As a class, read and discuss the information.

Ask students to use the second piece of graph paper to plot the area and perimeter of the shapes in their set design. Once students plot the shapes in their designs, ask them to record the perimeter and area for each shape in their design.

**EXTENSION:** Use ratio and proportion to transform student designs. Display the *Math is Fun* information about ratio and proportion where it can be viewed by the whole class, such as on an ELMO or SMART Board. Distribute a ruler to each student. As a class, read and discuss the information. Using their rulers, their *Tuck Everlasting* set designs and the ratio of every half inch in the model equals a foot in real life, ask students to calculate the size of their house set. How big would their sets be in real life? How big would the stage have to be to fit their set?
Tuck Everlasting by Natalie Babbitt (1975)

Tuck Everlasting by Natalie Babbitt is the story ten-year-old Winifred “Winnie” Foster and her life in the small town of Treegap, New Hampshire. Winnie lives with her father, mother, and grandmother in the woods outside of their little town. She spends her days contemplating running away in search of a better existence. One calm and gentle evening in August of 1881 Winnie played in her yard chasing fireflies, like she usually did on most evenings in rural Treegap. This evening was slightly different for reasons that Winnie would soon come to learn.

As she played in her yard surrounded by a giant fence and an immense forest, a stranger in a “Jaunty yellow” suit walked up the dirt road to her home in the middle of nowhere (Babbitt, 1975, p. 17). He asked her if this was her house and how long her family had lived there. He asked her if she knew everyone in the town and everything that goes on there. As the strange man stood there at her fence asking even stranger questions, her grandmother came out to fetch her. Her grandmother wanted to know who the stranger was and what he wanted. He didn't answer the questions, but told her grandmother “This young lady tells me you've lived here for a long time, so I thought you would probably know everyone who
comes and goes” (p. 20). Her grandmother retorted saying she doesn't know everyone and doesn't want to, but then something happened. A melody, so quite you could barely here it through the summer evening floated through the forest. Her grandmother for a moment became distracted and shared with Winnie and the stranger that it had been forever since her own childhood that she heard this song. The stranger was intrigued and wanted to know more about the song, but Winnie's grandmother hurried her back in the house. The strange man stood around for a moment and left with an eerily satisfied smile on his face.

The next day a few things happened that at first were outwardly unrelated. Winnie runs away from home and heads deep into the Treegap forest. While somewhere two young boys, Jesse and Miles Tuck, head home to see their mom and dad that they only see every ten years. At the same time the strange man returns to her home and knocks on her house looking for her. Next, Jesse and Miles Tuck meet their mom, Mae Tuck, in the Treegap forest. As Winnie continued running deeper into the Treegap forest her world collided with another. She sees a “Boy, almost a man” drinking water from a small spring under a tree (Babbitt, 1975, p. 25). The boy sees her and at first he seemed alarmed, but he softened as they talked. Winnie learned that his name was Jesse Tuck and that he lived near by. She asked him how old he was and he told her 104 and Winnie not believing him asked again. This time he said 17. What happened next to Winnie, happened quickly. Mae rounds the corner with Jesse’s older bother Miles and a horse. They look mortified to see Winnie by the spring water and quickly grabbed her. They wrapped her in a blanket like a sack of potatoes. Then she was on a horse being moved by the boys and the women. They brought Winnie to their home in the woods and shared with her their story.

The family seemingly normal, is forever frozen in time. As the world changes and grows, they do not change. The spring water they drank from has given them immortality, the one Winnie found Jess at. They realized their immortality after several near death experiences. They tell her that their dad had gotten a snakebite, Jesse had ate poison toadstools, and Mae had cut herself. They never died from these instances and soon realized why. They tell Winnie that she can’t go home now, because she knows their secret. Winnie finds herself scared and mortified by their story. As the days go on Winnie starts to love the Tuck family and finds herself falling in love with the forever 17 year old Jesse. She also learns that the music her grandmother heard as child through the woods was from a music box that Mae often played. Winnie misses her family though and often thinks of them.

She spends her days now with the Tuck family getting to know them and partaking in different activities, such as hiking or fishing. One day after a wonderful day of fishing with the oldest son Miles, they returned home to the Tuck house. As the family sat around the table someone knocked at their door. It was the man in the “Jaunty yellow” suit and he claimed he had come for Winnie. Something didn’t feel right with the strange man and Jesse spoke up about not letting him to take Winnie. The strange man interrupts with a story about his family’s history. He says that he heard a story once as a boy from a friend of his grandmother about a family just like the Tucks. He knew they had a music box that was passed down from generation, the one he heard that August evening at Winnie’s home. The man goes on to say that he made a deal with the Foster family, that he would find and return Winnie for the Treegap forest. He has spent his entire life looking for the Tuck family and this spring water. Now he plans to sell the magical spring water to others who wish for immortality. The Tucks tried to persuade him from doing this, but the man refused to listen. The man grabbed Winnie and tells the Tucks that he is going to force her to drink the water as an example to all of what the spring water can do. As things erupt and the moment turned to chaos, Mae grabbed her shotgun and hit the man on the head with it. He doesn’t get up, he doesn’t move, he is no longer alive. At the same time the constable arrived and witnessed the horrific incident.

He arrested Mae and takes her into town, where she is to be tried for the death of the strange man. The Tucks know that Mae will be sentenced to death for the murder, but will not die. They realized they must break her out. Winnie has returned home to her family, but agrees to help the Tucks break Mae out. Winnie takes Mae’s place in the jail cell and covers herself with a blanket. Before she does this and the Tuck’s escape, Jesse gives Winnie a bottle of the magical spring water. He asks her to drink it when she turns 17 and he promised to return for her. The Tucks escape and when the constable finds Winnie, he can’t and doesn’t punish her because of her age.
Many years later in the twentieth century the Tucks return to Treegap forest and learn it was destroyed in a lightning fire. The town of Treegap is no longer the same and the Foster’s home is no longer there. Jesse heads to the place where the Foster’s home once was and finds Winnie headstone. She died in 1948, two years ago. She lived a full life as a wife and mother. Jesse heartbroken over this discovery leaves to find his family and tells them what happened. He had planned to marry Winnie, but part of him knew she wouldn’t be there. Knowing that Winnie wasn’t alive and their home was gone, the Tucks decide to leave Treegap for good. As they leave the town Mae plays her music box and the melody floats softly down the road and through the woods.

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RETRIEVED FROM: http://dominiqueburns.wixsite.com/tuckeverlasting/major-plot-points-time-period
[set-ing] noun

5. the locale or period in which the action of a novel, play, film, etc., takes place:
The setting of this story is Verona in the 15th century.

6. Also called stage setting, stage set. the scenery and other properties used in a dramatic performance.

RETRIEVED FROM:
http://www.dictionary.com/browse/setting
How did you come up with the setting for the story?
The location of the story is a real place. We lived for twelve years in the Adirondacks, in central New York State. Our house was exactly like the Tucks' house. There were many toads around, so it seemed natural to put them in the story. There were frogs as well, so I put them in the story too. But frogs don't come out into the middle of the road, and toads do.

RETRIEVED FROM: https://www.scholastic.com/teachers/articles/teaching-content/natalie-babbitt-interview-transcript/
ANALYSIS: SETTING

Treegap, the Town

We know right off the bat that this story (which goes down in 1880) is going to take place in a quaint little area. Why? The town is called Treegap, for crying out loud. How much more quaint can you get?

Also right away, we know what we’re supposed to focus on:

So the road went humbly by and made its way, past cottages more and more frequent but less and less forbidding, into the village. But the village doesn’t matter, except for the jailhouse and the gallows. The first house only is important; the first house, the road, and the wood. (1.2)

Is a House a Home?

We get to see two very different homes in Tuck Everlasting: the Fosters’ and the Tucks’. One is obsessively neat and tidy, the other is messy and full of life:

Winnie had grown up with order. […] T[h]e cottage where she lived was always squeaking clean, mopped and swept and scoured into limp submission. […]

So she was unprepared for the homely little house beside the pond, unprepared for the gentle eddies of dust, the silver cobwebs, the mouse who lived—and welcome to him!—in a table drawer. (10.1-2)

These differences can represent the differences between the two families. For instance, the welcoming mouse at the Tucks’ shows us how welcoming they are as a family. And Winnie notes that ”[t]he Foster women had made a fortress out of duty” (10.1). In the end, though, it’s not about the house, but about the people inside. (Isn’t it always?)

https://www.shmoop.com/tuck-everlasting/setting.html
What Is the Setting in "Tuck Everlasting"?

Written by Christina Lee

Natalie Babbitt's award-winning children's novel "Tuck Everlasting" takes place in a village called Treegap in the 1880s. The geographical location of Treegap is not specified, perhaps to convey the impression that the events might happen in any small town. The novel's action unfolds in the woods hiding Treegap, as well as in the respective homes of protagonist Winnie Foster and the nearby Tuck family.

The Houses

The contrast between Winnie Foster's home and that of the Tuck family provides insights into the respective families. The Fosters' house is guarded by a heavy iron gate and a sign informing visitors they are unwelcome. Everything is neatly maintained and in its proper order. The Foster family -- cold and unfriendly -- owns the woods and is intensely protective of its property. The Tuck family's property, meanwhile, is disorganized and messy. Its inhabitants are friendly and ostensibly prioritize human relationships above meticulous property maintenance.

adaptation

noun ˌad-əp-tə-shən

Definition of ADAPTATION
1: something that is adapted

- a new adaptation of an old recipe
  : specifically: a composition rewritten into a new form
- a screen adaptation of a novel

RETRIEVED FROM: https://www.merriam-webster.com/dictionary/adaptation
This movie was released in 2002 and filmed in Maryland. It's set during the summer of 1914, when Winnie Foster (Alexis Bledel) is 15. She's an only child living with her parents (Victor Garber and Amy Irving) in the big house in the top picture. The opening shot of the house is important as Winnie is being raised in a very strict, proper environment that is bruising to her free-spirited soul. One day she goes out into the woods beyond the iron fence, gets lost, and meets a 17-year old (Jonathan Jackson) drinking from a small spring at the base of a huge oak. The movie is the story of how she spends time in the woods with him and his parents (William Hurt and Sissy Spacek) and his older brother. He is Jesse Tuck and all four Tucks have drunk from that spring many years ago and not aged a day since. Jesse, eternally 17, is actually 104. The Tuck family is being tracked by a man in a yellow suit (Ben Kingsley), who wants to locate the spring so he can sell the waters for great sums of money. Winnie and Jesse fall in love and he wants her to drink from the spring so she can be with him forever. The tracker, however, finds the Tuck house first and everything falls apart and the Tucks are forced to leave. Winnie is faced with the decision to drink or not to drink from the spring. Jesse's father has encouraged her not to drink, speaking with her about the natural flow of time and how a life is supposed to be lived.
Winnie is in the white dress and hat, with her back turned.
The Tuck house

IMAGES RETRIEVED FROM: http://libriscrowe.com/non3/tuck1.htm
JPAS Technical Director Rod Oden and Assistant TD and Tuck Everlasting Scenic Designer, Kristin Nicole Blatchford, looking over design plans for our production of Tuck Everlasting.
Tuck: Winnie Foster’s Home, JPAS Set Design
The Homes in Tuck Everlasting: The Scenery Creates the Setting

Name________________________________

Winnie Foster's home
A St. Charles Ave. home
The Homes in Tuck Everlasting: The Scenery Creates the Setting

Name ________________________________

Jesse Tuck's home

Fishing
Camp, Honey
Island
Swamp, Slidell, LA
Image of St. Charles Avenue home, New Orleans, LA

IMAGE RETRIEVED FROM:
Image of Fishing Camp, Honey Island Swamp, Slidell, LA

IMAGE RETRIEVED FROM: https://www.tripadvisor.com/LocationPhotoDirectLink-g40435-d1166085-i56092841-Dr_Wagner_s_Honey_Island_Swamp_Tours-Slidell_Louisiana.html
**Crayon resist** is an illustration technique in which watercolor is painted over a crayon drawing. The wax in the crayon resists the watercolor, so the watercolor only fills the spaces between the crayon.

**Landscape** is a work of art that shows an outdoor scene. It can include the natural world (plants and animals), as well as seascapes (views of the sea) and cityscapes (buildings and towns). There can be people in a landscape, but the picture is not about them.

**Proportion** refers to the relationship of one thing to another in terms of size, shape, number, or degree.

**Setting** is the time and place where the subject is located or a story happens.

DEFINITION RETRIEVED FROM: [http://artbookscreativity.org/curriculum/vocabulary/](http://artbookscreativity.org/curriculum/vocabulary/)
Area of Plane Shapes

*Area is the size of a surface!*

<table>
<thead>
<tr>
<th>Shape</th>
<th>Formula</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Triangle</td>
<td>$\text{Area} = \frac{1}{2} \times b \times h$</td>
<td>$b =$ base, $h =$ vertical height</td>
</tr>
<tr>
<td>Square</td>
<td>$\text{Area} = a^2$</td>
<td>$a =$ length of side</td>
</tr>
<tr>
<td>Rectangle</td>
<td>$\text{Area} = w \times h$</td>
<td>$w =$ width, $h =$ height</td>
</tr>
<tr>
<td>Parallelogram</td>
<td>$\text{Area} = b \times h$</td>
<td>$b =$ base, $h =$ vertical height</td>
</tr>
<tr>
<td>Trapezoid (US)</td>
<td>$\text{Area} = \frac{1}{2} (a+b) \times h$</td>
<td>$h =$ vertical height</td>
</tr>
<tr>
<td>Trapezium (UK)</td>
<td>$\text{Area} = \frac{1}{2} (a+b) \times h$</td>
<td>$h =$ vertical height</td>
</tr>
<tr>
<td>Circle</td>
<td>$\text{Area} = \pi \times r^2$</td>
<td>$r =$ radius</td>
</tr>
<tr>
<td>Ellipse</td>
<td>$\text{Area} = \pi ab$</td>
<td></td>
</tr>
<tr>
<td>Sector</td>
<td>$\text{Area} = \frac{1}{2} \times r^2 \times \theta$</td>
<td>$r =$ radius, $\theta =$ angle in <strong>radians</strong></td>
</tr>
</tbody>
</table>

Note: $h$ is at **right angles** to $b$:

Example: What is the area of this rectangle?
The formula is:

\[ \text{Area} = w \times h \]

\( w = \text{width} \)
\( h = \text{height} \)

We know \( w = 5 \) and \( h = 3 \), so:

\[ \text{Area} = 5 \times 3 = 15 \]

RETRIEVED FROM: http://www.mathsisfun.com/area.html
Perimeter

Perimeter is the distance around a two-dimensional shape.

Example: the perimeter of this rectangle is \(7 + 3 + 7 + 3 = 20\)

Example: the perimeter of this regular pentagon is \(3 + 3 + 3 + 3 + 3 = 5 \times 3 = 15\)

The perimeter of a circle is called the circumference:

\[ \text{Circumference} = 2\pi \times \text{radius} \]
Perimeter Formulas

Triangle
Perimeter = a + b + c

Square
Perimeter = 4 × a
a = length of side

Rectangle
Perimeter = 2 × (w + h)
w = width
h = height

RETRIEVED FROM https://www.mathsisfun.com/geometry/perimeter.html
The Homes of Tuck Everlasting:

The Scenery Creates the Setting

EXTENSION
Ratios

A ratio **compares values**.

A ratio says how much of one thing there is compared to another thing.

There are 3 blue squares to 1 yellow square

Ratios can be shown in different ways:

Using the ":" to separate the values: 3 : 1

Instead of the ":" we can use the word "to": 3 to 1

Or write it like a fraction: \( \frac{3}{1} \)

A ratio can be scaled up:
Using Ratios

The trick with ratios is to always multiply or divide the numbers by the same value.

Example:

\[
\frac{4}{5} \text{ is the same as } 4 \times 2 : 5 \times 2 = \frac{8}{10}
\]

Recipes

Example: A Recipe for pancakes uses 3 cups of flour and 2 cups of milk.

So the ratio of flour to milk is \( \frac{3}{2} \)

To make pancakes for a LOT of people we might need 4 times the quantity, so we multiply the numbers by 4:

\[
3 \times 4 : 2 \times 4 = \frac{12}{8}
\]

In other words, 12 cups of flour and 8 cups of milk.

The ratio is still the same, so the pancakes should be just as yummy.
"Part-to-Part" and "Part-to-Whole" Ratios

The examples so far have been "part-to-part" (comparing one part to another part).

But a ratio can also show a part compared to the whole lot.

Example: There are 5 pups, 2 are boys, and 3 are girls

Part-to-Part:

The ratio of boys to girls is 2:3 or $\frac{2}{3}$

The ratio of girls to boys is 3:2 or $\frac{3}{2}$

Part-to-Whole:

The ratio of boys to all pups is 2:5 or $\frac{2}{5}$

The ratio of girls to all pups is 3:5 or $\frac{3}{5}$

RETRIEVED FROM: https://www.mathsisfun.com/numbers/ratio.html
K-12 Student Standards for English Language Arts » Grade 1

Reading Standards for Informational Text

Key Ideas and Details
1. Ask and answer questions about key details in a text.
2. Identify the main topic and retell key details of a text.
3. Describe the connection between two individuals, events, ideas, or pieces of information in a text.

Craft and Structure
4. Ask and answer questions to help determine or clarify the meaning of words and phrases in a text.

Integration of Knowledge and Ideas
7. Use the illustrations and details in a text to describe its key ideas.
8. Identify the reasons an author gives to support points in a text.
9. Identify basic similarities in and differences between two texts on the same topic (e.g., in illustrations, descriptions, or procedures).

Range of Reading and Level of Text Complexity
10. With prompting and support read informational texts appropriately complex for grade 1.

Writing Standards

Research to Build and Present Knowledge
8. With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.
K-12 Student Standards for English Language Arts » Grade 4

Reading Standards for Informational Text

Key Ideas and Details

1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

2. Determine the main idea of a text and explain how it is supported by key details; summarize the text.

Craft and Structure

5. Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.

Writing Standards

d. Use precise language and domain-specific vocabulary to inform about or explain the topic.

K-12 Student Standards for English Language Arts » Grade 7

Reading Standards for Informational Text

Key Ideas and Details

1. Cite several pieces of relevant textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

3. Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).

Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone.

Writing Standards

3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.

**K-12 Student Standards for Mathematics» Grade 1**

**Measurement and Data 1.MD**

**A. Measure lengths indirectly and by iterating length units.**

1. Order three objects by length; compare the lengths of two objects indirectly by using a third object.

2. **Express the length of an object as a whole number of length units**, by laying multiple copies of a shorter object (the length unit) end to end; understand that the length measurement of an object is the number of same-size length units that span it with no gaps or overlaps. Limit to contexts where the object being measured is spanned by a whole number of length units with no gaps or overlaps.

**Geometry 1.G**

**A. Reason with shapes and their attributes.**

1. Distinguish between defining attributes (e.g., triangles are closed and three-sided) versus non-defining attributes (e.g., color, orientation, overall size); build and draw shapes that possess defining attributes.

2. Compose two-dimensional shapes (rectangles, squares, trapezoids, triangles, half-circles, and quarter-circles) and three-dimensional shapes (cubes, right rectangular prisms, right circular cones, and right circular cylinders) to create a composite shape, and compose new shapes from the composite shape.

**K-12 Student Standards for Mathematics» Grade 4**

**Measurement and Data 4.MD**

**A. Solve problems involving measurement and conversion of measurements from a larger unit to a smaller unit**

1. Know relative sizes of measurement units within one system of units including ft, in; km, m, cm; kg, g; lb, oz.; l, ml; hr, min, sec. Within a single system of measurement, **express measurements in a larger unit in terms of a smaller unit.**

2. Use the four operations to solve word problems involving distances, intervals of time, liquid volumes, masses of objects, and money, including problems involving **whole numbers** and/or simple fractions (addition and subtraction of fractions with like denominators and multiplying a fraction times a fraction or a whole number), and problems that require expressing **measurements given in a larger unit in terms**
of a smaller unit. Represent measurement quantities using diagrams such as number line diagrams that feature a measurement scale.

**Geometry 4.G**

**A. Draw and identify lines and angles, and classify shapes by properties of their lines and angles.**

1. Draw points, lines, line segments, rays, angles (right, acute, obtuse), and **perpendicular and parallel lines**. Identify these in two-dimensional figures.

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**K-12 Student Standards for Mathematics» Grade 7**

**Ratios and Relationships 7.RP**

**A. Analyze proportional relationships and use them to solve real-world and mathematical problems.**

1. Compute unit rates associated with ratios of fractions, including **ratios of lengths, areas**, and other quantities measured in like or different units. For example, if a person walks \( \frac{1}{2} \) mile in each \( \frac{1}{4} \) hour, compute the unit rate as the complex fraction \( \frac{1}{2}/\frac{1}{4} \) miles per hour, equivalently 2 miles per hour.

2. Recognize and represent proportional relationships between quantities.
   
   a. Decide whether two quantities are in a proportional relationship, e.g., by testing for equivalent ratios in a table or graphing on a coordinate plane and observing whether the graph is a straight line through the origin.
   
   b. Identify the constant of proportionality (unit rate) in tables, graphs, equations, diagrams, and verbal descriptions of proportional relationships.

**The Number System 7.NS**

2. Apply and extend previous understandings of multiplication and division and of fractions to multiply and divide rational numbers.

**Expressions and Equations**

**B. Solve real-life and mathematical problems using numerical and algebraic expressions and equations.**

3. Solve multi-step real-life and mathematical problems posed with positive and negative rational numbers in any form (whole numbers, fractions, and decimals), using tools strategically. Apply properties of operations to calculate with numbers in any form; convert between forms as appropriate; and assess the reasonableness of answers using mental computation and estimation strategies.

**Geometry 7.G**
A. Draw, construct, and describe geometrical figures and describe the relationships between them.

1. Solve problems involving scale drawings of geometric figures, such as computing actual lengths and areas from a scale drawing and reproducing a scale drawing at a different scale.

2. Draw (freehand, with ruler and protractor, or with technology) geometric shapes with given conditions. (Focus is on triangles from three measures of angles or sides, noticing when the conditions determine one and only one triangle, more than one triangle, or no triangle.)

3. B. Solve real-life and mathematical problems involving angle measure, area, surface area, and volume.

4. Know the formulas for the area and circumference of a circle and use them to solve problems; give an informal derivation of the relationship between the circumference and area of a circle.
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