



TheatreWorks  
SILICON VALLEY

TUCK  
EVERLASTING



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SILICON VALLEY

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# FOR TEACHERS

Student matinee performances of *Tuck Everlasting* will be held on **Thursday, December 6, 2018 and Thursday, December 13, 2018 at 11:00 am, at the Lucie Stern Theatre in Palo Alto.** The expected runtime is approximately 2 hours and 15 minutes, with one 15-minute intermission. We hope you will stay for the 20 minute post show discussion with the actors.

Student audiences are often the most rewarding audiences that an acting ensemble can face. Since we hope every show at TheatreWorks will be a positive experience for both audience and cast, we ask you to familiarize your students with the theatre etiquette described below.

## THE ROLE OF THE AUDIENCE

As the audience, **you are a part of the production**, helping the actors onstage tell the story.

When the performance is about to begin, the lights will dim. **Cell phones and other electronic devices must be turned off before the performance begins.** This is a signal for the actors and the audience to put aside concerns and conversation and settle into the world of the play.

**The performers expect the audience's full attention and focus.** Performance is a time to think inwardly, not a time to share your thoughts aloud. Talking to neighbors (even in whispers) carries easily to others in the audience and to the actors on stage. It is disruptive and distracting.

**Food is not allowed in the theatre.** Soda, candy, and other snacks are noisy and therefore distracting. Please keep these items on the bus or throw them away before you enter the audience area. Backpacks are not allowed in the theatre.

Walking through the aisles during the performance is extremely disruptive. Actors occasionally use aisles and stairways as exits and entrances. The actors will notice any movement in the performance space. **Please use the restroom and take care of all other concerns outside before the show.**

**Cell phones and other electronic devices must be turned off before the performance begins.** Do not text during the performance, as it is distracting to the audience members around you.



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# CHARACTERS

**JESSE TUCK:** (17 years old or 102, depending on how you count)  
Jesse Tuck has been a teenager for nearly a century. He's been everywhere, done everything, but adventures are far less fun when you don't have someone to share them with.

**MAE TUCK:** (Matriarch of the Tuck family)  
A warm and loving mother figure. At this point in Mae's life her greatest joys are her infrequent visits with her sons, and looking back on the days when she was happiest.

**MILES TUCK:** (Mae and Angus' firstborn, Jesse's older brother)  
Immortality cost Miles his wife and son. He is determined to ensure that no one else drinks from the spring in Treegap Wood.

**ANGUS TUCK:** (Patriarch of the Tuck family)  
After nearly a century of watching life pass them by, Angus regrets having set foot in Treegap Wood, and especially for having led his family there. It's been a long time since anything good has happened in his life.

**WINNIE FOSTER:** (An 11 year-old girl)  
Lonely and tired of feeling trapped inside, Winnie longs to go out and see the world. When she does finally venture beyond the garden gate, she ends up on the adventure of a lifetime.

**THE MAN IN THE YELLOW SUIT:** (A mysterious stranger)  
The Man in the Yellow Suit grew up listening to stories of a strange family who never seemed to age. He's spent years searching for them and the secret to their immortality.

**BETSY FOSTER:** (Winnie's mother)  
Recently widowed and deep in mourning, Besty's worst fear is realized when her only child disappears following a family argument.

**NANA:** Winnie's grandmother.

**HUGO:** A would-be police deputy.

**CONSTABLE JOE:** The officer charged with finding Winnie.

**ENSEMBLE:** Various memories, spirits, travelers, townsfolk, carnival workers, and patrons.





# SYNOPSIS

## ACT ONE

A family of four—a mother, father, and two sons—drinks from a spring bubbling up from beneath a tree in the woods. They take the spring as a good omen, a sign that 1808 will be a year of opportunity for them all. They toast “To the Tucks!”

The action jumps forward in time, and we meet 11 year-old Winnie Foster, dressed in mourning attire. It is now 1893, and Winnie longs to get out of the house, to go the fair, if only her mother will let her. Meanwhile Mae Tuck, the woman we saw drink from the spring earlier, eagerly awaits a long-overdue visit with her sons. For both Winnie and Mae, today is a day they’ve looked forward to for a long time.

Mae Tuck’s sons, Miles and Jesse, appear onstage. They’ve arrived in Treegap, New Hampshire, a place very familiar to them, but that they haven’t visited in years. We also meet a Man in a Yellow Suit, who travels from town to town searching for the key to some great secret. The characters onstage all share a sense of anticipation, that something they’ve long waited for is about to happen.

Winnie surprises her mother (Betsy) by donning a green dress, eager to go to the fair. Though Winnie’s grandmother (Nana) is on her side, Betsy forbids them from “carrying on in public,” and orders Winnie to change her clothes. We learn that Winnie’s father has died, and her family is deep in mourning. Winnie sings of her unhappiness, stuck at home, always doing what she’s told. When Betsy discovers her daughter has befriended a toad and concealed it in her pocket, she tells Winnie to take it outside and get rid of it.

Outside, Winnie and Nana encounter the Man in the Yellow Suit. He introduces himself as a carnival man, and correctly guesses Winnie’s age. He invites them to the fair, and inquires whether they’ve seen any strangers in the area. He tells them he lived in Treegap long ago, and he’s searching for an unusual family. The man’s ears perk up when he hears a melody drifting from offstage—Nana says she’s heard that tune on and off throughout her life, coming from the woods. He leaves, and Winnie and her mother argue again. Winnie’s mother and Nana go back into the house, but Winnie remains outside. The toad returns and Winnie follows it, through the gate and out into the woods.

In the woods, Winnie comes upon Jesse Tuck drinking from the spring we saw earlier. He tells her she should not be there, and if she drinks the water she’ll turn into a toad. She informs him that the toad is hers, and in any case he’s not old enough to boss her around. He says he is seventeen, and Winnie concedes that that is indeed quite old. She confesses that she’s run away from home, and Jesse leads her away from the stream and up into the tree tops. They share an adventure, and Winnie relishes a sense of freedom she’s never felt before.

Next we see Mae Tuck and her other son, Miles, in the wood. Mae opens her music box and Miles chides her, afraid that they’ll attract attention and be caught. They joke about their appearances, and Mae confesses that her husband, Angus, hasn’t been himself lately. Then Jesse appears, and tells them he has big news. Miles and Mae are aghast when Winnie drops out of the trees to join them, and decide she must be taken to Angus, who will know what to do.

## Spoiler Alert!

This is a detailed synopsis including every scene in the musical *Tuck Everlasting*. Teachers will want to be familiar with the story beforehand, but it is up to you how much you want to share with your students before the show.



Katie Maupin as Winnie / Photo Kevin Berne





Michael Gene Sullivan as Man in the Yellow Suit  
Photo Kevin Berne

Back at the Foster's home, Constable Joe and his deputy Hugo have been called in to investigate Winnie's disappearance. It's Hugo's first case, and he's constantly talking out of turn. They float the possibility that Winnie ran away; Betsy confesses that they had argued about the fair. Hugo suggests that carnival people are untrustworthy. Nana tells them that if they hear a tune from the woods, they should follow it.

Back at the Tucks' cottage, Angus is roused from sleep when the family bursts in with Winnie in tow. He is shocked to see her, and she is indignant at having just been kidnapped. When she is introduced as Winnie Foster from Treegap, Angus realizes he used to fish with her great-grandfather, and promises Winnie they will not hurt her. Then he leaves to go fishing—"We have a guest, we need a meal!"

According to Mae, this is the first time in ten years that Angus has been excited about anything; he mostly just sits around waiting for the boys to come home again. Winnie is confused by the assertion that seventeen-year-old Jesse has been away for ten years. Mae, Miles, and Jesse argue about what to tell her, and settle on the truth: In 1808, the Tuck family drank from the spring in the woods, and from that time they have never aged. They are immortal.

Winnie doesn't know whether to believe them, until Angus is accidentally shot but remains uninjured. Convinced, Winnie blurts out that it must be fun to be immortal, but the Tucks explain that they can't stay together in any one place too long, or people start to notice that they don't age. The family is reunited every ten years, but in general live very lonely lives.

By now it is late. Mae takes Winnie upstairs to bed, promising to take her home in the morning. Jesse and Miles argue—Miles is scared that someone will find out about the spring. We learn there's tension between the brothers. Miles mentions that Jesse was once a good uncle. Jesse feels like he has lost a brother.

Rifling through an old trunk in the attic, Winnie pulls out a beautiful dress, the one Mae was wearing when Angus proposed. Mae reminisces about that day, and tells Winnie that looking back is something she still has to look forward to. Mae finds some old boy's clothes for Winnie to sleep in, then leaves Winnie alone to sleep. Before she has a chance to drift off, though, Jesse sneaks in and invites her on another adventure. This time, the two are off to the fair. Angus catches them sneaking out, but lets them go as long as they agree to keep a low profile.

At the fair, Jesse confesses that he's seen the whole world, but it's lonely without someone to share it with. With Winnie at his side, they have a fantastic time at the fair. At the end of the night they run into the Man in the Yellow Suit, who challenges them to "fool the guesser." He recognizes Winnie, and sizes up Jesse. He guesses that Jesse is seventeen, but it is clear he doesn't believe it. The Man pulls a knife on Jesse. Jesse tells Winnie to run, then thrusts the knife into his own gut. When the Man sees that Jesse is unharmed, he knows he's found the key to what he's been searching for. Jesse flees.

Winnie and Jesse reunite. Jesse explains that this isn't the first time he's been discovered, and that the Tucks will have to move on sooner than anticipated. Winnie is sad to lose her friends, but Jesse suggests a way they can still be together. He asks her to wait until she turns seventeen, then drink the spring water. Then they can get married, and spend the rest of forever going on adventures together.



## ACT TWO

The Man in the Yellow Suit is overjoyed that he's finally located the Tucks, and thus the source of the magical spring. He sings about his plans to sell the water and make himself rich. He then goes to the Foster's home, and tells them he knows where to find Winnie.

At the Tucks' cottage, Jesse tells Mae and Angus about his run in with the Man in the Yellow Suit. They all realize what's at stake and agree they'll have to leave Treegap, maybe forever. Winnie asks to come with them, and explains Jesse's plan—that she'll drink the water when she turns seventeen. Mae is extremely upset; Winnie doesn't understand why. Then Miles enters, and asks why Winnie is wearing Thomas' clothes. We learn that Miles once had a wife and son, but that they didn't drink the water. When Miles' wife realized he wasn't aging, she took their son and left him behind. For Miles, immortality is a curse that cost him his family. Outside, Mae asks Angus to convince Winnie not to drink the water.

We return to the Fosters' home, where the Man in the Yellow Suit has drawn up a contract for Betsy to sign over the woods in exchange for Winnie's return. Constable Joe and Hugo arrive, and are told the Man in the Yellow Suit is a "friend," and that he's just bought Treegap Wood. Constable Joe and Hugo don't trust anyone who dresses in yellow, and when the man leaves, they follow him.

Meanwhile, Angus teaches Winnie how to fish, and the two have a heart to heart. Winnie suggests that she, her mother, and Nana could all drink the water, and then they'd always be there for one another. Angus explains that that's not how life is supposed to work. He likens it to a wheel—always turning, life comes full circle, with a place to get on and a place to get off. The Tucks are stuck in time, watching the wheel go 'round without them. He tells her "You don't need to live forever, you just need to live." Winnie understands. Miles runs in and tells them Jesse is missing—he's in danger.

The Man in the Yellow Suit finds Jesse, who has gone to collect a vial of water for Winnie. Soon they are joined by the rest of the Tucks. The Man explains that his grandmother used to tell him stories of a family who never aged. Miles raises a shotgun, and Mae pleads with him not to shoot. The Man says he plans to bottle and sell the spring water, and offers to share the profits with them. They refuse, and he pulls out a pistol and aims it at Winnie. Jesse offers him the vial, and agrees to show him the spring. At the last minute, Jesse tosses the vial to Winnie, and the Man points his pistol back at her. Mae hits him over the head with the butt of the shotgun, killing him.

Just then, Constable Joe and Hugo arrive. Mae tries to confess, but Winnie insists that it was she who killed the Man in the Yellow Suit, acting in self defense. Constable Joe and Hugo accept her story. They take Winnie home, and tell the Tucks to leave town. They say their goodbyes, and part ways.

On the path home, Winnie contemplates her future—will she drink the water and live forever, or ride the wheel of time? In the end, she gives the vial of water to the toad, and we see the rest of her life unfold as she grows up and marries Hugo, becomes a mother, and then a grandmother. In the end, the Tucks visit her grave, understanding that she lived the life they never could. Suddenly an old toad jumps into Jesse's arms. Satisfied, the Tucks move on.



Eddie Grey as Jesse & Natalie Schroeder as Winnie  
Photo Kevin Berne





## ADAPTING A STORY

Many of the movies and plays you see today, including *Tuck Everlasting*, are actually adaptations, meaning they are based on a story already written. An adaptation may simply present the characters and plot points as they were originally written, or it may change the setting, situation, or emphasis of the story. The steps below outline how a writer might go about creating an adaption for stage or screen.

**Think about what grabbed you about the story.** Before you start to form the plot and characters, decide the feeling you want to evoke in the audience.

**Identify the most important plot points.** A novel may tell a story in hundreds of pages that a film or stage adaptation would have to tell in roughly two hours. Which parts of the plot are the most important? What might be cut out, added, or changed? When you're outlining the plot, ask yourself if each scene helps to evoke the emotion you identified in the first step. Every scene doesn't have to convey that feeling, but they should all help carry the story to that place.

**Decide which characters and locations will be included in your adaptation.** Generally speaking, the number of characters in a stage production is usually kept to a minimum. If a character in your source material has a minor part and doesn't affect the story much, that character may be left out, or combined with another minor character. The same goes for settings. Depending on the mood you're trying to evoke, sometimes an added character or scene can help shape the source material to fit your vision for the retelling.

**Consider the conventions of your medium.** A novel is not likely to include songs, but a musical adaptation certainly would. If you're writing a screenplay, you might show the passage of time through a montage. Keep in mind the different ways that you can convey emotion or plot points that are different from the way they're presented in a book.

**Begin writing the adaptation.** Once you've outlined your scenes, you're ready to start writing dialogue. If writing for the stage, include any essential stage directions. If writing for film, make sure your writing is very visual.

## Connections

If your students have read *Tuck Everlasting*, have them brainstorm about or write their own stage adaptations prior to seeing the musical. After the matinee, ask them to compare the choices they made with what they saw onstage.

If your students have not read the book, discuss how they might adapt another story you have read in class.



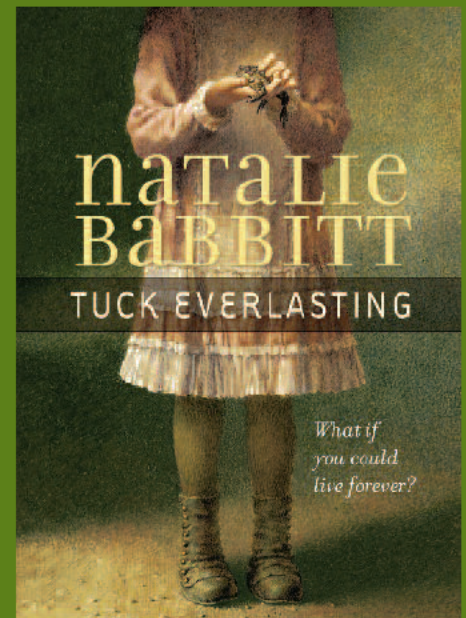
## TUCK EVERLASTING: The Novel vs the Musical

Whenever a novel or story is adapted, whether it's for a stage production or a movie, the writer of the new work has to decide how strictly they're going to stick to the source material, and whether or not their adaptation will cut or add to the original story. In the case of *Tuck Everlasting*, the musical's book writers decided to deviate from the novel in a number of ways. Most notably:

- In the musical, Winnie Foster's father has recently died, and her family is in mourning. This explains why Winnie is confined to her house, and her longing to get away. It also means Winnie is missing a father figure, and has recent firsthand experience with human mortality. In the book, Winnie's father is alive.
- The fair was invented for the musical. In the novel, the Man in the Yellow Suit was not a carnival man, but had been tracking the Tucks before coming upon them in Treegap Wood.
- In the musical, Winnie takes the blame for the death of the Man in the Yellow Suit. She tells Constable Joe and Hugo that she acted in self defense, and they accept her word. In the novel, Mae is arrested for the murder, and condemned to death by hanging. Knowing their secret will be revealed when she survives the execution attempt, Winnie helps break Mae out of jail, and the Tucks leave Treegap.

### Connections

1. What does the loss of her father add to Winnie's character? How does it affect her connection with Angus Tuck, and how might it influence her desire to drink the spring water?
2. Winnie taking the blame for Mae's crime makes the ending of the musical much simpler, but also leaves room for questions. Do you think Constable Joe and Hugo truly believe Winnie did it, or do they look the other way because they suspect the Man in the Yellow Suit is up to no good? Years later, Winnie marries Hugo. Do you think she ever tells him the truth about the Tucks?
3. If your students have read the novel, ask them to compare the tone of the two works. How did the musical make you feel, versus reading the book? Was one more dark, one more lighthearted? What made it feel that way?
4. Have your students watch one or both of the film adaptations. What changes were made in those versions? Which telling do they think is best, and why?



### Read the Book!

Books Inc. has partnered with TheatreWorks to offer 10% off Natalie Babbitt's novel, *Tuck Everlasting*. Just mention TheatreWorks to receive the discount!



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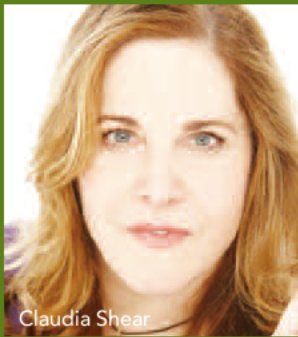
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Natalie Babbitt



Claudia Shear



Tim Federle



Chris Miller



Nathan Tysen

## ABOUT *TUCK EVERLASTING* AND ITS CREATORS

When her four year-old daughter woke from a nap sobbing, terrified by the idea of her own mortality, author Natalie Babbitt was moved to draft a story to help alleviate that fear. Through her storytelling, generations of readers have come to understand aging and death as a natural part of life—in her words, “it’s something that everybody has to do, and it’s not a bad thing.” From its first publication in 1975, Babbitt’s timeless novel, *Tuck Everlasting*, was recognized for what it was: a modern classic.

A poignant tale about what could happen if the wheels of time stopped turning, *Tuck Everlasting* has touched readers and inspired artists for more than four decades. According to the National Education Foundation it is ranked among the best-loved books by both students and teachers, and has twice been adapted for the silver screen, most prominently in the Walt Disney Pictures version of 2002.

Lifelong fans of the novel, both composer Chris Miller and lyricist Nathan Tysen grew up dreaming of turning *Tuck Everlasting* into a musical. Collaborators since they met at New York University, the songwriting duo’s first major success was the musical *The Burnt Part Boys*, which was featured in TheatreWorks’ New Works Festival in 2007 and was produced off-Broadway in 2010. Miller and Tysen returned to TheatreWorks in 2010 for our annual Writer’s Retreat, and began work on their adaptation of *Tuck Everlasting*. The songs “Top of the World” and “My Most Beautiful Day,” which you’ll hear in the show, were penned right here at TheatreWorks.

Playwright Claudia Shear was tapped to write the musical’s book. Though her previous works, *Dirty Blonde* and *Blown Sideways Through Life*, were written for mature audiences, Shear was moved by the story of the Tucks, and set to work adapting the novel for the stage. She made changes and additions where necessary, and imbued the musical with a sense of humor not present in Babbitt’s novel.

*Tuck Everlasting* had its world premiere at the Alliance Theatre in Atlanta in 2015, coinciding with the novel’s 40th anniversary.

The show then went on to Broadway, but not before making some final changes to the script. It was at this point that Tim Federle joined the team as co-book writer—by now Shear was busy with other projects, and newcomer Federle was able to offer a fresh perspective on the work. Federle’s experiences as both a Broadway performer and a writer for young audiences proved useful in preparing the show for its New York debut.

*Tuck Everlasting* began previews on Broadway in March 2016, and officially opened that April. The production was nominated for a Tony Award, three Outer Critics Circle Awards, two Drama League Awards, and two Fred and Adele Astaire Awards. The competition on Broadway was particularly stiff in 2016, though, and with such a large share of the accolades, media attention, and ticket revenue going to a certain revolutionary juggernaut about American history, *Tuck Everlasting* closed at the end of May.

On October 31, 2016, author Natalie Babbitt passed away in her home at the age of 84. In a way, though, Babbitt shares the same immortal fate as the Tucks—in bookstores and libraries, in the minds and hearts of readers, and now onstage, *Tuck Everlasting* lives on.



# SETTING

*Tuck Everlasting* takes place in the small town of Treegap. The majority of the musical takes place in 1893, though there are moments that recall earlier days, and a montage at the end that speeds through the ensuing decades.

Treegap is a fictional small town situated adjacent to a vast, untamed wood. In the musical, it is stated that Treegap is in New Hampshire, but in Babbitt's novel no specific location is given. In that way, readers are able to imagine that these events might unfold anywhere. However, Babbitt has stated in interviews that she based Treegap on a real place:

*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.*

The Adirondacks are a group of mountains in New York, very near the boarder to New Hampshire. The area is heavily forested, including both northern hardwood forests at lower elevations and spruce and fir trees higher up. The mountains also include many wetlands, which support turtles, frogs, and toads.

## Connections

1. Why do you think the writers of the musical chose to specify that Treegap is in New Hampshire?
2. How would an audience member seeing the production onstage experience the setting differently than someone reading about it in the book?
3. Though the name of the town is fictional, author Natalie Babbitt placed her fantastical tale in a very real setting, a place she had once lived and was intimately familiar with. If you were to write a magical tale about a place you had lived or spent a lot of time, where would you pick? What mysterious and magical properties would the setting have? Write a paragraph or essay about the setting of your personal fantastical setting.







## THE TUCKS' TIMELINE

We first meet the Tucks in 1808, as they drink from what turns out to be the spring of everlasting life. The musical then skips to 1893, more than eight decades later.

Even before they drank from the spring, Angus and Mae would have lived through the American revolution, their sons born during our nation's infancy. Though the Tucks don't relish having to endure the never ending march of time, their immortality means they are around to witness a whole lot of history.

- 1791: The Bill of Rights is passed. **Jesse Tuck is born.**
- 1800: Washington, DC becomes the US capital.
- 1804: Lewis and Clark begin their expedition.
- 1808: **The Tucks drink from the spring and cease aging.**
- 1812: The War of 1812.
- 1825: Erie Canal connects the Great Lakes to the Atlantic Ocean.
- 1838: The Trail of Tears.
- 1848: The Gold Rush begins in California.
- 1861: The Civil War begins.
- 1863: The Emancipation Proclamation ends slavery in the US.
- 1865: The Civil War ends. Lincoln is assassinated.
- 1867: African American men win the right to vote.
- 1869: The first transcontinental railroad completed.
- 1876: The telephone is invented.
- 1879: The light bulb is invented.
- 1882: **Winnie Foster is born.**
- 1893: Chicago hosts the World's Fair. **Winnie meets the Tucks.**
- 1899: **Winnie turns seventeen.**
- 1900s: **Winnie marries Hugo, has children.\***
- 1914: World War I begins; the US enters in 1917.
- 1918: World War I ends.
- 1920: Women win the right to vote.
- 1929: The stock market crashes; the Depression begins.
- 1930s: **Winnie becomes a grandmother.\***
- 1939: World War II begins.
- 1941: The bombing of Pearl Harbor; the US enters WWII.
- 1945: World War II ends.
- 1947: The Cold War begins.
- 1950s: **Winnie is widowed.\***
- 1954: Brown. v. Board of Education ends school segregation.
- 1960: John F. Kennedy is elected president.
- 1960s: **Winnie dies. The Tucks visit her grave. \***

\* We see these snippets of Winnie's life play out in the final scenes of the musical, but these dates are estimates.

## Connections

1. If we imagine that *Tuck Everlasting* is real, then the Tucks are still out there somewhere. What would they think of our world today?
2. Do you think they would have been able to manage avoiding detection this long?

# WRITING PROMPT: IMAGINING A SEQUEL

At the end of *Tuck Everlasting* the Tucks are still alive and well, and presumably continue on that way for the rest of eternity. What do you think they've been up to since they met Winnie in 1893?

Imagine that you're going to write a sequel to *Tuck Everlasting*. You may choose any time period following the events in the play. Consider the following:

- Did the Tucks' encounter with Winnie change how they live their lives? What affect did the events of 1893 have on them in years following?
- Are the Tucks still spending most of their time apart, meeting once a decade to catch up? If so, will you write about one of their reunions, or focus on one of them individually?
- What era do you want to set your story? What is going on in the world and in their lives that makes this an interesting choice?

Write a short summary of your *Tuck Everlasting* sequel.

**Project extension:** Research your chosen era, and write out your story with specific details you learned about the history of the time period.



# THEMES, SYMBOLS, AND MOTIFS

As you watch *Tuck Everlasting*, keep an eye out for the following major themes, symbols, and motifs.

## **Grief, loss, and mortality**

At the beginning of the story, Winnie and her family are mourning the death of her father. Later, we come to understand what each of the Tucks has lost, from family to the ability to participate in the world, grow old, and die. How do each of the characters deal with loss, and how does it affect their outlook on mortality?

## **The passage of time**

Unable to grow old and die, the Tucks experience time very differently than the rest of the world. What object does Angus Tuck use to explain time the passage of time? Does this image show up anywhere else in the play?

## **Selfishness and greed**

The Man in the Yellow Suit is the antagonist in this story, not only because he could expose the Tucks, but also because he plans to bottle and sell the spring water to make himself rich. Jesse encourages Winnie to drink the water for entirely different purposes, but his reasons are also viewed as selfish by his family. Pay attention to who is tempted by selfish impulses, and whether or not they act on them.

## **Growing up and making hard choices**

Everyone faces tough decisions as they transition from childhood to adulthood, but for Winnie, growing up is in itself a choice to make. Based on the decisions she makes throughout the story, how do we see Winnie growing up?

## **Friendship, love, and family**

Winnie goes from feeling very alone to embracing a whole new family in the span of just one day. How and why do those bonds form so quickly? Why is the relationship so special to her, and what does it mean for the Tucks? How does the ending affect their bond, and the relationships Winnie goes on to form with others?

## **The toad**

We encounter Winnie's toad again and again throughout the story. What is its significance? Consider a toad's life cycle—how does it grow and change, and what happens to it in the end?

## **Mae's music box**

What does the music box mean to Mae, and what role does it play in the story?

## **Colors**

Pay attention to significant colors in the musical, green and yellow especially. What do they mean?



# PONDERING IMMORTALITY

If you were in Winnie's shoes, would you choose to live forever?

Initially, Winnie finds the prospect of eternal life tempting, the chance for a never-ending adventure. In addition, she sees it as a way to safeguard herself against enduring any more loss, having recently gone through the grief of her father's death.

The Tucks, on the other hand, argue that immortality has cost them the ability to really experience life.

Write brief arguments for and against drinking the water.

Winnie should drink the water because:

Winnie should not drink the water because:

Now, choose a position, and write a persuasive essay to convince someone of your opinion. If you want to challenge yourself, write from the perspective of someone who believes differently than you.

## Connections

1. In *Tuck Everlasting*, the Man in the Yellow Suit planned to sell the spring water to make a fortune for himself. What would happen if immortality was available to those who could afford to pay for it?
2. If everyone had the ability to choose immortality, would that make you more or less likely to think it was a good idea?
3. What would happen to the planet if people never died?





# THEATREWORKS STUDENT MATINEE: *TUCK EVERLASTING*

## STUDENT EVALUATION Performance Tasks based on CA State theatre arts standards.

Name

Grade

School

Select and complete one of the following activities:

- Rewrite the ending of the play. How would you like to see it end? Why?
- Pick a moment in the play that affected you. Describe the stage elements that created that moment for you (the script, acting, lighting, music, costumes, set design, sound design and/or direction).
- Write a review of the play or an actor.
- Describe something you would change in the production. Describe what benefit that change would create in the production and why.
- Identify and describe how this production might affect the values and behavior of the audience members who have seen it.
- Write about any careers you learned about in attending this production (example: stage hands, set designers, etc.)

### ASSESSMENT SURVEY

No

Maybe

Yes

I learned a lot from this experience

1

2

3

4

I would like to do this kind of project again

1

2

3

4

I will remember what I learned

1

2

3

4

The most important thing I learned from this play was...

Besides getting out of class, the best thing about attending this student matinee was...

Learning through theatre is different from my regular class because...

If I could change something about attending a student matinee, I would...

I'm going to use what I learned, saw, or experienced by...

# THEATREWORKS STUDENT MATINEE: *TUCK EVERLASTING*

## TEACHER EVALUATION Performance Tasks based on CA State theatre arts standards.

### PLANNING

Disagree Agree Strongly Agree

I received sufficient and timely information from TheatreWorks before the performance. 1 2 3 4

TheatreWorks maintained communication and/or involved administrators at my school. 1 2 3 4

It was clear to me that production and study guide incorporated curriculum. 1 2 3 4

### MATINEE WORKSHOPS

Supported other curriculum areas/subjects 1 2 3 4

Targeted students' educational needs 1 2 3 4

Provided a grade-appropriate experience 1 2 3 4

Engaged students' interest and attention 1 2 3 4

I would like to learn how to lead more of these kinds of activities on my own in the classroom. 1 2 3 4

### POST-SHOW

Students were engaged in this experience. 1 2 3 4

The experience was valuable to my students' education. 1 2 3 4

The "Performance Tasks" were useful in helping my students understand their experience. 1 2 3 4

I would be interested in bringing more drama-related experiences into my classroom. 1 2 3 4

(Continued on the next page)



# **THEATREWORKS STUDENT MATINEE: *TUCK EVERLASTING***

## **TEACHER EVALUATION** (continued)

For your classroom, please list the strengths of watching a student matinee.

In terms of your teaching, did this particular performance give you any arts integration ideas for your curriculum?

We are very interested in your feedback. What worked for you about this experience?

What did not work for you?

Additional Comments:

TheatreWorks student matinees tend to fill up quickly. Tickets for the 2018/19 season are on sale now. Please visit [theatreworks.org](http://theatreworks.org) for complete information. Keep us updated with your current contact information, and let us know if you have friends who would like to be added to our mailing lists.