

EDUCATION GUIDE

In the Year of the Boar & Jackie Robinson



**Monday, January 30
9:30am and 12:30pm**

Recommended for Grades 2-5
Tickets: \$6.00 per person

ABT Student Matinee series sponsored by

**SAM & JUDY
MCDONALD**

Alberta Bair Theater for the Performing Arts
2801 Third Avenue North • Billings, Montana 59101
406-294-5206 or 406-256-8915
www.albertabairtheater.org

COMMON CORE**Third | READING****Key Ideas and Details**

- RL.3.2. Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.
- RL.3.3. Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events

Craft and Structure

- RL.3.5. Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.
- RL.3.6. Distinguish their own point of view from that of the narrator or those of the characters.

Fluency

- RF.3.4. Read with sufficient accuracy and fluency to support comprehension.
 - Read grade-level text with purpose and understanding.
 - Read grade-level prose and poetry orally with accuracy, appropriate rate and expression.

Third | WRITING**Text Types and Purposes**

- W.3.1. Write opinion pieces on familiar topics or texts, supporting a point of view with reasons.
- W.3.3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

Production and Distribution of Writing

- W.3.4. With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.

Third | SPEAKING AND LISTENING**Comprehension and Collaboration**

- SL.3.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.
- SL.3.2. Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

Presentation of Knowledge and Ideas

- SL.3.4. Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

Fourth | **READING**

Key Ideas and Details

- RL.4.2. Determine a theme of a story, drama, or poem from details in the text; summarize the text.
- RL.4.3. Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

Craft and Structure

- RL.4.5. Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.

Integration of Knowledge and Ideas

- RL.4.7. Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.
- RL.4.9. Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.

Fluency

- RF.4.4. Read with sufficient accuracy and fluency to support comprehension.

Fourth | **WRITING**

Text Types and Purposes

- W.4.1. Write opinion pieces on familiar topics or texts, supporting a point of view with reasons and information.
- W.4.3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

Production and Distribution of Writing

- W.4.4. Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

Fourth | **SPEAKING AND LISTENING**

Comprehension and Collaboration

- SL.4.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.
- SL.4.2. Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

Presentation of Knowledge and Ideas

- SL.3.4. Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

Fifth | **READING**

Key Ideas and Details

- RL.5.2. Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.
- RL.5.3. Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

Craft and Structure

- RL.5.4. Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.

Integration of Knowledge and Ideas

- RL.4.9. Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.

Fluency

- RF.4.4. Read with sufficient accuracy and fluency to support comprehension.

Fifth | **WRITING**

Text Types and Purposes

- W.5.1. Write opinion pieces on familiar topics or texts, supporting a point of view with reasons and information.
- W.5.3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

Production and Distribution of Writing

- W.5.4. Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

Fifth | **SPEAKING AND LISTENING**

Comprehension and Collaboration

- SL.5.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.
- SL.5.2. Summarize written a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

Presentation of Knowledge and Ideas

- SL.5.4. Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.
- SL.5.6. Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

Sixth | **READING**

Key Ideas and Details

- RL.6.1. Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- RL.6.2. Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.
- RL.6.3. Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

Craft and Structure

- RL.6.6. Explain how an author develops the point of view of the narrator or speaker in a text.

Integration of Knowledge and Ideas

- RL.6.7. Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they "see" and "hear" when reading the text to what they perceive when they listen or watch.
- RL.6.9. Compare and contrast texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics.

Sixth
WRITING

Text Types and Purposes

- W.6.3. Write narratives to develop real or imagined experiences or events using effective technique. Relevant descriptive details, and well-structured event sequences.

Production and Distribution of Writing

- W.6.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

Sixth
SPEAKING AND LISTENING

Comprehension and Collaboration

- SL.6.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.

Presentation of Knowledge and Ideas

- SL.6.6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

Seventh
READING

Key Ideas and Details

- RL.7.1. Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- RL.7.2. Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

- RL.7.3. Analyze how particular elements of a story or drama interact (e.g. how setting shapes the characters or plot).

Craft and Structure

- RL.7.6. Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

Integration of Knowledge and Ideas

- RL.7.7. Compare and contrast a story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).
- RL.7.9. Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.

Seventh | **WRITING**

Text Types and Purposes

- W.7.3. Write narratives to develop real or imagined experiences or events using effective technique. Relevant descriptive details, and well-structured event sequences.

Production and Distribution of Writing

- W.7.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

Seventh | **SPEAKING AND LISTENING**

Comprehension and Collaboration

- SL.7.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.

Presentation of Knowledge and Ideas

- SL.7.6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

Eight | **READING**

Key Ideas and Details

- RL.8.1. Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
- RL.8.2. Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.
- RL.8.3. Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.

Craft and Structure

- RL.8.6. Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.



Integration of Knowledge and Ideas

- RL.8.7. Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.
- RL.8.9. Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new.

Eight | WRITING

Text Types and Purposes

- W.8.3. Write narratives to develop real or imagined experiences or events using effective technique. Relevant descriptive details, and well-structured event sequences.

Production and Distribution of Writing

- W.8.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

Eight | SPEAKING AND LISTENING

Comprehension and Collaboration

- SL.8.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.

Presentation of Knowledge and Ideas

- SL.8.6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

HAWAII CONTENT AND PERFORMANCE STANDARDS III

Social Studies | Cultural Anthropology

Standard 6: SYSTEMS, DYNAMICS, AND INQUIRY-Understand culture as a system of beliefs, knowledge, and practices shared by a group and understand how cultural systems change over time

- SS.3.6.1 Explain that different cultures have unique values, beliefs, and practices
- SS.3.6.3 Explain how cultural elements (e.g., language, art, music, stories, legends, and traditions) can change over time and explain possible reasons for that change
- SS.4.6.1 Explain how language, traditional lore, music, dance, artifacts, traditional practices, beliefs, values, and behaviors are elements of culture and contribute to the preservation of culture
- SS.6.6.1 Examine the ways in which different cultures have influenced families and communities
- SS.6.6.2 Use examples of changing culture to identify and analyze ways to respond to cultural differences and problems within and across groups (e.g., stereotyping, ethics)

World Languages

Standard 1: INTERPERSONAL: Use target language to engage in conversations, provide and obtain information, express feelings and emotions, and exchange opinions

- WL.IE.3.1.1 Give and follow simple instructions using common words or phrases that facilitate age-appropriate classroom activities
- WL.IE.4.1.1 Engage in conversations about likes, dislikes, and personal preferences
- WL.IE.5.1.1 Exchange information about self, other people, places, objects, activities, events, and other topics of interest
- WL.IS.6-8.1.3 Exchange opinions and feelings about familiar experiences and events

Standard 2: INTERPRETIVE: Understand and interpret written and spoken language on diverse topics from diverse media

- WL.IE.3.2.1 Recognize the meaning of key words or phrases from a variety of developmentally appropriate written or oral materials
- WL.IE.4.2.1 Identify the main idea and principal characters in simple narratives
- WL.IE.5.2.1 Retell the principal information or topic of brief messages on familiar subjects
- WL.IS.6-8.2.1 Identify the main ideas and significant details of oral and written materials with visual cues

Standard 3: PRESENTATIONAL: Present information, concepts, and ideas to an audience of listeners or readers on a variety of topics

- WL.IE.3.3.1 Use simple words and phrases to present about familiar topics
- WL.IE.5.3.1 Use memorized material to orally present a traditional poem, story, skit, or brief report
- WL.IS.6-8.3.2 Prepare written communication on a given theme

Standard 4: CULTURES: Understand relationships among perspectives, products, and practices of target culture

- WL.IE.3.4.1 Describe mutual contributions of products and practices of the culture being studied and own culture
- WL.IE.4.4.1 Use knowledge of culture being studied to produce artwork, crafts, or graphic representations that reflect that culture
- WL.IE.5.4.1 Compare gestures and patterns of behavior of culture being studied to non-verbal behaviors in native culture
- WL.IS.6-8.4.1 Identify tangible and intangible products and practices of the target culture and compare them to other cultures
- WL.IS.6-8.4.2 Describe the meanings or purposes of various cultural activities and how they are practiced

Fine Arts

VISUAL ARTS

Standard 1: Understand and apply art materials, techniques, and processes in the creation of works of art and understand how the visual arts communicate a variety of ideas, feelings, and experiences

- FA.4.1.2 Use a combination of visual and performing arts to create an original artwork
- FA.6-8.1.1 Create an original integrated art product or performance and explain how this process enhances a specific art work

Fine Arts**MUSIC**

Standard 2: Understand and apply elements of music and understand how music communicates ideas, feelings, and experiences across cultures

- FA.3.2.5 Sing rounds and partner songs from memory
- FA.3.2.10 Perform songs from various cultures within their cultural context
- FA.4.2.3 Sing or play an independent part of a song with two or more parts
- FA.5.2.3 Use music of various styles/genres in performances
- FA.5.2.4 Integrate several arts disciplines into a presentation or performance

Fine Arts**DRAMA AND THEATRE**

Standard 3: Understand and apply the skills of acting, design, and technical theatre and understand the role of drama in various cultures throughout history

- FA.3.3.1 Create a dramatization based on a story
- FA.3.3.2 Use appropriate audience etiquette while listening and watching a theatrical performance
- FA.3.3.3 Use the elements of theatre to create a critique of a theatrical performance
- FA.3.3.4 Compare similar dramatic themes between works from various cultures
- FA.4.3.1 Interpret a character's external motivations
- FA.4.3.2 Use the voice to express emotion
- FA.4.3.3 Evaluate theatrical traditions of various cultures
- FA.5.3.1 Create a class dramatization by collaborating as actors, directors, scriptwriters, and technical artists
- FA.5.3.2 Dramatize an historical event or social issue
- FA.5.3.3 Analyze a character using knowledge of performance and acting skills in a theatrical production
- FA.5.3.4 Analyze, using evidence, the role of dramatic productions which are part of American history
- FA.6-8.3.1 Perform various roles and responsibilities in theatre productions
- FA.6-8.3.2 Develop dialogue for a scene or one-act play
- FA.6-8.3.3 Apply basic stage movement
- FA.6-8.3.4 Design scenery that establishes an environment for a character
- FA.6-8.3.5 Demonstrate how theatre can be used to communicate concepts from another content area
- FA.6-8.3.6 Explain the effect and impact of sets, make-up, costumes, sound, light, and props in a theatrical performance
- FA.6-8.3.7 Evaluate the use of technical elements (e.g., sets, make-up, costumes, sound and light, props) and their effect on the meaning of the production
- FA.6-8.3.8 Demonstrate various elements that contribute to the overall impact of a theatrical presentation on an audience
- FA.6-8.3.9 Explain the role of an audience in a theatrical production
- FA.6-8.3.10 Compare theatrical styles common to certain historical and cultural periods
- FA.6-8.3.11 Apply theatrical traditions of various cultures
- FA.6-8.3.13 Evaluate how technology has impacted theatre production

Fine Arts**DANCE**

Standard 4: Understand and apply elements of dance, appreciate how dance communicates meaning, and recognize its role across cultures and throughout history

- FA.3.4.1 Apply dance elements to create a simple movement sequence
- FA.3.4.3 Perform dance movements of different styles (e.g. ballet, jazz), cultures, and time periods
- FA.4.4.1 Combine dance elements to create a simple dance with a partner or small group
- FA.4.4.2 Create simple dances that communicate abstract ideas or feelings
- FA.6-8.4.1 Use kinesthetic awareness, concentration, and focus in performing movement skills
- FA.6-8.4.2 Apply the use of choreographic principles with partners or in groups
- FA.6-8.4.3 Use a variety of dance elements to develop dance phrases
- FA.6-8.4.5 Use kinesthetic awareness and spatial awareness in combination with time or force elements
- FA.6-8.4.8 Communicate daily life experiences and ideas through dance

Physical Education**MOVEMENT FORMS**

Standard 1: Use motor skills and movement patterns to perform a variety of physical activities

- PE.3-5.1.1 Use locomotor and non-locomotor skills in a mature (proper) form
- PE.3-5.1.2 Use manipulative skills in a mature (proper) form
- PE.3-5.1.3 Use combinations of mature (proper) movement forms, including locomotor, non-locomotor, and manipulative skills
- PE.6-8.1.1 Use mature (proper) movement forms appropriately in the context of modified games or activities, such as sports, dance, exercise, and gymnastics
- PE.6-8.1.2 Use combinations of movement forms in the context of modified games or activities, such as sports, dance, exercise, and gymnastics
- PE.9-12.1.1 Use combinations of specialized movement forms in a variety of activities, such as net and invasion games, field and target games, aquatics, dance, exercise, and gymnastics

Health**INTERPERSONAL COMMUNICATION**

Standard 5: Use interpersonal communication skills to enhance Health

- HE.3-5.5.1 Use appropriate strategies for effective verbal and non-verbal communication in formal and informal settings
- HE.6-8.5.1 Use effective verbal and non-verbal communication skills
- HE.6-8.5.2 Use effective behaviors that communicate care, consideration, and respect of self and others
- HE.9-12.5.1 Know how to use appropriate verbal and non-verbal communication skills that are necessary to avoid potentially harmful situations

TALKING POINT: Do Kids Have Heroes?



Discuss with students the controversy about young people and heroes.

- Is it true that kids these days have no heroes or that their "heroes" are not good role models?
- Do young people today have heroes? Who are they? Are they all contemporary figures?
- Are there any historical figures whom students recognize as heroes? What makes them heroes?
- What traits must someone have to be considered a hero?
- Can a kid be a hero? Who might be an example of a kid hero?

Guide students to write down the name of up to five personal heroes; they can also choose to record no names if they have no heroes. Students should not be required to include their name on their paper. After the writing, collect examples from each. Revisit the first question, 'Do kids have heroes?'





Below are some questions related to the themes and action of the play.

Identity

- How do you define who you are?
- How does your ethnicity influence who you are and what you believe?
- Many of us can claim more than one ethnicity. If you claim more than one, how does each influence who you are?
- Why is your ethnicity or ethnicities important to you?
- How do you share your ethnicity with others?

Cultural Heritage

- Where is the place you call 'home'? Why is that place 'home' to you?
- What do you know about the history of your culture(s)?
- What do people in your family or from your 'home' value? Why is that important to them?
- What would you want other people to respect about your cultural heritage(s)?

Cultural Clash

- What is 'cultural clash'? Why might people of different cultures come into conflict with each other?
- Why do you believe that some people disrespect those of a different culture?
- How might people avoid such clashes?
- How might you help people better understand your own culture(s)?

Tolerance

- What is 'tolerance'? Why do you believe tolerance is important in our world today?
- In the news we hear of groups that disagree with each other turning to violence and riots? Why do you think they believe fighting helps solve their disagreement?
- How might you suggest groups that disagree solve their differences?





A great way to prepare for seeing the HTY show is to read the original book. Select a chapter. Read it aloud for the class, or have them read it silently. Whatever way you choose to read one chapter, stop when finished and guide students to creatively explore particular parts.

First, guide students to create frozen statues of the characters. Choose story moments of interest to you and the students.

- 1) Students stand in personal space.
- 2) Prompt students with, 'Show me how Bandit looked as she thought up her American name.' (p. 18, first chapter)
- 3) Encourage students to exaggerate their statues, count to three and call freeze.
- 4) Share good ideas. Repeat with the other characters.

Second, guide pairs of students to create statues together to show character relationships.

- 1) Pairs stand together in personal space.
- 2) Prompt pairs with, 'Show me how Grandfather looked when Bandit picked her American name.' (p. 18, first chapter)
- 3) Give pairs 10 seconds to decide who is which character and then call freeze.
- 4) Share good ideas. Repeat with other moments of interest to you and the students.





When a book is adapted for the stage, parts of it will change. That could be the story itself, the characters, the words and even the way the story is told. Share the following pages with your students and engage them in a conversation about what they notice are the differences between a BOOK and a PLAY.

BOOK CHAPTER

In the Year of the Boar and Jackie Robinson

by Bette Bao Lord

A Journey of Ten Thousand Miles

The sea was not calm, nor deep green like jade. It writhed like a fierce, black dragon with chili peppers up its snout. And Shirley never saw the skies. She lingered in her bunk throughout the month-long journey to San Francisco, with no appetite for food, much less adventure.

Mother, though, never faltered. As giant waves sent slippers, suitcases, tables and the chair she sat in slithering to and fro across the floor, she knit on, unperturbed. If she did cry out, it was not because she had crashed into the wall but because she had dropped a stitch.

Father had always claimed that his wife was like no other. It was true. Mother was unique. Everyday things like the tiniest cockroach or a gentle tap on the back made her shriek. Extraordinary things did not alarm her. Shirley knew better than to ask Mother to remove a splinter. Even a droplet of blood made her cringe. Yet when Precious Coins was about to be born and the hospital miles away with bombs falling like hailstones, it was Mother alone who soothed the frantic household and quietly delivered the baby. And now . . . now she who had never dared go even to the nearest market without a companion had taken charge of their journey of ten thousand miles.

At last the ocean ended, and the ship hiccupped to a halt at the harbor. Amitabha! The queasiness was gone. Shirley felt like Shirley again, not like a sick toad.

"Hurry!" Mother said, taking her by the hand. "We must not miss the train."

Shirley could hardly keep up with her as she snaked her way through the crowd of travelers. At every stop, whether immigration or customs, she alone gave the magic password, for not once did they have to [fill out extra forms, not once were their bags opened. All the inspectors seemed bewitched by the lovely, slim Chinese woman who was in such a hurry.

Outside, there was a torrential rain. Somehow, Mother found a taxi and it delivered them to the station not a minute too soon.

Only when they were safe in their compartment when nothing serious could go wrong, did Mother fret. "What if your father is not there to meet us?"

"But you wrote."

"What if the letter was lost?"

"You sent three."

"I did?"

"You told me so yourself."

"What if I made a mistake in the address?"

"You couldn't have, Not on all three."

The what-ifs continued, and Shirley tried not to smile. It was so like Mother to tame a den of tigers and then jump at the sound of a kitten's meow.

Throughout the journey across the United States, Shirley stared out the window of the train. But she remembered nothing of what she saw. Her thoughts were always with Father. Father, who knew how everything worked. Was he not an engineer with a diploma from Shanghai to prove it? Had he not explained why the stars twinkled and how submarines slunk beneath the seas? When she asked why people must die, he had said, "Because we must make room and give others a turn to live." And he could fix anything. Lamps that refused to light. Doors that squeaked. Even quarrels, except for the one between Grand-grand Aunt and Grand-grand Uncle.

How she missed him!

As the wheels of the train clacked along the tracks, they seemed to chant -- *Four more days, just four more days. . . . Three days, just three days. . . . Only two, only two, only two. . . Tomorrow, tomorrow. . . . Today!*

At last it was the hour when their year-long separation would end. Shirley clutched her seat, afraid joy would launch her through the ceiling and whisk her high above the clouds. She fixed her gaze on Mother, who twisted her handkerchief nervously, smiling at someone who was not yet there.

"Can we go now?"

"Better wait till the train has come to a stop. You wouldn't want to fall and skin a knee just before you see Father."

"I'll be careful."

"We will be there soon enough."

"Now?"

"The train is slowing down. Soon."

"Now?"

"Now."

Hand in hand they made their way down the crowded aisle toward the exit, peering out the windows at the people waiting on the platform.

"There he is!" Mother whispered.

SCENE OF A PLAY

In the Year of the Boar and Jackie Robinson

Script by Mark Branner

SPECIAL NOTE:

This piece is as a 'memory play' told by two halves of one character; Shirley Temple Wong. During the story, Shirley has two part of herself that are slowly becoming one: her American and Chinese sides. The playwright explored how the two sides might each be a different character.

USA SHIRLEY

The sea was not calm, nor deep green like jade. It writhed like a fierce, black dragon with chili peppers up its snout. I saw no sky of brilliant blue. Instead, I joined forces with many of the other passengers in feeding the angry dragon...

(SHIRLEY – and other passengers – vomit violently “overboard.”)

Mother, though, never faltered. Father always claimed that Mother was like no other. It was true. Everyday things like the tiniest cockroach made her shriek. But extraordinary things did not alarm her. Now, my Mother – the one who never even dared to go to the nearest market without a companion – was taking charge of our journey of ten thousand miles across the sea.

As giant waves sent slippers, suitcases and tables to and fro across the floor, Mother knit on, unperturbed. The only time she ever cried out was not because she had crashed into a wall but because she had dropped a stitch.

(MOTHER cries out. She has dropped a stitch.)

At last the sea ended.

(USA SHIRLEY stops suddenly, trying regain her “land-legs.” She takes a deep sigh. This is immediately interrupted by MOTHER.)

CHINA SHIRLEY/MOTHER

赶快！没有时间可以浪费！（Hurry! No time to waste!）

USA SHIRLEY

Hurry?! But we've been on a boat for over a month!

CHINA SHIRLEY/MOTHER

你能够再坚持——一个星期。（You can last another week.）

USA SHIRLEY

Another week?!

CHINA SHIRLEY/MOTHER

先是移民局。（First immigration.）

USA SHIRLEY

Immigration?!

CHINA SHIRLEY/MOTHER

然后是海海关！ (Then customs!)

USA SHIRLEY

Customs?!

CHINA SHIRLEY/MOTHER

赶快！我们绝对不不能错过火火车车。 (Hurry! We must not miss the train!)

USA SHIRLEY

Train?!

(The loud whistle of a train is heard. Immediately they are "traveling" again as USA SHIRLEY picks up the narration. Now both SHIRLEYS mimic each other, bouncing along the tracks.)

And now more waiting. The journey across America seemed as if would never end. The wheels of the train clacked along the tracks, chanting on and on...

(The following section should sound rhythmically like the cadence of a train clicking along, with the voices in Mandarin and English enhancing one another.)

CHINA SHIRLEY

还有四天。 。 。 还有四天。 。 。 (Four more days and...four more days and...)

USA SHIRLEY

Four more days and...four more days and...

CHINA SHIRLEY

还有三天。 。 。 还有三天。 。 。 (Three more days and...three more days and...)

USA SHIRLEY

Three more days and...three more days and...

CHINA SHIRLEY

还有两天。 。 。 还有两天。 。 。 (Two more days and...two more days and...)

USA SHIRLEY

Two more days and...two more days and...

CHINA SHIRLEY

还有一天。。。还有一天。。。还有一天。。。 (One more day and...one more day and...one more day and...)

USA SHIRLEY

One more day and...one more day and...one more day and...

(New York City sign appears. The sound of the train begins to slow.)

USA SHIRLEY

Can we go now?

(They react to an unseen/unheard MOTHER indicating that they need to wait.)

CHINA SHIRLEY

现在？ (Now?)

USA SHIRLEY

Now?

(Again, they react to an unseen/unheard MOTHER saying, "No.")

CHINA SHIRLEY

现在？ (Now?)

USA SHIRLEY

Now?

(There is the screech of brakes. The train has arrived.)

USA SHIRLEY

Now, Mother. Now!

CHINA SHIRLEY

现在, 妈妈。现在！ (Now, Mother. Now!)

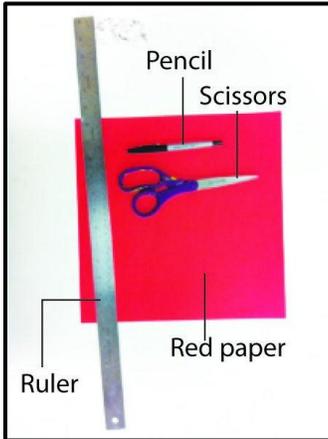
(Both SHIRLEYS descend the steps of the train.)

USA SHIRLEY

There he is!



Paper Cut Art is a cultural practice in China. It is used in all kinds of celebrations including wedding, promotion and moving to a new house. The paper art can be attached on a door or window to symbolize happiness and good luck.



Step 1: Materials

1. Pencil
2. Scissors
3. Red square paper
4. Ruler

Tips:

1. Use pencil to draw so the marks can be erased later.
2. Red is recommended. In Chinese culture, red is the color that represents happiness and fortune.
3. Choose thin paper. Otherwise, it might be too thick after several folds.

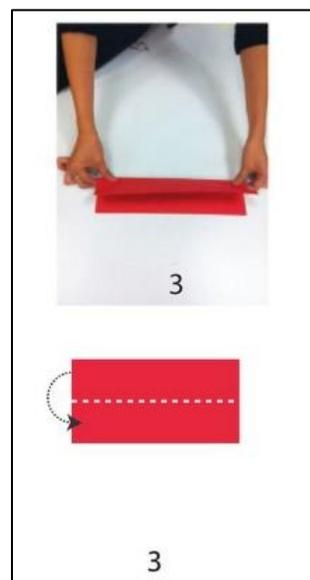
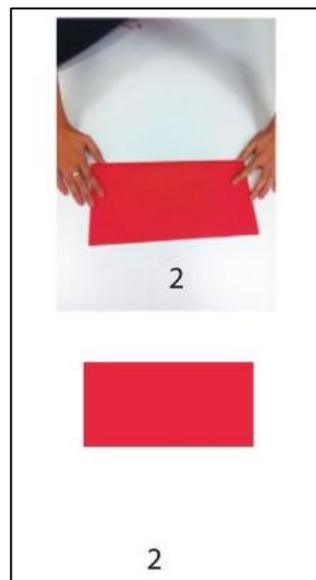
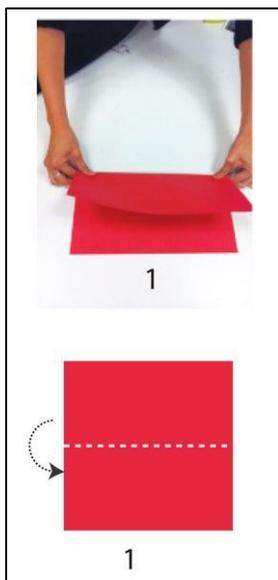
Step 2: Fold the Paper

Fold the paper two times:

First, fold it into half and then fold again.

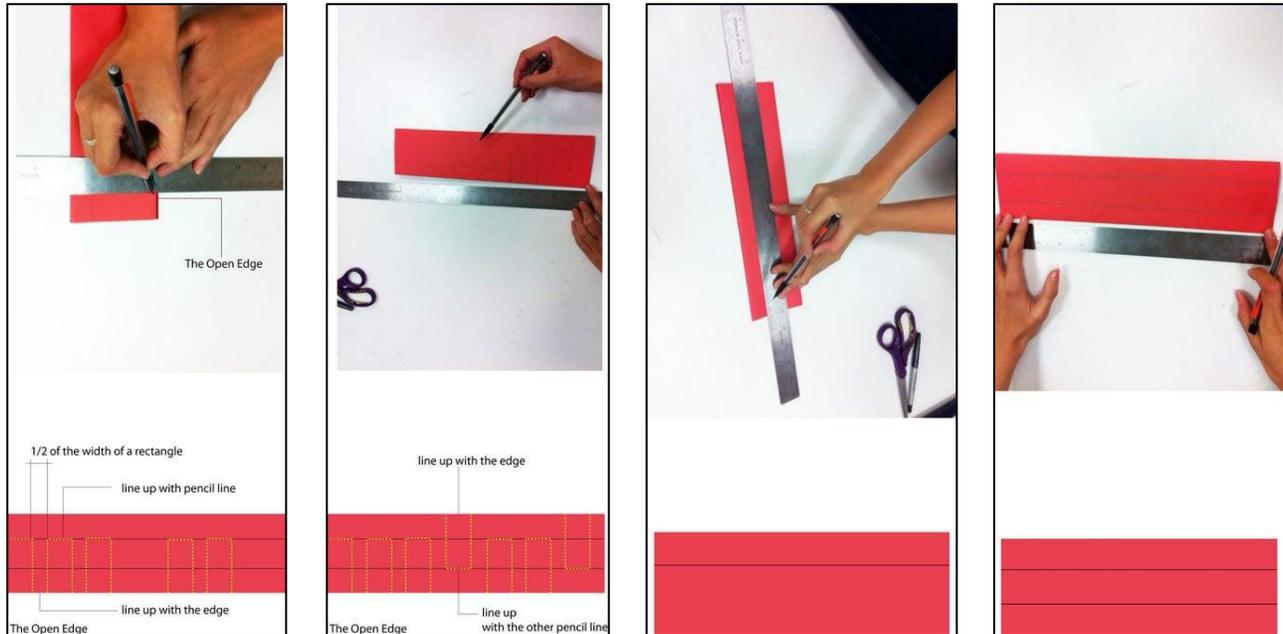
Now you will have a paper that is only a fourth of the original size.

Tips: Make sure you press each fold line hard so later it will be easier to cut.



Step 3: Draw Cutting Lines

Tools: ruler and pencil



1: Draw two straight lines through the paper using ruler and pencil: one at the $\frac{1}{3}$ place and the other at the $\frac{2}{3}$ place

2: Then turn the open edge side towards you and draw 3 rectangles with same sizes (width: height=1:2). One edge will line up with the edge of the paper and another edge will line up with the straight pencil line. Leave a space between two rectangles.

* The space between two rectangles are about half of the width of a rectangle.

3: Leave a space after the third rectangle. Draw another two rectangles after that.

* The space after the third rectangle will equal to the width of two rectangles.

4: Draw two rectangles. One edge will line up with the edge of the paper and another edge will line up with the other straight pencil line.

You should have 7 rectangles in total-5 on one side and 2 on the other.

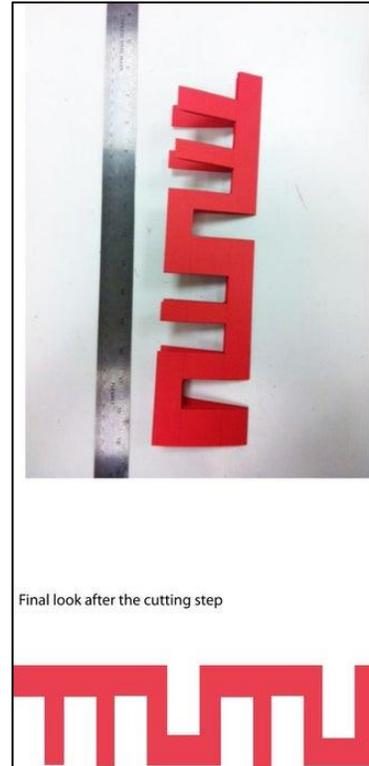
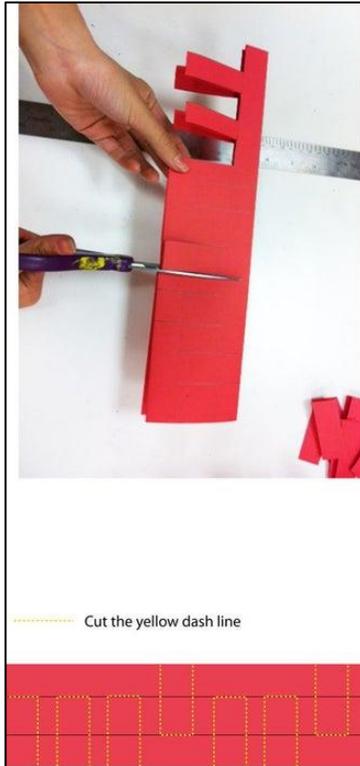
Step 4: Cut the Paper

Cut out the rectangles by following the yellow lines.

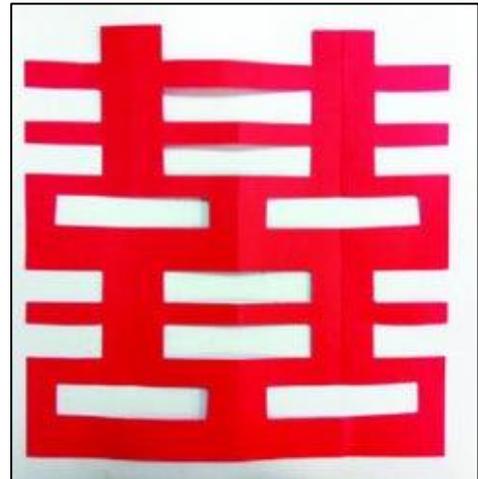
Cut off all the 7 rectangles carefully

Caution:

After being folded twice, the paper can be very thick. So be careful with your fingers when you cut
Cut the paper is the most tricky part. Be care and make sure you cut the right lines. Otherwise, you will get a totally different pattern. But it is also a way to be creative.



Step 5: Extend the Pattern



Simply extend the paper cut art.

Caution: after the cutting, the paper edges are sometimes sticking together. When you extend it, be tender. Otherwise, you will tear it.

You will see the final product with a very symmetric shape.

Tips:

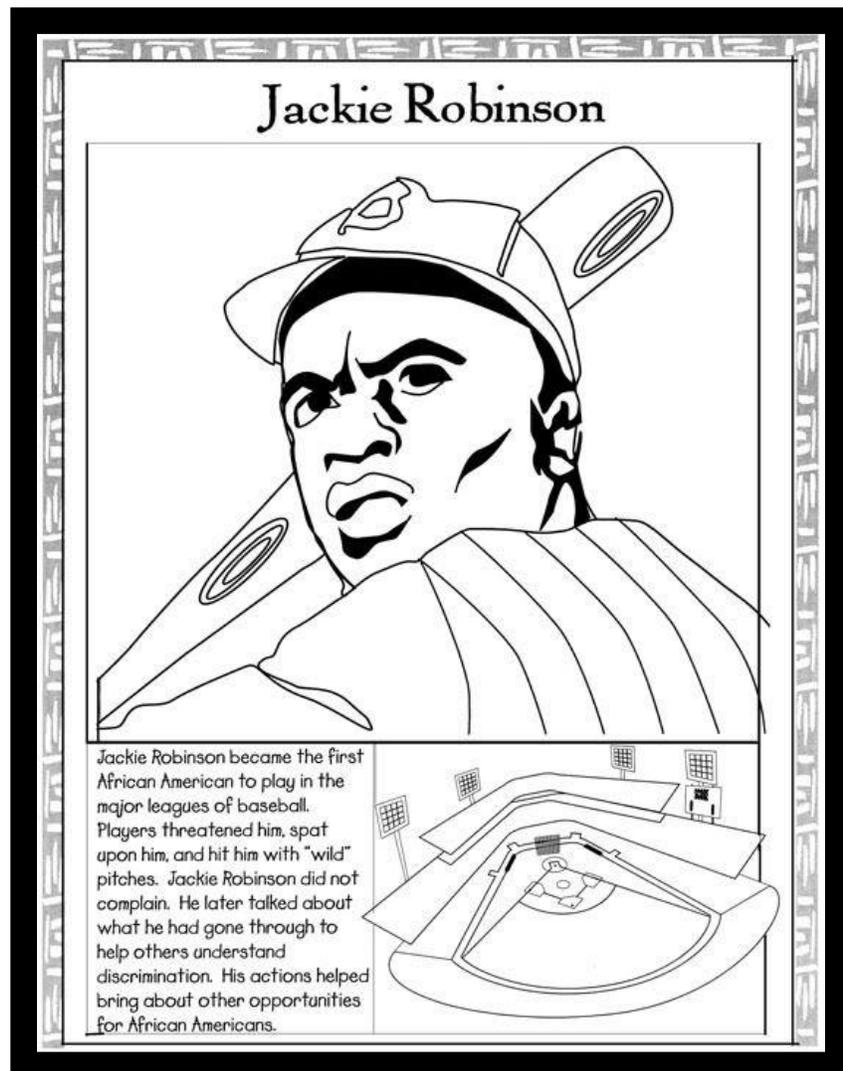
1. Erase the pencil lines before you extend it.
2. Before you unfold it, you may want to fold the folder lines in the opposite direction. So when you open the pattern, it will lay flat on its own.

Congratulations! You accomplished the paper cut art.



Directions:

- Print out the trading card template on the following pages.
- Guide students to draw or add a picture of the person to put in the box on the left side of the page.
- Students may cut around the two boxes and glue onto construction paper or simply fold in half and glue together.
- You may want to print on cardstock to make the trading cards more durable.
- Have students do a “museum walk” once all have completed a trading card. Students can also trade with each other to learn more about the different people.



Name: _____



Character Traits: _____

Date of Birth/Age: _____

Hometown: _____

Family: _____

Education: _____

Major Accomplishments: _____

Fun Facts:



Heroes and heroines excite us, inspire us and encourage us to consider ways we can each do something great with our own lives. Both Shirley Temple Wong and Jackie Robinson are heroes, each in his or her own way. Guide students to celebrate their own hero or heroine with the following activity.

MATERIALS

- Watercolor paper
- Pencil
- Black Sharpie marker
- Crayons
- Watercolor paint

DIRECTIONS

1. Students select a hero of their choice, preferably someone from their own life or from history.
2. Students draw with pencil a VERY simple profile head with simple neck and shoulders.
3. Students draw several lines to split up the face for the writing.
4. Students trace all lines with a marker.
5. Students fill in all the sections in pencil with words that define their hero: activities, descriptions, personality. The words need to creatively FILL each section.
6. Students trace all words with crayon or marker.
7. Students fill the many backgrounds of the writing with watercolor paint.





When writing a review of a performance, there is a lot to consider. You might not comment on every part of the show but the following outline can help you develop ideas for a review.

The Performance

Which parts of the play grabbed your attention most? Why?

Which were the funniest parts? Why?

Which character were you most interested in? Why was that character interesting?

Which of the characters seemed like people you know? How are they the same?

The Acting

What did the actors do to change characters from sketch to sketch?

What did you like about each of the actors?