

A Hip Hop Musical

Study Guide: Students & Educators

LAST STOP ON MARKET STREET

By **Matt de la Peña**, Illustrated by **Christian Robinson**

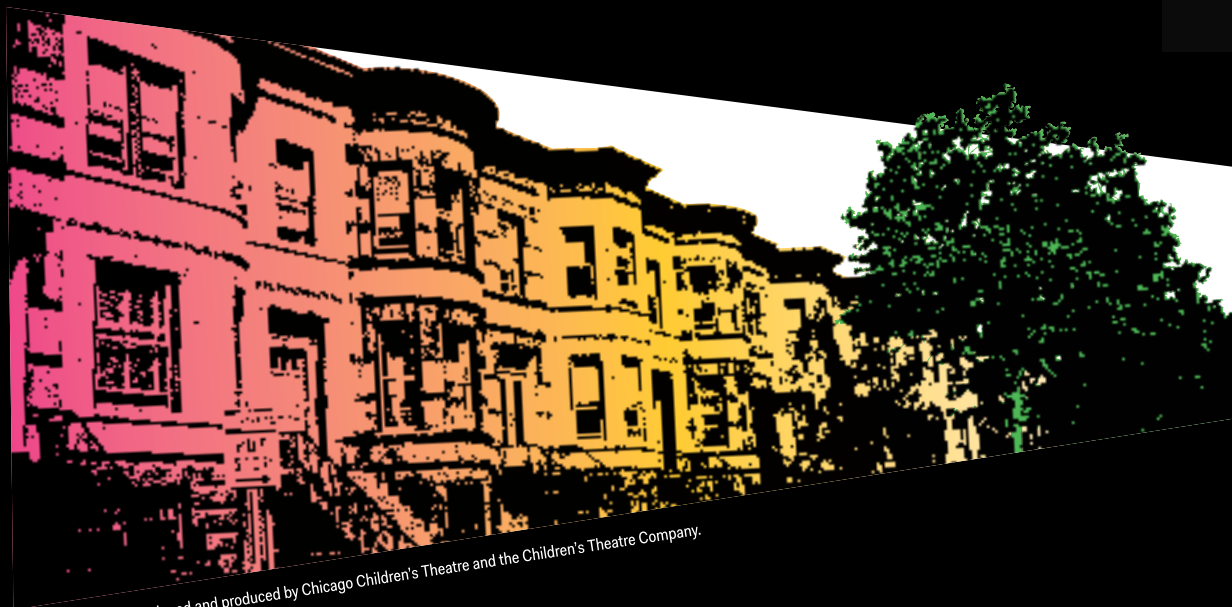
Adapted for the stage by **Cheryl L. West**

Music & Lyrics by **Lamont Dozier & Paris Dozier**

Directed by **David Mendizábal**

Musical Direction by **Desmar Guevara**

Choreography by **nicHi douglas**



Originally co-commissioned and produced by Chicago Children's Theatre and the Children's Theatre Company.

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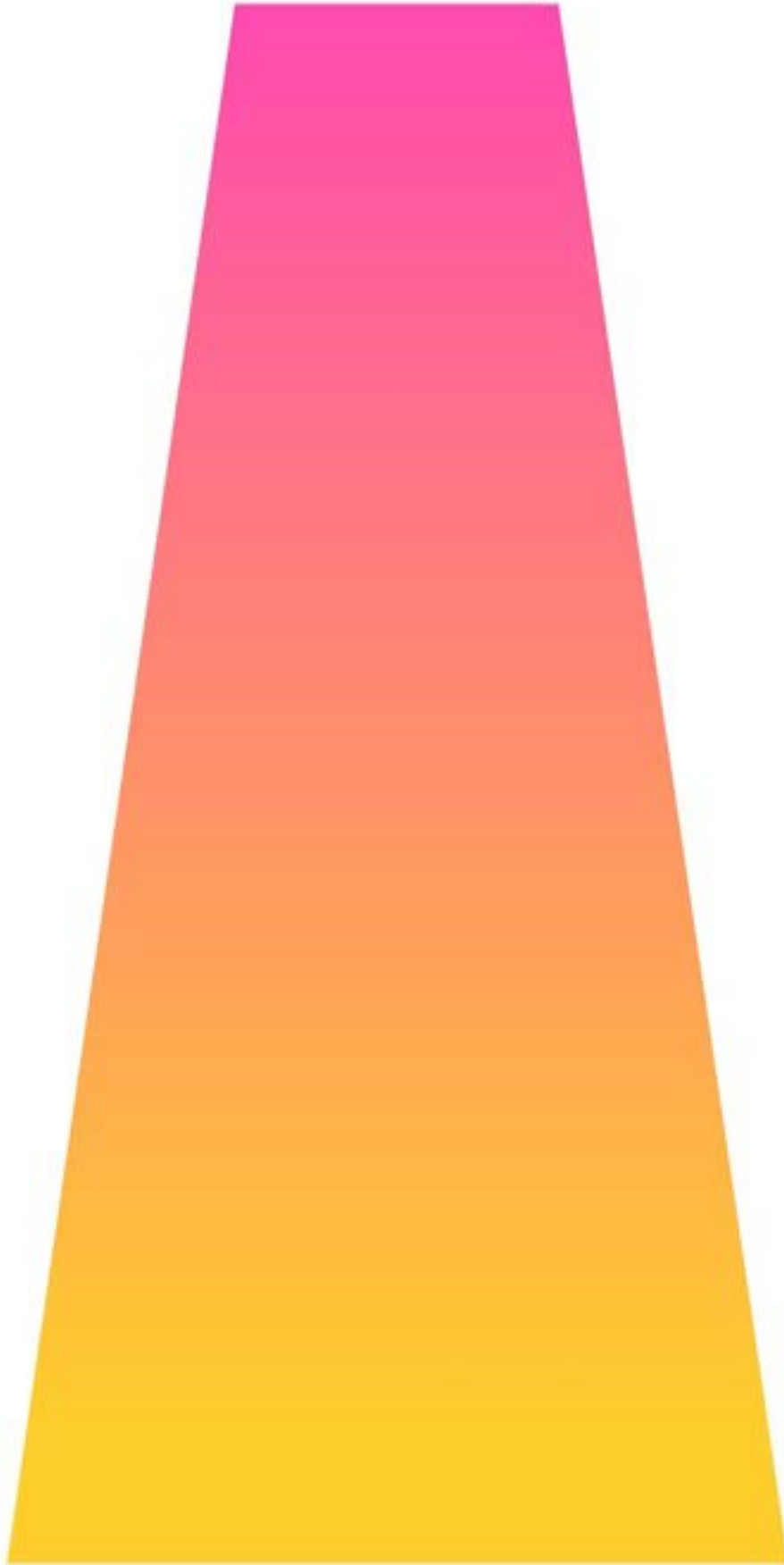
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Section I:
The Play
Characters
Setting
Themes



CHARACTERS, SETTING & THEMES

TEACHER OBJECTIVE

To introduce students to the characters, settings, and story of *Last Stop on Market Street*.

STUDENT GOAL

To understand that the actors will simply and truthfully create the story of the play.

SYNOPSIS

The curtain rises on CJ, a seven year-old with a huge heart and a love for animals. CJ has a happy-go-lucky life, living with his parents and equipped with all of the latest gadgets. However, his world is flipped upside down when his parents go out of town and CJ must travel to his Nana's Afro-Cuban Chicago neighborhood to be under her care for the weekend. Nana has so much love to give and so much in her neighborhood to show her grandson but CJ won't look up from his screen or open his mind to what his Nana has to say. In order to get CJ to get a good night's sleep and enjoy his time in her neighborhood, Nana hides his gadgets and takes him to enjoy a service at her church. CJ still isn't appreciative of Nana's community and she realizes she must take matters into her own hands.

Nana informs CJ that they are embarking on an adventure. CJ, still dubious of Nana's neighborhood and missing his home, finds where she hid his iPhone and tablet and quickly stuffs them in his backpack before following Nana to the bus stop. Aboard the bus, they encounter all sorts of interesting characters, including Madam Butterfly who recognizes CJ's love for animals and entrusts him with her precious jar of butterflies. They finally arrive at the last stop on Market Street and meet another young boy named JoJo and his grandmother. While JoJo is friendly towards CJ, CJ is judgmental of Market Street and accuses one of the bus patrons of stealing his missing backpack. Even though the bus driver, Mr. Dennis, soon returns the backpack, CJ won't open up to JoJo and fights with his grandmother when she discovers he still has his iPhone and tablet. When it really seems like CJ will never give Market Street a chance, he and Nana reach their final destination, a soup kitchen, and CJ's whole attitude changes.

CJ's time at the soup kitchen opens his eyes and heart. He suddenly sees how lucky he is and what his grandmother was trying to show him all along. CJ celebrates by opening the jar of butterflies with JoJo and leaving him with his beloved turtle pillow and his emergency money for the weekend. CJ and Nana leave Market Street. While CJ leaves without some of his prized possessions, he takes with him a new love for his Nana and an even bigger heart to truly make a difference.

TIME

Spring

SETTING

A Chicago neighborhood.

CHARACTERS

CJ, A seven year-old boy sent to stay with his Nana for the weekend.

NANA, CJ's grandmother.

STAY-AT-HOME DAD, A resident in Nana's neighborhood.

MR. DENNIS, A bus driver.

TATTED MAN, A bus patron.

MADAM BUTTERFLY, A bus patron.

VERNON, A bus patron.

SOFTBALL TEEN GIRL #1, a bus patron.

SOFTBALL TEEN GIRL #2, a bus patron.

MR. CHOW, A member of the Market Street community.

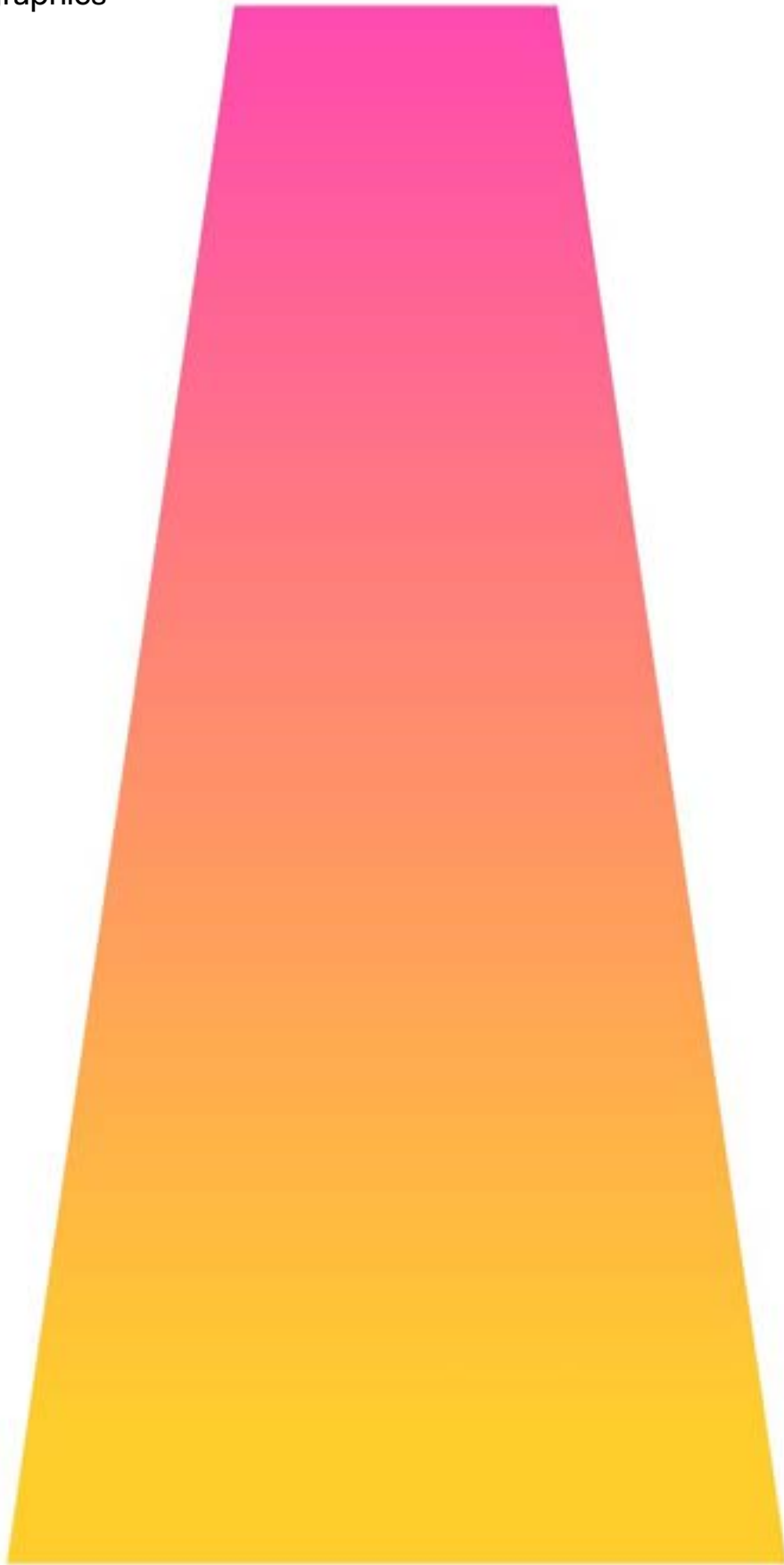
GRANDMA POSEY, A member of the Market Street community.

JOJO, A member of the Market Street community.

THEMES

Compassion
Acceptance
Honesty
Respect

Section II:
Creative Team
Cast & Creative Biographies



CAST

JAEVON WILLIAMS (CJ)

KARA GREEN (Nana)

TREVOR LATEZ HAYES (Mr. Dennis/Stay At Home Dad/Ensemble)

MISTER FITZGERALD (Tatted Man/Vernon/Ensemble)

ANDREA FERRO (Madam Butterfly/Ensemble)

EMMA CLAYE (Grandma Posey/Ensemble)

FELICIA SANTIAGO (JoJo/Softball Girl #2/Ensemble)

HEATHER SAWYER (Mrs. Chow/Softball Girl #1/Ensemble)

CREATIVE TEAM

MATT DE LA PEÑA (Book Author) is the New York Times Bestselling, Newbery Medal-winning author of six young adult novels (including *Mexican WhiteBoy*, *We Were Here*, and *The Living*) and four picture books (including *Love and Last Stop on Market Street*). In 2016 he was awarded the NCTE Intellectual Freedom Award. Matt received his MFA in creative writing from San Diego State University and his BA from the University of the Pacific where he attended school on a full basketball scholarship. de la Peña currently lives in Brooklyn NY. He teaches creative writing and visits high schools and colleges throughout the country.

CHRISTIAN ROBINSON (Book Illustration) is a 2016 Caldecott Honoree and also received a Coretta Scott King Illustrator Honor for his art in *Last Stop on Market Street* by Matt de la Peña (Putnam, 2015). *Leo: A Ghost Story*, illustrated by Robinson and written by Mac Barnett (Chron-icle, 2015), was named a 2015 New York Times Best Illustrated Children's Book of the Year. His *Josephine: The Dazzling Life of Josephine Baker*, written by Patricia Hruby Powell (Chronicle, 2014) received numerous awards and accolades including a Sibert Informational Book Award Honor and a Coretta Scott King Award Illustration Honor from the American Library Association; a Boston Globe-Horn Book Nonfiction Honor; a Parents Choice Gold Medal for Poetry 2014; and a place on the Wall Street Journal's 10 Best Children's Books of the Year List. Robinson, based in Sacramento, CA, is also an animator and has worked with The Sesame Street Workshop and Pixar Animation Studios.

CHERYL L. WEST'S (Book Author) plays have been seen in England, Off-Broadway, Broadway, and in numerous regional theatres around the country. She has written TV and film projects at Disney, Paramount, MTV Films, Showtime, TNT, HBO, and CBS. Ms. West is currently working on commissions for Oregon Shakespeare Festival, Goodman Theatre, Seattle Repertory Theatre, Seattle Children's Theater, and University of California Santa Barbara.

LAMONT DOZIER (Music/Lyrics) has written and produced over 54 #1 hits for The Supremes, Four Tops, Marvin Gaye, Smokey Robinson, and a host of others crediting Lamont as one of the primary Architects of the Motown Sound. He is an inductee in the Songwriter's Hall of Fame, the Rock & Roll Hall of Fame. He is pleased to present his newest score and collaboration with his son Paris Ray Dozier for *Last Stop On Market Street*.

PARIS RAY DOZIER (Music/Lyrics) is a composer/lyricist from Encino, CA. Credits include: Hollywood Records, Disney (Singer/Songwriter, Producer), UPN's *B In Tune TV* (Musical Theme Writer, Co-Host), and Saturday Night Live's *The Kicker* (Composer). He and his father, Lamont Dozier, also collaborated on the musical *Mr. Chickee's Funny Money*. Paris is currently working on the musical *Girlhood*, slated to premiere in 2019.

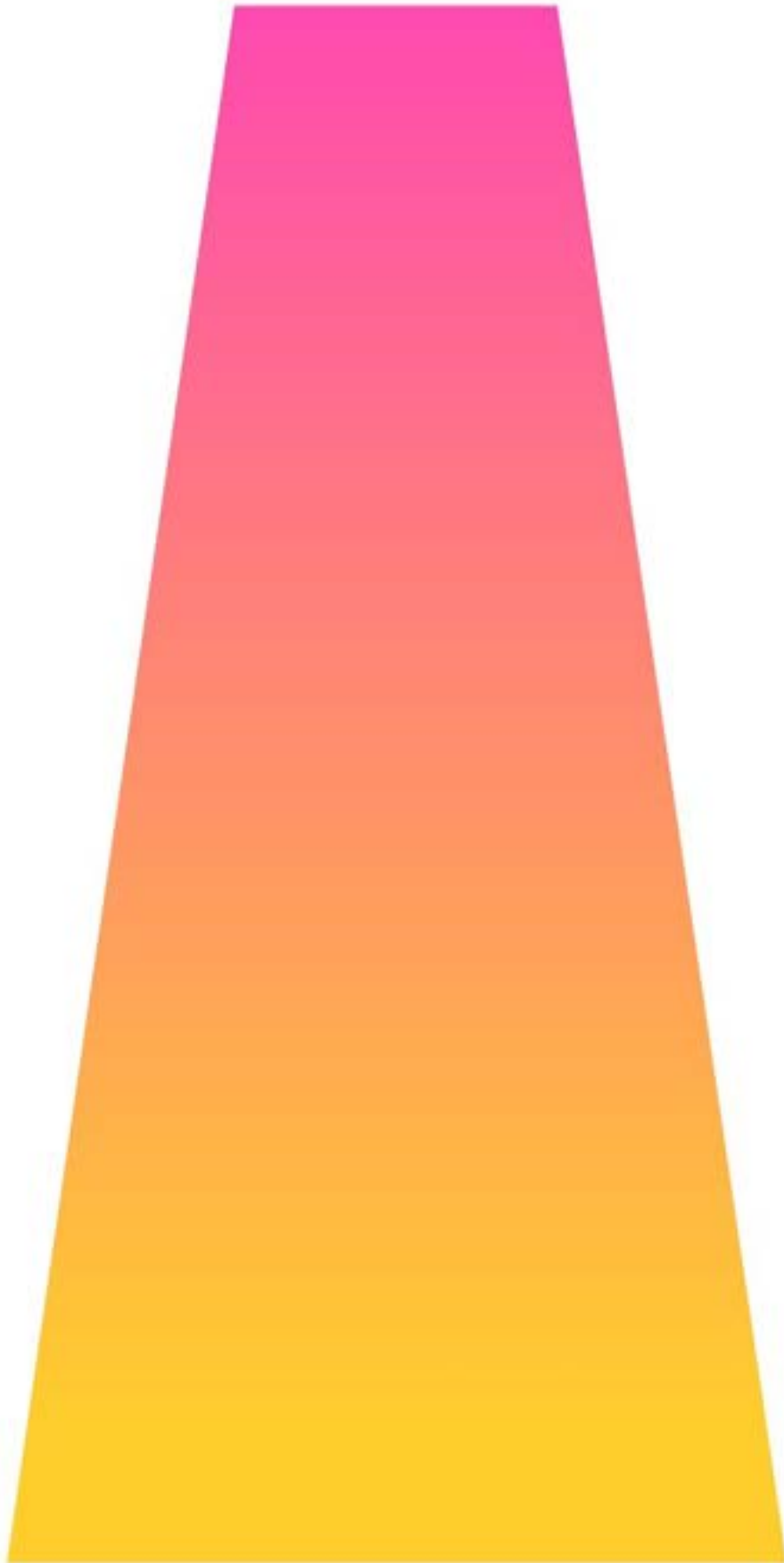
DAVID MENDIZÁBAL (Director) is a director, designer, and one of the Producing Artistic Leaders of The Movement Theatre Company. Directing credits include: *And She Would Stand Like This*, *Look Upon Our Lowliness*, *Bintou* (The Movement), *On the Grounds of Belonging* (Public), *Tell Hector I Miss Him* (Atlantic - Drama League Nomination), *The Last Days of Judas Iscariot* (A.C.T.), and *Locusts Have No King* (INTAR). David is the Associate Artistic Director of The Sol Project, former Artistic Associate at Atlantic Theater, member of the Latinx Theatre Commons, Rattlestick Literary Team, and Wingspace. Alumnus of The Drama League, LCT Director's Lab, LAByrinth Intensive Ensemble, NALAC Leadership Institute, and artEquity. BFA NYU/Tisch. www.davidmendizabal.com

DESMAR GUEVARA (Music Director) is the Musical Director of the Award-winning Bronx based theater ensemble, Pregones Theater and PRTT. He has been pivotal in developing an original musical theater repertory that employs traditional Afro Puerto Rican instruments in unfamiliar and highly stylized settings. He is the recipient of a 2002 National Theater Artist Residency Program Award from the Theater Communications Group and the Pew Charitable Trusts, a 2003 BRIO Award in Composition from the Bronx Council on The Arts, and a 2004 "Individual Artist Fellow" recipient from the New York Foundation for the Arts. 2008 Ford Foundation FY12 SUMMER CREATION FUND AWARDS NPN. Also, Desmar has done many workshops on Musical Theater, Bomba, Plena and Jazz among other styles, throughout the United States, Europe and Latin America. He has composed jingles for national-level accounts and has performed and toured extensively throughout Europe and Latin America, as lead pianist, with legendary artists Pleneros De la 21, Song by Four, Celia Cruz, Tito Nieves, Pete "El Conde" Rodriguez, Louie Ramirez, Paquito Guzman, Andy Montañez, Conjunto Clasico, Alfredo De La Fe, Ray De La Paz, Ismael Miranda, Luigi Texidor, Justo Betancourt, Soledad Bravo, Lalo Rodriguez, Herman Oliveras, Franky Morales, Franky Vazquez, Domingo Quinones, Papo Pepin, Afromantra, Jose Alberto "El Canario", Cano Estremera, Hector Tricoche, and Xiomara Fortuna, among many others. Composer, arranger and Musical Direction of *Red Rose* (2005), *Aloha Boricua* (2008), *Harlem Hellfighters on a Latin Beat* (2010), *Los angeles se han fatigado* (2003), *Dancing in my cockroach killers* (2012), *I like it Like that* (2016), and *Marchers*. Now is composing the music of on *La Guaracha del Macho Camacho* by Luis Rafael Sanchez's book, produced by Pregones/PRTT opening on 2019 fall season.

NICHI DOUGLAS (Choreographer) is a Brooklyn-based performer, choreographer, director, playwright and activist. She has performed all over New York and the country as a freelance actor/dancer, in addition to performing nationally with The Dance Cartel and literacy-focused children's theatre company The Story Pirates. She currently teaches Movement & Choreography and Performance Symposium at NYU/Tisch - Playwright's Horizon Theater School studio. Recent stage credits: *A Time Like This: Music for Change* (Carnegie Hall, Stage Director), *Runaways* (City Center/Encores! Off-Center and The Delacorte/Public Theater, Associate Director & Associate Choreographer), *Primer for a Failed Superpower* (Roulette, Choreographer), *BLACK GIRL MAGIC SHOW!* (Ars Nova ANT Fest and JACK, Director/Choreographer/Playwright), *they told us not to pray* (Playwrights Horizons Downtown, Director & Choreographer), and *Girl From the North Country* (The Public Theater, Associate Choreographer).

Section III: Your Students As Audience

A Letter from CJ
Theater Vocabulary
Vocabulary Cards



A LETTER FROM CJ (JAEVON WILLIAMS)

TEACHER OBJECTIVE

To introduce the students to professional New York City actors, their process and motivation.

STUDENT GOAL

To understand that actors need an enthusiastic, informed audience to view their work.

MATERIALS

Chalkboard, chalk, paper, pens, the webbing and discussion triggers.



Hey Young Theatergoers!

My name is Jaevon Williams. I was born in Boston, Massachusetts. At 8 years old, my family and I moved to Silver Spring, Maryland. And at 13 years old, we moved again to Greensboro, North Carolina. Throughout these moves and big changes, the one thing that has always been consistent is my love for acting and performing on stage. This past January, when I graduated from Rutgers University, I found out about the auditions for *Last Stop on Market Street*.

As a fresh graduate, I was excited to hear about this production for families about a young black boy and his grandma whose relationship and experiences connected with me. When I went in for the audition I had to sing, dance, and act. Singing isn't my strong suit, however I took on this challenge when I went into the audition. Although I was nervous, I tried to focus on having fun and being myself! I'm excited to be a part of this production and share this story for two reasons; To inspire young people, which has always been a dream, and to tell the story of CJ and his Grandma - which all ages can relate to!

Jaevon Williams

TEACHER OBJECTIVE

To be able to discuss theater through a common, shared vocabulary.

STUDENT GOAL

To understand that the most effective way to discuss theater and new ideas is through a shared vocabulary.

OVERTURE: An orchestral piece at the beginning of an opera, suite, play, oratorio, or other extended composition.

GHOST LIGHT: An electric light that is left energized on the stage of a theater when the theater is unoccupied and would otherwise be completely dark.

PROLOGUE: A separate introductory section of a literary or musical work.

VOICE OVER: A piece of narration in a movie or live performance, not accompanied by an image of the speaker.

REPRISE: A repeated passage in music.

NARRATOR: A person who delivers a commentary accompanying a movie, broadcast, piece of music, etc.

CURTAIN CALL: The appearance of one or more performers on stage after a performance to acknowledge the audience's applause.

FICTION: Literature in the form of prose, especially short stories and novels, that describes imaginary events and people.

GENDER NEUTRAL CASTING: Casting which allows actors or actresses to portray any character, irrespective of gender.

CHARACTERS: Individuals the audience learns about from their actions and reactions.

ENSEMBLE: A group of performers working together to create a complete production.

DIALOGUE: The exchange of speech between two characters which reveals the feelings of the character as well as the story of the play.

MONOLOGUE: A speech by one actor on stage which is intended to reveal the inner thoughts of the character the actor plays.

CHARACTER ARC: The change produced in a character by the events and other characters in the play.

MOOD: The overall feeling the play evokes.

COSTUME: The clothes, boots, etc., worn by the actors based on their character.

PROP: Objects used by an actor to enhance their character. For example, wine glasses at a bar for drinks.

SET: The constructed environment of a play within which the action takes place.

SOUND: Noises and music used in the play.

ROPA VIEJA

A TRADITIONAL BEEF STEW FROM GUBA MADE WITH SHREDDED BEEF THAT IS OFTEN SERVED WITH BLACK BEANS AND RICE.

HARMONY

**MUSICAL NOTES PLAYED OR SUNG AT THE SAME TIME THAT
MAKE A PLEASANT SOUND.**

HARMONY

BEING IN AGREEMENT; UNITY.

METAMORPHOSIS

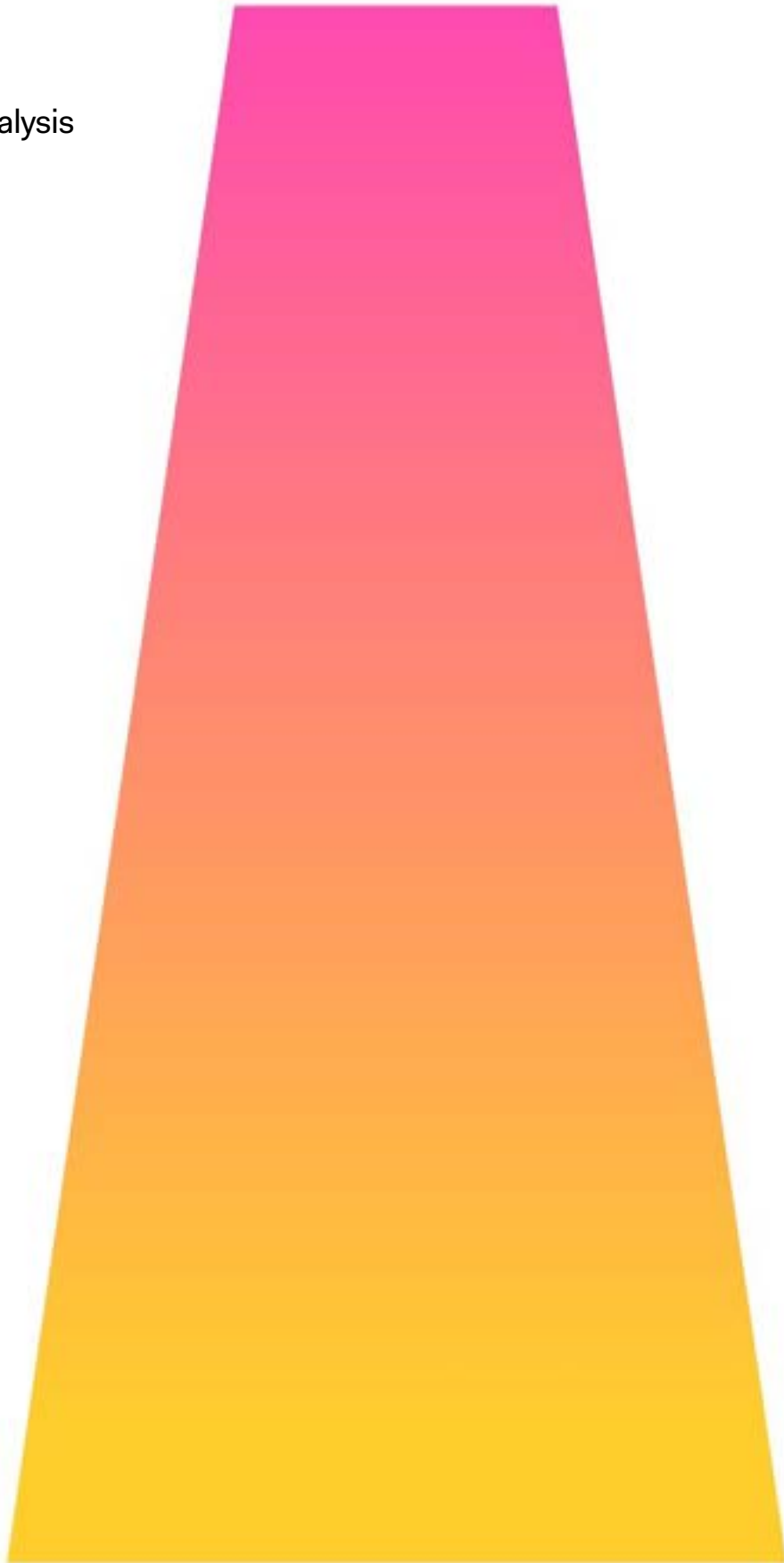
THE CHANGES IN FORM OF SOME LIVING THINGS AS THEY GROW.

METAMORPHOSIS

A COMPLETE CHANGE OF FORM, PARTS, OR CHARACTER.

**Section IV:
Your Students
As Actors**

Reading A Scene for
Understanding
Scene/Character Analysis



READING A SCENE FOR UNDERSTANDING

TEACHER OBJECTIVE

To introduce the Practical Aesthetics “tools” for breaking down a scene. To understand the character and the story of the scene by relating the character’s action to the student’s own life.

STUDENT GOAL

To understand that an important part of creating a simple, honest character involves knowing what that character “wants.” Materials Copies of the scene from *Last Stop on Market Street*.

NANA

Well, you and Nana are going to have so much fun! All kinds of surprises!

CJ

I don’t like surprises.

NANA

That’s why I told your parents, go on and take your trip and bring that boy here to his Nana’s house. Let him appreciate some city livin ‘stead of being holed up in a house behind a gate all the time. Here, we can walk just about everywhere and talk to the people and...

CJ

What’s that smell?

NANA

Oh, Nana’s cooking up some good, good Ropa Vieja for dinner!

CJ

Ropa what? I don’t know what that is.

NANA

Ropa Vieja? Of course you do. I taught your mother how to cook it. You know what it means, don’t you? Go ‘head guess. Guess! (He shrugs.) It’s Spanish for “old clothes.” Isn’t that a hoot? (Nana laughs like she invented the joke.)

CJ

You’re cooking me old clothes?!!! But why?

NANA

Es delicioso!

CJ

I’m sorry but I don’t know what you just said.

NANA

No hablas español? Your mother hasn’t taught you Spanish? (He shakes his head no. Nana finds this a bit distressing.)

NANA

Delicioso means exactly what it sounds like- delicious! Boy, you in for a treat.

CJ

As long as the treat doesn’t have meat.

NANA

Of course it does... Some good ol' shredded beef and tomatoes and...

CJ

But I'm a vegetarian!

NANA

You're a what? Good Lord! Your mother didn't mention that. Or maybe she wrote it on your papers, but poor Nana ain't had the time to read your instructions yet. Wait, are you crying?

CJ

No... but I am upset. Animals are my friends so how could I eat one?

NANA

Oh, honey, Nana don't want you to eat your friends. Okay, you don't like meat, then for four days Nana ain't gon' like meat either. How 'bout that? (CJ knocks over one of Nana's many statues. As he rights the statue...)

CJ

Oh no, Sorry Nana. I was trying so hard to be careful. I don't mean to be so clumsy. So many statues... so many things.

NANA

I know. Your Nana's quite the collector, isn't she? People throw away such good things.

CJ

Never seen plastic all over furniture. And who painted your walls all these different colors?

NANA

Look at you, appreciating your Nana's flair for decorating. I'm so glad you like it. One day you're going to have a pretty house just like Nana's!

CJ

89 and a half more hours to go.

SCENE ANALYSIS

Here are your “tools” for understanding your character:

IF YOU'RE PLAYING NANA...

What is my character literally doing?

Nana is telling CJ about all the new experiences she will share with him in his visit to the city.

What does my character want?

Nana wants CJ to feel excited about her food, language and city.

What is the action I'm going to play?

To get someone on my team.

The As-If...

IF YOU'RE PLAYING CJ...

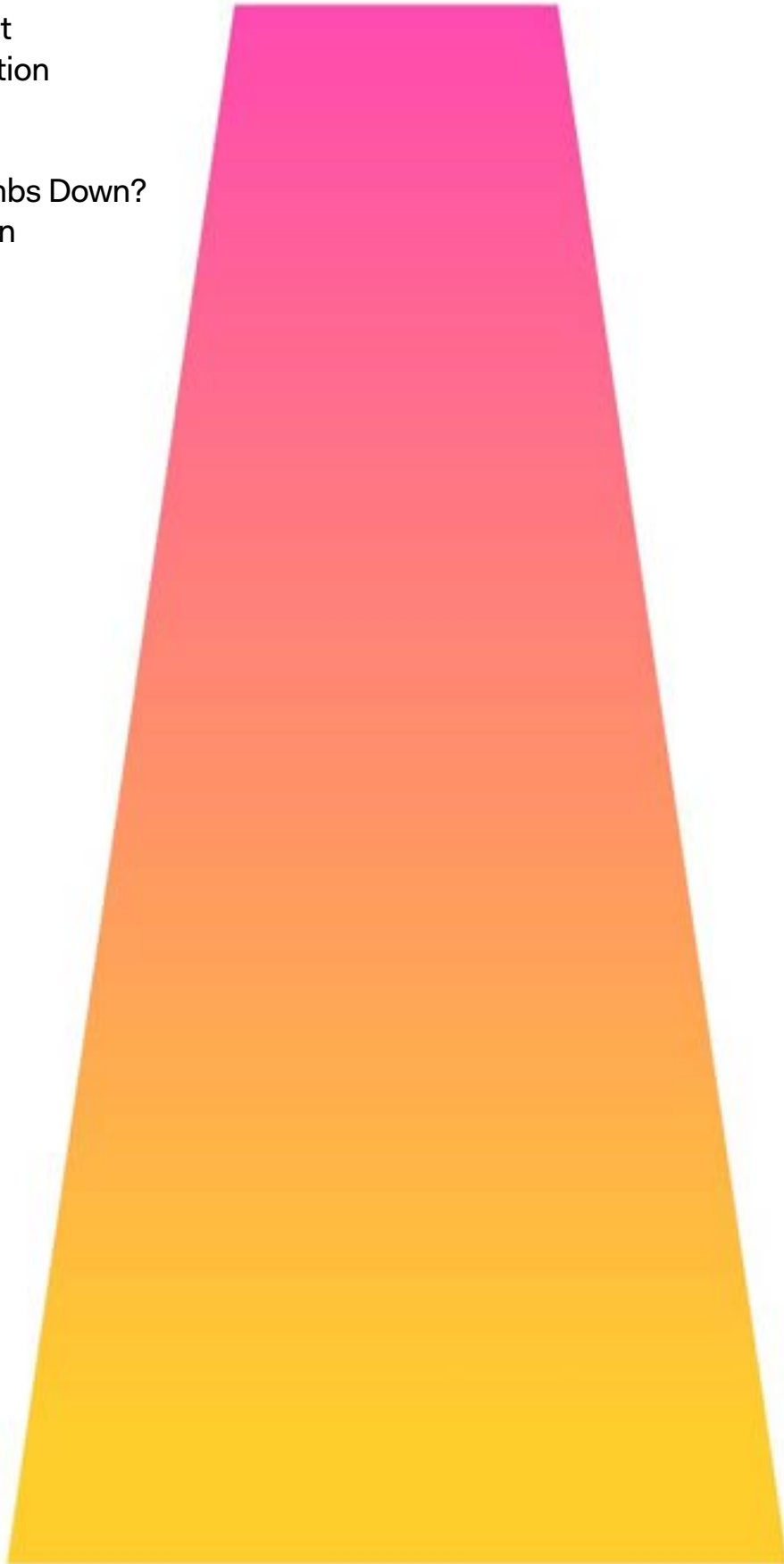
CJ is telling Nana he doesn't like surprises and is confused by the food, language and decorations of her home.

CJ wants Nana to make his visit familiar to what he's used to at home.

To get someone to throw me a lifeline.

Section V: Your Students As Artists

Explode the moment
Diction & Dramatization
Drawing to Write
Postcard Activity
Thumbs Up or Thumbs Down?
Creative Visualization



EXPLODE THE MOMENT

GRADES 3 - 5

TEACHER OBJECTIVE

To engage students in lively writing on the topic of an “I’m not doing that” attitude.

STUDENT GOAL

To create a piece of writing about a personal experience with an “I’m not doing that” attitude.

MATERIALS

Paper for writing, copy of Explode the Moment Planning Sheet (on the next page), pen or pencil. One tool in a writer’s toolkit is the “explode the moment” tool, in which the writer slows down the action of a particular moment to describe it in vivid detail.

STEP ONE

Ask students to think of a moment when they were reluctant to try something new, taste some a food or meet a stranger, for the first time.

STEP TWO

Instruct students to think on that experience for a moment and remember the details: Specific things they heard, saw, said, felt, thought, and did.

STEP THREE

Have students fill out the pre-writing worksheet. Encourage students to think of at least two examples for each category.

NOTE: It is alright if one or two categories have only one detail—Each should have at least one, most two, or as many more as they’d like.

STEP FOUR

Once students have finished the pre-writing brainstorm, tell them to start writing. Encourage them to use all of the details they brainstormed and to dive in with strong detail. For example, instead of “One time I didn’t want to ...” they might try starting with a quote or with something they saw, felt, or thought.

STEP FIVE

If you like, as additional writing practice, have students revise their work to ensure that every sentence is active and the writing is rich and descriptive.

STEP SIX

If you like, you may choose to take it to the publishing phase and put together an anthology of student stories.

EXPLODING THE MOMENT PLANNING SHEET

I SAW...

I HEARD...

I FELT...

I THOUGHT...

I DID...

DICTION AND DRAMATIZATION

GRADES K - 2

TEACHER OBJECTIVE

To develop an understanding of the relationship between the written word and the action of a play.

STUDENT GOAL

To gain insight into how plays are constructed.

MATERIALS

Large white sheets of paper, markers, the synopsis of *Last Stop on Market Street*, and an open space for “acting out” the dramatization.

STEP ONE

Read the synopsis of *Last Stop on Market Street* aloud to the class. Discuss how Nana and CJ deal with their everyday situations.

STEP TWO

Select one of the themes from *Last Stop on Market Street* such as “friends help friends” or “feeling pre-judged hurts.”

STEP THREE

Ask the students to create a story based on one selected theme while you write the story on a large sheet of paper for all of the students to see.

NOTE: There should be one main character who is on a journey or adventure (with a clear goal at the end), and a character who keeps the main character from completing that journey. The main character’s friends help to complete the journey and achieve the goal.

STEP FOUR

When the story is complete, assign one student to each role in the story.

STEP FIVE

Read the story aloud from the paper while the student actors improvise the action and the dialogue of each character in front of the entire class.

NOTE: Encourage the students to contribute dialogue to the story as it is created. Pause while the student actors improvise the action and dialogue in the acting.

DRAWING TO WRITE ACTIVITY

GRADES 3 - 4

TEACHER OBJECTIVE

Facilitate the students' abilities to gather details by having them write a story based on an original drawing. Encourage the students to develop their own creative insight by using these drawings as triggers for short written scenes.

STUDENT GOAL

To understand that recalling vivid details of an experience is a great artistic tool.

MATERIALS

Pencils, crayons, markers, drawing paper, writing paper.

MOTIVATION

Discuss the following concepts with your students:

- Does adding small details to your drawing make it more interesting to look at?
- Do these small details help your drawing tell a good story? Why?
- Do details in writing a story make it more interesting? Believable? Funny?

STEP ONE

Using the art materials, ask students to draw their favorite scenes from *Last Stop on Market Street* and feel free to mix the scenes and characters together.

STEP TWO

Use the students' individual drawings to trigger ideas for a written story about the images in their drawing.

AT A LATER DATE: STEP THREE

Have the students divide into small groups.

STEP FOUR

Each student should create six lines of dialogue for their character. Check the vocabulary list from Section 3 for the definition of dialogue as a reminder. Have each group read their sample scene to the class.

POSTCARD ACTIVITY

GRADES K - 2

TEACHER OBJECTIVE

Develop the student's critical thinking skills, drawing on a number of skills.

STUDENT GOAL

To draw the details from their favorite visual moment in the play and to write a personal response to the play.

MATERIALS

Pens, pencils, crayons and markers, copies of the postcard design provided.

MOTIVATION

Discuss the play with your students, asking them to select their favorite moment in the performance.

STEP ONE

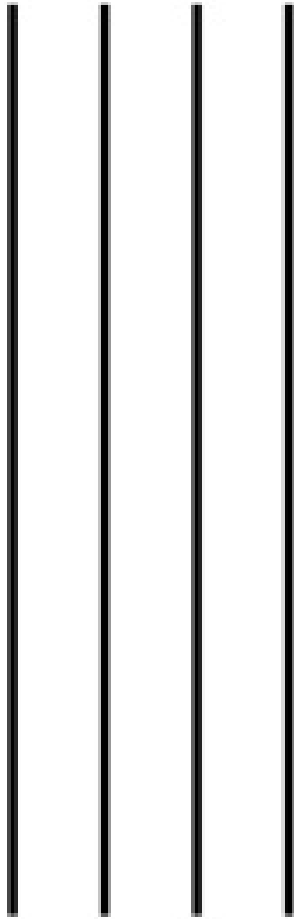
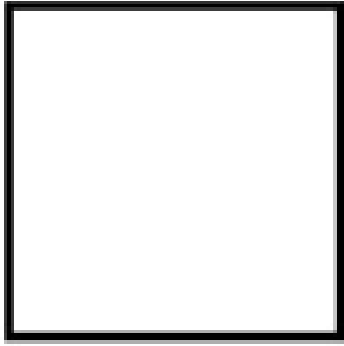
On the front of the card, draw your favorite scene from *Last Stop on Market Street* with as much detail as possible (color, design, background). Fill the entire front of the postcard with your drawing.

STEP TWO

On the back of the card, write to a friend or family member about your feelings concerning the scene on the card's front.

STEP THREE

Address the postcard to the friend or family member.



CREATING YOUR OWN REVIEW: THUMBS UP OR THUMBS DOWN?

GRADES 4 - 6

TEACHER OBJECTIVE

To introduce the critical thinking skills involved in expressing one's personal opinion.

STUDENT GOAL

To understand that the 4Ws can be used to critically describe an artistic experience. To enhance the literacy skills of the 4Ws and sequencing in writing.

MATERIALS

Paper, pen, copy of *Last Stop on Market Street* program, attached worksheets.

STEP ONE

Review the four W's (who, what, where, when).

STEP TWO

Review the "Thumbs Up or Thumbs Down" worksheet with your students. Remember there is no right or wrong response. Each student's review will be based on individual opinion.

STEP THREE

Using the "Thumbs Up or Thumbs Down" worksheet, ask the students to write their review in three paragraphs.

STEP FOUR

Post the reviews in the classroom.

THUMBS UP OR THUMBS DOWN?

Who:

What:

Where:

When:

LIST SOME IMAGES THAT FIRST SPRING TO MIND WHEN YOU THINK ABOUT THE PLAY:

LIST SOME WORDS OR PHRASES THAT WILL REMIND YOU OF POINTS YOU WANT TO MAKE:

WHAT DID YOU THINK OF THE PLAY? WHAT WAS YOUR OPINION?

HOW DO YOU THINK THE COSTUMES, LIGHTS, AND MUSIC AFFECTED THE PERFORMANCE?

HOW MIGHT YOU START YOUR PAPER?

LAST STOP ON MARKET STREET
A REVIEW BY:

POST-THEATER CREATIVE RESPONSE ACTIVITIES

GRADES 4 - 6

TEACHER OBJECTIVE

To develop critical thinking skills through examining a theme in *Last Stop on Market Street* and relating that theme to an individual creative response.

STUDENT GOAL

To understand that an important theme from *Last Stop on Market Street* portrays the truths and messages of the play.

MATERIALS

Pencils, pens, writing paper, chalkboard/whiteboard.

STEP ONE

Discuss the role preconception plays in *Last Stop on Market Street*.

STEP TWO

Introduce the Writing Trigger below: "I am not the product of my situation, but of my choices."

NOTE: Allow 7-minutes for this free write.

STEP THREE

Ask the students to share their reflections, offering positive feedback.

REFLECTING ON THE THEMES OF JUDGEMENT AND INNOCENCE, RESPOND TO THE QUOTE: "I AM NOT THE PRODUCT OF MY SITUATION, BUT OF MY CHOICES."

CREATIVE VISUALIZATION - I AM GOING ON AN ADVENTURE

GRADES 1 - 6

TEACHER OBJECTIVE

To engage students in critical thinking around an aspect of Social Emotional Learning. NOTE: Creative visualization is a technique using your imagination to create and visualize scenarios in the mind's eye.

STUDENT GOAL

To engage in forming new ideas for thinking about themselves and the world around them.

MATERIALS

Paper, drawing materials.

STEP ONE

Ask the students to close their eyes as you create the story of a possible adventure they might have in their imaginations. Include a beginning, a middle, and an ending (use as much descriptive detail as possible).

STEP TWO

Ask the students to share their ideas of their own adventure as a drawing or as a creative writing assignment.

STEP THREE

Ask the students to share their drawings and/or creative writing for positive feedback.

DISCUSSIONS

Partner Discussions: When students have the opportunity to discuss a theater production with others, they discover connections that they may not have made to the story and also aspects of the story they might have missed or misinterpreted. Having partner discussions not only brings a social component to experiencing live theater but also supports comprehension. Use the following process to set up an effective partner discussion.

- Face your partner. Be sure you are both on the same level (sitting on the floor or at desks).
- Decide who will go first in sharing his/her connections and insight into the story.
- Place your program under a chair or behind you if you are the listener. This prevents distractions and allows you to be focused on listening to your partner.
- Tell a little about the play. Talk about a scene or character that was interesting or funny. Also share any portion of the play that confused you.
- Share a part of the play where you changed your thinking about the story or about a character.
- Describe details and traits of one of the characters. Once you are done, ask your partner if they have any questions.

COMMON CORE & DOE THEATER BLUEPRINT

Strand Benchmarks

THEATER MAKING: ACTING

Benchmark: Students increase their ability as imaginative actors while continuing to participate as collaborative ensemble members. Students demonstrate the ability to reflect on and think critically about their own work.

THEATER MAKING: PLAYWRITING/PLAY MAKING

Benchmark: Students refine their ability as playwrights to express point of view and personal vision.

DEVELOPING THEATER LITERACY

Benchmark: Students develop skills as critics by analyzing the critical writings of others.

MAKING CONNECTIONS THROUGH THEATER

Benchmark: Students demonstrate a capacity for deep personal connection to theater and a realization of the meaning and messages of theater.

WORKING WITH COMMUNITY AND CULTURAL RESOURCES

Benchmark: Students invigorate and broaden their understanding of theater through collaborative partnerships with theater professionals.

Section VI:

The Atlantic Legacy

Atlantic Theater Company &

Atlantic Acting School

Inspired by the Group Theater, Stanislavsky, and a passion for ensemble acting, David Mamet and William H. Macy formed the Atlantic Theater Company with a select group of New York University Undergraduate drama students. Since its inception in 1985, Atlantic has produced more than 100 plays and garnered numerous awards, including: 12 Tony Awards, 15 Lucille Lortel Awards, 16 OBIE Awards, six Outer Critics Circle Awards, seven Drama Desk Awards, three Drama League Awards, three New York Drama Critics Circle Awards and the Pulitzer Prize for Drama. Noted productions include: Spring Awakening, Port Authority, The Lieutenant of Inishmore, The Beauty Queen of Leenane, Boy's Life, and American Buffalo. The Atlantic Theater Company's mission is to produce plays simply and truthfully, utilizing an artistic ensemble. Atlantic believes that the story of the play and the intent of its playwright are at the core of a successful theatrical production.

The Atlantic Acting School fosters new generations of actors by passing on the tools learned from Mamet and Macy and by preparing students for all aspects of a career in film, television and theater. The Atlantic offers studies through New York University, a full-time conservatory program, part-time programs and summer workshops. Atlantic for Kids offers acting

Linda Gross Theater
336 West 20th Street
New York, NY, 10011

Atlantic Stage 2
330 West 16th Street
New York, NY, 10011



ATLANTIC ACTING SCHOOL