

Teacher Guide

TABLE OF CONTENTS

ENDURING UNDERSTANDINGS
Page 1

INQUIRY & DISCUSSION
Page 2

INVESTIGATION &
REFLECTION
Page 3

The Pa'akai we Bring



Applause Series

The Pa'akai We Bring

March 25 - 29, 2024

Enduring Understandings



Overarching (aka, “big”) ideas that are central to the core of the artistic discipline and may be transferred to new learning beyond the performance.

1. How does learning about the past help us understand our present? Our future?
2. The families who harvest pa'akai face many difficulties from changes in the environment. What impact do we have on the natural world? What can we do to be good stewards of our resources?
3. Salt is a common ingredient found in most kitchens. How does salt become more than just salt? What does pa'akai mean for the people of Hawaii?

Want to Explore More?

Check out the Student Exploration Guide here!

Inquiry 01 Connecting to Social Studies

The history of the land, the history of the pa'akai, and the history of the people/families are all bound together. It is their legacy. Does your community or family have anything that they work on together? What does it mean to you?

Have students respond with their connections after a five-minute quick-write to the following prompts:

- o What community or communities are you a part of?
- o Is there anything that your family or community does together? Do you know why?
- o Legacy means: *the long-lasting impact of particular actions in a person's life*. What legacy would you like to leave?

Inquiry 02 Connecting to Self

One lesson of the performance is that we all can bring our own special "bowl of pa'akai to share with the world. One of the most important things a good guest can bring is generosity - the spirit of giving—and gratitude for all they receive. What is your pa'akai? What gift do you offer the world?

Encourage each student to think about something special—something other than a physical object that they can share with the world. Could they share a story, a song, or a joke that others might enjoy? Maybe a dance they've learned? They could even teach others a new skill! Or maybe they could offer to lend a hand and help with whatever work might need to be done; that way they could contribute their energy to making that place even better than how they found it.

Students can reflect in writing, drawing or even make a short video about the gift they bring.

Inquiry 03 Connecting to Performance

The process of harvesting pa'akai is one that depends on knowledge of the natural world and a special feeling about their home and their place within it. More than just salt - pa'akai also holds deeper meanings. What does salt mean to the people who harvest it? How do you know?

Ask students to make a list of observations that they made about the performance about the different meanings of salt. Then, discuss with a partner and attempt to add more to their lists. Discuss the performance as a whole group recalling specific evidence from the performance to support students' thoughts. Ask, "What makes you say that?" in response to their conclusions to encourage using close observation as evidence.

Investigation

Use this glossary to connect the elements of theater to what you experienced during the performance. We put a star by the terms that we think you will spot on stage.

THEATER GLOSSARY

THOUGHT

The big picture of the play

GENRE:

relating to a specific kind or type of drama and theater such as a tragedy, drama, melodrama, comedy, or farce

GIVEN CIRCUMSTANCES:

the underlying actions and events that have happened before the play, story, or devised piece begins

FOCUS:

a commitment by a participant to remain in the scope of the project or to stay within the world of the play

IMAGINARY ELSEWHERE:

an imagined location which can be historical, fictional, or realistic

THEME:

the aspect of the human condition under investigation in the drama; it can be drawn from unifying topics or questions across content areas

THEATRICAL CONVENTIONS:

practices and/or devices that the audience and actors accept in the world of the play even when it is not realistic, such as a narrator, flashback, or an aside

ACTION

The events of a play; the story as opposed to the theme; what happens rather than what it means.

CONFLICT:

the problem, confrontation, or struggle in a scene or play; conflict may include a character against him or herself, a character in opposition to another character, a character against nature, a character against society, or a character against the supernatural

OBJECTIVE:

a goal or particular need or want that a character has within a scene or play

PLOT:

a narrative as revealed through the action and/or dialogue; traditionally, a plot has the elements of exposition, inciting incident, conflict, rising action, climax, and resolution or falling action

CHARACTERS

These are the people presented in the play that are involved in the perusing plot.

BELIEVABILITY:

theatrical choices thought to be true based upon an understanding of any given fictional moment, interpretation of text, and/or human interaction

CHARACTER TRAITS:

observable embodied actions that illustrate a character's personality, values, beliefs, and history

GESTURE:

an expressive and planned movement of the body or limbs

INNER THOUGHTS:

the underlying and implied meaning or intentions in the character's dialogue or actions (also known as subtext)

MOTIVATION:

reasons why a character behaves or reacts in a particular way in a scene or play

LANGUAGE

The word choices made by the playwright and the enunciation of the actors of the language.

DIALOGUE:

a conversation between characters

IMPROVISE:

the spontaneous, intuitive, and immediate response of movement and speech

SCRIPT:

a piece of writing for the theater that includes a description of the setting, a list of the characters, the dialogue, and the action of the characters

MUSIC:

Music can encompass the rhythm of dialogue and speeches in a play or can also mean the aspects of the melody and music compositions as with musical theatre.

SPECTACLE

The spectacle in the theatre can involve all of the aspects of scenery, costumes, and special effects in a production.

NON-REPRESENTATIONAL MATERIALS:

objects which can be transformed into specific props through the imagination

PRODUCTION ELEMENTS:

technical elements selected for use in a specific production, including sets, sound, costumes, lights, music, props, and make-up, as well as elements specific to the production such as puppets, masks, special effects, or other storytelling devices/concepts

STAGING:

patterns of movement in a scene or play

Reflection

Listen to music while responding to these questions in whatever format makes sense to you - writing, drawing, recording a video or responding with technology.

- What did you see? How could you draw it?
- What was your favorite part?
- What did you hear?
- What did you imagine? What idea came to your mind? What do you wonder about?

We love to hear from you. Please send any of your responses to the performance to us at education@dmpa.org. We'll share the responses with the artists and Applause Series donors.