

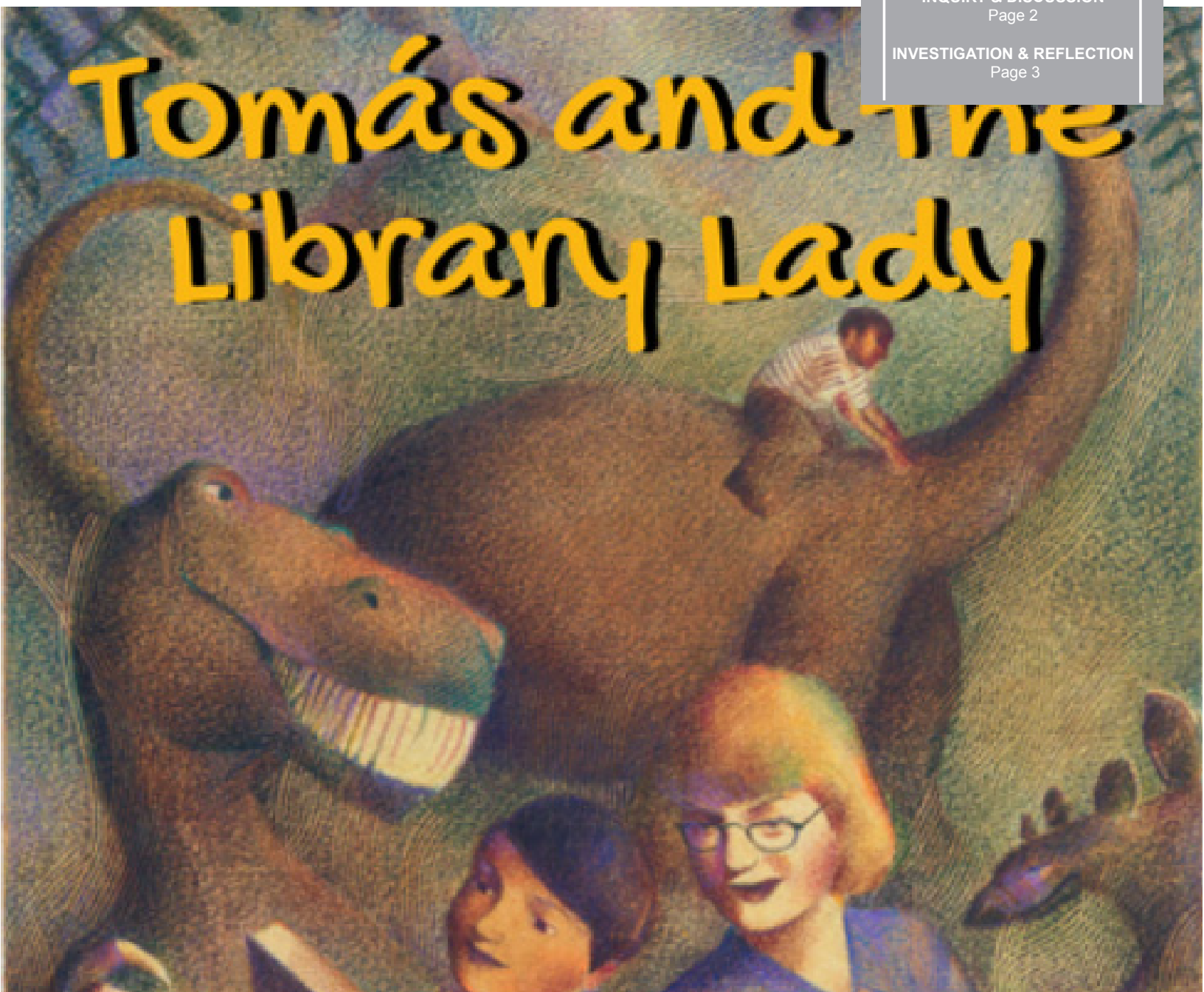
Teacher Guide

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Applause Series

Tomás and the Library Lady

February 5 - 9, 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. The lives of the fictional characters in this performance are based on real situations that could have happened in a place like the one depicted. The lives of writers (and creators in all mediums) are often based on or inspired by their lives and experiences.
2. Some stories focus on a historical moment in time. Though some stories are about a particular time, place and person, we can find commonalities with the stories’ characters and can recognize our shared common goals, feelings and experiences of being human.
3. The power of books and the shared pursuit of learning from one another, be it a language or a skill, can be a powerful way to connect with others.

Want to Explore More?

Check out the Student Exploration Guide [here!](#)

Inquiry 01

Connecting to Self

How do people cope with difficult times in their lives or handle adversity? What strategies does Tomás' family use to keep going even when things are hard? Are Grandfather's stories a way to cope? What helps to motivate you when you are challenged?

Have students respond with their connections after a five minute quick write.

Inquiry 02

Connecting to Art

How does a story change when it takes on different forms - a movie, a book, a cartoon, a play? What similarities (or differences) do you observe in the characters in the book, about the setting and even the story's text when it is brought to life on stage?

If students haven't yet read the text set aside time to either read aloud or have them listen here. Ask students to make a list of 10 observations that they made about the performance vs. the book. Then, discuss with a partner and attempt to add five more comparisons 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.

Inquiry 03

Connecting to Science
or Social Studies

The main characters lives were both changed by creating a relationship and getting to know one another, even though on the outside it might seem unlikely they would have anything in common! How can our community help to make connections and help those who are new to our neighborhoods or those who may be struggling to find their way? How can you connect with someone to offer your help? Or maybe you have been in a new place and needed help! What would you have liked to happen to help you?

Students can begin by making a list of those who they see as official "helpers" in the community - perhaps those people are helpers as part of their job - like the librarian. Next, ask students to create a list of unofficial helpers - including themselves! What kinds of things might they do or create to welcome people to the community of your classroom, your school, the neighborhood or city? Students might choose to focus on one action or project that could impact their chosen community.

Investigation

Use this glossary to connect the elements of theater to what you experienced during the performance. We put a star by some of 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.