

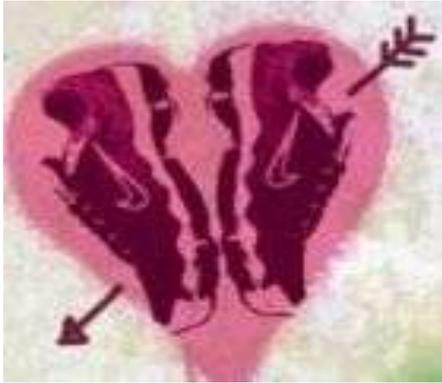
Shopping for Shoes



***Applause Series* CURRICULUM GUIDE
CIVIC CENTER OF GREATER DES MOINES**

April 26-27, 2011

Shopping for Shoes



Dear Teachers,

Thank you for joining us for this special Applause Series presentation of Visible Fictions' *Shopping for Shoes*. We hope that this study guide helps you connect the performance to your classroom curriculum in ways that you find valuable. In the following pages, you will find

contextual information about the performance and related subjects, as well as a wide variety of discussion questions and activities. As such, we hope that you are able to “pick and choose” material and ideas from the study guide to meet your class’s unique needs.

As a special note, of the many performances on this year’s Applause Series, *Shopping for Shoes* holds a special place in our hearts. Although refreshingly simple in many aspects, Visible Fictions has managed to create a piece of theater that is both contemporary and universal. Its charm lays in its honest storytelling, its fully-realized characters, and its ability to touch on challenges—both global and political in scope—without preaching or patronizing. Instead the young characters, like our young audience members, live fully in this world and must use their hearts and minds to navigate its complexities. Heartwarming and thought-provoking, *Shopping for Shoes* challenges us — all of us, despite our age— to reexamine our relationships with one another, our day-to-day choices, and our place within our global community. We hope that you and your students find it to be as meaningful and moving of experience as we do.

See you at the theater,

Civic Center Education Team

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This study guide was compiled and written by Karoline Myers; edited by Michelle McDonald and Eric Olmscheid. Adapted from study guide materials by Visible Fictions.

ABOUT THE CIVIC CENTER



The Civic Center of Greater Des Moines is a cultural landmark of central Iowa and is committed to engaging the Midwest in world-class entertainment, education, and cultural activities. The Civic Center has achieved a national reputation for excellence as a performing arts center and belongs to several national organizations, including The Broadway League, the Independent Presenters Network, International Performing Arts for Youth, and Theater for Young Audiences/USA.

Five performing arts series currently comprise the season— the Willis Broadway Series, Prairie Meadows Temple Theater Series, Wellmark Blue Cross and Blue Shield Family Series, the Dance Series, and the Applause Series. The Civic Center is also the performance home for the Des Moines Symphony and Stage West.

The Civic Center is a private, nonprofit organization and is an important part of central Iowa's cultural community. Through its education programs, the Civic Center strives to engage patrons in arts experiences that extend beyond the stage. Master classes bring professional and local artists together to share their art form and craft, while pre-performance lectures and post-performance Q&A sessions with company members offer ticket holders the opportunity to explore each show as a living, evolving piece of art.

Through the Applause Series— curriculum-connected performances for school audiences— students are encouraged to discover the rich, diverse world of performing arts. During the 2010-2011 season, the Civic Center will welcome more than 37,000 students and educators to 12 professional productions for young audiences.

Want an inside look? Request a tour.

Group tours can be arranged for performance and non-performance dates for groups grades 3 and above.

Call 515-246-2355 or visit civiccenter.org/education to check on availability or book your visit.

DID YOU KNOW?

More than 250,000 patrons visit the Civic Center each year.

The Civic Center opened in 1979.

The Civic Center has three theater spaces:

- *Main Hall, 2744 seats*
- *Stoner Studio, 200 seats*
- *Temple Theater, 299 seats (located in the Temple for the Performing Arts)*

No seat is more than 155 feet from center stage in the Main Hall.

Nollen Plaza, situated just west of the Civic Center, is a park and amphitheater that is also part of the Civic Center complex. The space features the Brenton Waterfall and Reflection Pool and the Crusoe Umbrella sculpture.

The Applause Series started in 1996. You are joining us for the 15th anniversary season!

GOING TO THE THEATER . . .



YOUR ROLE AS AN AUDIENCE MEMBER

Attending a live performance is a unique and exciting opportunity. Unlike the passive experience of watching a movie, audience members play an important role in every live performance. As they act, sing, dance, or play instruments, the performers on stage are very aware of the audience's mood and level of engagement. Each performance calls for a different response from audience members. Lively bands, musicians, and dancers may desire the audience to focus silently on the stage and applaud only during natural breaks in the performance. Audience members can often take cues from performers on how to respond to the performance appropriately. For example, performers will often pause or bow for applause at a specific time.

As you experience the performance, consider the following questions:

- What kind of live performance is this (a play, a dance, a concert, etc.)?
- What is the mood of the performance? Is the subject matter serious or lighthearted?
- What is the mood of the performers? Are they happy and smiling or somber and reserved?
- Are the performers encouraging the audience to clap to the music or move to the beat?
- Are there natural breaks in the performance where applause seems appropriate?

THEATER ETIQUETTE

Here is a checklist of general guidelines to follow when you visit the Civic Center:

- Leave all food, drinks, and chewing gum at school or on the bus.
- Cameras, recording devices, and personal listening devices are not permitted in the theater.
- Turn off cell phones, pagers, and all other electronic devices before the performance begins.
- When the house lights dim, the performance is about to begin. Please stop talking at this time.
- **Talk before and after the performance only.** Remember, the theater is designed to amplify sound, so the other audience members and the performers on stage can hear your voice!
- Appropriate responses such as laughing and applauding are appreciated. Pay attention to the artists on stage—they will let you know what is appropriate.
- Open your eyes, ears, mind, and heart to the entire experience. Enjoy yourself!

*GOING TO THE THEATER information is adapted from the Ordway Center for the Performing Arts study guide materials.

CIVIC CENTER FIELD TRIP INFORMATION FOR TEACHERS



Thank you for choosing the Applause Series presented by the Civic Center of Greater Des Moines. Below are tips for organizing a safe and successful field trip to the Civic Center's Temple Theater.

ORGANIZING YOUR FIELD TRIP

- Please include all students, teachers, and chaperones in your ticket request.
- After you submit your ticket request, you will receive a confirmation e-mail within five business days. Your **invoice will be attached to the confirmation e-mail.**
- Payment policies and options are located at the top of the invoice. (Complete payment and cancellation policies may be viewed at civiccenter.org/education.)
- The Civic Center reserves the right to cancel unpaid reservations after the payment due date.
- Tickets are not printed for Applause Series shows. Your invoice will serve as the reservation confirmation for your group order.
- Schedule buses to arrive in downtown Des Moines at least 30 minutes prior to the start of the performance. This will allow time to park, walk to the Temple for the Performing Arts, and be seated in the theater.
- Performances are approximately 60 minutes unless otherwise noted on the website and printed materials.
- All school groups with reservations to the show will receive an e-mail notification when the study guide is posted. Please note that study guides are only printed and mailed upon request.

DIRECTIONS

- The Civic Center's Temple Theater is located in the Temple for the Performing Arts located at Tenth and Locust Streets in downtown Des Moines.
- Directions from I-235: Take Exit 8A (downtown exits) and the ramp toward Third Street. Travel south on Third Street approximately six blocks to Grand Avenue. Turn west on Grand Avenue and travel to Thirteenth Street. Turn south on Thirteenth Street and then east on Locust Street.
- Buses will park on the south side of Locust Street in front of the Nationwide building. See next column for additional parking information.

QUESTIONS?

Please contact the Education department at 515.246.2355 or education@civiccenter.org.
Thank you!

PARKING

- Police officers stationed at the corner of Tenth and Locust Streets will direct buses to parking areas with hooded meters near the theater. Groups traveling in personal vehicles are responsible for locating their own parking.
- Buses will remain parked for the duration of the show.
- Buses are not generally permitted to drop off or pick up students near the theater. If a bus must return to school during the performance, prior arrangements must be made with the Civic Center Education staff.

ARRIVAL

- When arriving at the theater, please have an **adult lead your group** for identification and check-in purposes. A Civic Center staff member may be stationed outside the building to direct you.
- Civic Center staff will usher groups into the building as quickly as possible.
- Seating in the theater is general admission. Ushers will escort groups to their seats; various seating factors including group size, grade levels, arrival time, and special needs seating requests may determine a group's specific location in the theater.
- We request that an **adult lead the group into the theater and other adults position themselves throughout the group**; we request this arrangement for supervision purposes, especially in the event that a group must be seated in multiple rows.
- Please allow ushers to seat your entire group before rearranging seats or taking groups to the restroom.

IN THE THEATER

- In case of a medical emergency, please notify the nearest usher.
- We ask that adults handle any disruptive behavior in their groups. If the behavior persists, an usher may request your group to exit the theater.
- Following the performance groups may exit the theater and proceed to their bus(es).
- If an item is lost at the Temple Theater, please see an usher or call 515.246.2355.

ABOUT THE PERFORMANCE



Photo: Kevin McFeely

Shopping for Shoes is a simple love story of two young people who find their identities in very different places and how they try to connect with each other. It is a universal tale of how love challenges accepted identities, and most interestingly, how love can be found in the most confusing yet surprising places. This fast-paced performance integrates an award-winning script with visual wit and an ever-changing kinetic set, provoking questions about our collective cultures and our individual identities.

Shopping for Shoes has garnered wide acclaim both in Scotland and abroad. In 2010, the production gained the prestigious honor of winning the Victor Award for “best-in-show” at the 2010 International Performing Arts for Youth Festival. Read more about this unique and compelling theatrical piece prior to the show.

SYNOPSIS

Siobhan (pronounced **shuh-VAHN**) McClusky is 13 years old and passionately politically aware. She spends her nights online, chatting to Native American teenagers in Idaho, signing petitions against U.S. conglomerates, and protesting against climate change. She also fancies Shaun Holmes.

Shaun is also 13 but passionate about just one thing — shoes. He has over 60 pairs: Nike Air Jordan, Air Max Aggressor, Gazelle, Corduroy Adidas...his collection seems endless. The shoes express who he is and his philosophy is echoed by the Nike slogan — “JUST DO IT.”

A piece of Siobhan's heart belongs to Shaun, but he'd have trouble even recognizing her. However, she's determined to prove to Shaun that there's more to life than shoes and so, with a little bit of planning and some nifty footwork, Siobhan soon helps him discover that a pair of shoes can do much more than help a person express themselves.

SET & PROPS

Shopping for Shoes is played on a stage that is completely empty with the exception of several identical shoe boxes. Throughout the show, the actress stacks, un-stacks, and re-arranges the boxes to create the illusion of different scenes. At strategic times throughout the story, pairs of shoes are pulled from the boxes and manipulated to represent the different characters. Although simple in appearance, the entire show is carefully choreographed.

SCOTTISH ACTRESS

Actress Angela Darcy is Scottish, as are the characters she plays in *Shopping for Shoes*. Her accent may take a bit to get used to at first but should not be a problem if you listen carefully.

2011 U.S. TOUR

Shopping for Shoes will play at a total of six theaters during its April/May 2011 tour of the United States. Cities on the tour include New York, Cleveland, Seattle, and Des Moines!

ABOUT THE COMPANY, VISIBLE FICTIONS



Photo: Kevin McFeely

Visible Fictions, based in Glasgow, Scotland, is one of the United Kingdom's leading theater companies. Working with only the finest artistic talent, Visible Fictions creates professional performances that are innovative, memorable, and relevant to their audiences. The company's dedication to placing both audience and participants at the heart of all they do has allowed the company to build an international reputation for creating high quality artistic experiences for young people and adults alike. For over 16 years, their work has inspired and entertained audiences across the world – from Broadway to schools in the Scottish Highlands – always aiming to challenge, excite and thrill. No two Visible Fictions performances are alike but all guarantee an equally memorable and powerful experience.

AT HOME

Visible Fictions is regularly invited to perform at the Bank of Scotland Imagine Festival. They have collaborated with BBC Panorama and co-produced with BBC Scotland for BBC Radio 4. Alongside Visible Fiction's professional performance work, the company produces dynamic education projects, which help participants discover their own artistic potential.

ABROAD

Abroad, Visible Fictions was the first Scottish theatre company to be invited to perform on Broadway with their production of *The Red Balloon*. They have also collaborated with The Seattle Children's Theatre, The Mark Taper Forum in Los Angeles and The Children's Theatre Company, Minneapolis. They are often invited to perform at festivals around the world.



RIGHT: Map of Scotland. Visible Fictions is from Glasgow, Scotland. Scotland is a country that occupies the northern third of the island of Great Britain. It is considered part of the United Kingdom. Glasgow is Scotland's largest city.

A LOOK AT SWEATSHOPS, pg. 1



In *Shopping for Shoes*, Siobhan points out to Shaun that his form of self-expression—his shoe collection—comes at a hidden cost. His beloved shoes were likely made by workers in a developing country that were not paid or treated fairly for their labor. The garment industry around the world, which includes shoe production, too often relies on sweatshops for cheap labor.

WHAT IS A SWEATSHOP?

There are many definitions for what constitutes a sweatshop. Some groups believe a sweatshop is any factory that violates U.S. labor laws, such as paying a minimum wage, paying overtime, and paying on time. Some groups classify factories that do not respect workers' rights to organize an independent union as a sweatshop. Other accountability groups go further and say that any factory that does not pay its workers a living wage—a wage that can support a small family—is a sweatshop.

GARMENT INDUSTRY

The garment industry—which makes clothes, shoes, and other apparel—too often relies on sweatshop labor. The softness of the materials used to make clothes and the intricate patterns involved makes it difficult for clothes production to be mechanized. Instead, the method of garment production continues to be a worker sitting or standing at a sewing machine piecing together pieces of cloth.

To keep labor costs low, factory owners usually pay these workers a "piece rate." That means workers get paid based on the number of items they complete in a shift rather than the amount of time that they work. If workers hope to earn a decent income, they must work hard for very long hours.

"They have to work hard, and they have to work long. Basically, they have to sweat."

-Global Ex-

TOP: Although more laws exist to protect workers in the United States, illegal sweatshops still operate in this country. The photo above was taken in an alleged sweatshop in Long Island that was raided by the NYC Department of Labor in 2008. Image courtesy of ethicalstyle.com.

ABUSES

Sweatshop workers work under harsh conditions and suffer abuse from their supervisors. Bullying tactics, verbal abuse, and threats of being fired or not receiving pay for their work are common. For example, workers are often required to work mandatory overtime. This may mean they must put in 11-hour shifts, six days a week. If they refuse, they will lose a day's pay or be fired.

The expected rate of production causes intense hardships as well. "I spend all day on my feet, working with hot vapor that usually burns my skin, and by the end of the day my arms and shoulders are in pain," a Mexican worker, Alvaro Saavedra Anzures, has told labor rights investigators.

(Sweatshops, cont. pg. 9)

A LOOK AT SWEATSHOPS, pg. 2



"We have to meet the quota of 1,000 pieces per day. That translates to more than a piece every minute. The quota is so high that we cannot even go to the bathroom or drink water or anything for the whole day." Conditions are often very dangerous as well. Workplace injuries and exposure to toxic chemicals are common. To prevent workers from stealing the items they are producing, some factories lock the doors and windows, creating a fire hazard.

THE REASONS

The retail industry, centered in the U.S. and other developed nations, is motivated to 1) keep consumer prices low, 2) grow their sales, and 3) to make a profit that will please investors. To meet these objectives, retailers often put pressure on subcontractors (who run the garment factories) to keep prices down. The subcontractors try to do so by forcing workers to work harder for less.

According to the National Labor Committee, a worker in El Salvador earns about 24 cents for each NBA jersey she makes, which then sells for \$140 in the U.S. A Global Exchange investigation revealed that workers in Mexico producing jeans for the Gap earn as little as 28 cents an hour. In poorer countries such as Haiti and Nicaragua, the wages are even lower.

While the cost of living in developing countries is less than in the U.S., these wages still are not enough for a family to live on. Despite this, many developing countries deliberately keep wages low. The apparel manufacturers fear that if they raise their workers' wages, and therefore their prices to the U.S. retailers, the U.S. retailers will simply go someplace with even cheaper workers.

"The race to the bottom is happening. Regardless of which country they live in, garment workers endure the same long hours, the same hard work in demeaning environments, and same small wages."

-Global Exchange

RESISTANCE

Around the world, garment workers have sought to improve their situation by trying to organize unions. Those efforts are almost always crushed. Union organizers have been beaten, thrown in jail, blacklisted, and even killed. In some countries, the government cooperates with factory owners as they try to bust organizing drives.

Many organizations around the world do what they can to improve the situation by leading campaigns against retailers whose products are made by sweatshops. These campaigns help consumers learn about the truth of the conditions in which products are made. This puts pressure on the corporations to improve worker conditions.

TOP: Nike workers rally for better rights.
Country unknown.
Image courtesy of teamsweat.org.

VOCABULARY



FROM THE SHOW

conglomerate: a corporation made up of many smaller companies or divisions.

fancy (verb): to take a liking to.

flat: an apartment on one floor of a building.

Greenpeace: an international organization whose mission is to protect the environment. In *Shopping for Shoes*, Siobhan is a supporter of Greenpeace.

lift: elevator.

manky: dirty or filthy.

nits: lice eggs.

obsession: a persistent idea or image that dominates one's thoughts.

petition: a formal request addressed to a person or group with authority or power. A petition contains the names of the people making the request.

queue: a line of people waiting their turn.

snog: to kiss.

trainers: running shoes for sports training. Sneakers are often referred to as trainers in the United Kingdom.

BIG IDEAS

child labor: the employment of children younger than an age permissible by law. Many developing countries either do not have or do not enforce laws restricting child labor. As a result, many children are forced to work under poor conditions in sweatshops and other jobs to support themselves or their families. Child labor is often dangerous, dirty, and does not allow the child to receive an education.

exploitation: the selfish use of something or someone, often for profit. Workers in sweatshops who are underpaid and treated poorly are exploited so that others may make a large profit.

globalization: trend in which human societies from across the globe have established closer ties with one another. The pace of globalization has greatly increased recently due to advances in technology such as airplanes, telephone service, email, and computers. Money, materials and products, and ideas and cultures travel more freely.

self-expression: the expression of one's own personality. There are many forms of self-expression such as conversation, behavior, poetry, painting, music, and fashion.

sweatshop: a shop or factory that employs workers at low wages, for long hours, and under poor conditions. Many popular clothing and shoe brands rely on sweatshops to manufacture their products.

ACTIVITIES AND DISCUSSION, pg. 1



Photo: Kevin McFeely

WHOSE SHOE IS THIS?

Goal: To explore character development

Overview: In this activity, the class will create a character using various items of footwear as inspiration.

When: Before the show

Curriculum Connections: Language Arts, Drama, 21st Century Skills

Preparation: For this activity, you will need to gather together examples of different kinds of footwear. It is best if you can bring in the actual footwear but pictures can be used instead. You may also work with other items of clothing if you prefer.

When choosing the shoes/items of clothing, you will need to be sensitive to the dynamics of the group. It might be best to choose adult footwear if there is a chance the group might use the exercise to make negative comments about each other.

Note: This is a drama-based activity. You may also feel free to adapt it to a written exercise.

Activity:

1. Sit in a circle as a group. Take one of the shoes and tell the group they are going to create a character who might wear a shoe like this.
2. Agree on a name and age for the character.
3. Tell the group that they are going to create detail about this character by going into role as someone who knows the character. Around the circle, in role, everyone will introduce themselves, explain how they know the character, and tell something about the character. For example, "I'm Lorraine. I'm Frank's sister, and he's always singing."

4. Everything that is said then becomes true about the character. Other people can take on the role of someone who has already appeared, so someone later in the group could take on the role of Frank's sister. They cannot, however, contradict what has been said about the character. For example, they could not say that Frank never sings.
5. Continue with each character for as long as it feels useful. Create other characters from the other shoes.

Discussion:

1. Which shoe gave the strongest impression of what the character might be like?
2. Did anyone have a different idea about what the character should be like for any of the shoes?
3. How easy is it to tell what a person might be like from their shoes?

"Whose Shoe is This?" activity adapted from Visible Fictions study guide materials.

ACTIVITIES AND DISCUSSION, pg. 2



CHARACTER DRESSING

Goal: To further explore character development

Overview: In this activity, students will create character depth by developing a 'Getting Dressed' monologue for a character.

When: Before the show (We suggest using this activity to follow up to 'Whose Shoe is This?' found on page 12)

Curriculum Connections: Language Arts, Drama, 21st Century Skills

Preparation: See preparation notes for 'Whose Shoe is This?' on page 12

Note: This is a drama-based activity. You may also feel free to adapt it to a written exercise.

Activity:

1. For this exercise ask students to choose one of the characters created in the previous exercise, or let them create a new character based on a shoe or item of clothing.
2. Ask the group to find their own space to work in where they won't feel distracted by others.
3. Tell students to close their eyes and that you are going to talk them through their character's morning routine. They are not going to act this out. Instead, they are going to see their character in their 'mind's eye.'
4. Talk them through the following (add any extra details you wish):
 - How do you wake up?
 - Slowly or suddenly?
 - How do you feel when you wake up?
 - Do you jump out of bed or do you roll over and go back to sleep?

- How do you feel about the day ahead?
- When you get out of bed, what's the first thing you do?
- Do you get dressed or eat breakfast?
- Do you put the TV, radio, or music on?
- Do you take things slowly or are you in a rush?
- Are there other people around you?
- Do you talk to them or not?
- How do you decide what to wear?
- How long does it take you to get dressed?
- What do you wear?

5. Ask students to open their eyes and stand up. Tell them that when you say 'go,' you want them to act out their character getting dressed and to speak out their thoughts about what they're wearing as they do it.
6. Let this run until the characters are dressed. If some people finish quicker than others, indicate to them to sit down and wait for the others to finish.
7. Ask for volunteers to share these 'getting dressed monologues.'

Discussion:

1. Which characters cared most about what they were wearing?
2. What things influenced the characters' decisions about what to wear?
3. What can we tell about the characters by how they got dressed and what they chose to wear?
4. Do you think writers, playwrights, or actors think about their character's routine like this? Why might it be helpful?

'Character Dressing' activity adapted from Visible Fictions study guide materials.

ACTIVITIES AND DISCUSSION, pg. 3



SHOPPING FOR SHOES WALK

Goal: To explore *Shopping for Shoes* from one of the character's perspectives

Overview: In this activity, the group will revisit what they saw on stage by "walking in the shoes" of one of the play's characters.

When: After the show

Curriculum Connections: Language Arts, Drama

Activity:

1. Ask each student to choose one of the characters from the play and to think about 3 words to describe the character. For example, Shaun might be cool, trendy, and fashionable.
3. Once they have the 3 words, ask students to start moving around the room, displaying the words to the rest of the group through stylized movement.
4. After a while, choose people to focus on. Ask the rest of the group to guess the 3 words/characteristics and who the character is.
5. After choosing a few examples, ask the group to continue to move around the room. This time ask them to be aware of who is around them. Ask them to begin to acknowledge other people when they pass them. Do they respond differently depending on who they are passing?

Discussion:

1. Which characteristics did you choose to focus on for your character? How did these characteristics affect your movement choices?
2. Was it easy to identify the characteristics or character that others were trying to inhabit? Why or why not?

'Shopping for Shoes Walk' adapted from Visible Fictions study guide materials.

BELIEFS & SELF-EXPRESSION

Goal: To reflect on one's own personal beliefs and way of expressing identity

Overview: In this activity, students will write a letter to Shaun or Siobhan about their personal beliefs and preferred form(s) of self-expression.

When: After the show

Curriculum Connections: Social Studies, Language Arts, 21st Century Skills

Activity:

1. Ask students to reflect on the characters in *Shopping for Shoes*. What did Siobhan and Shaun believe? How did they choose to express those beliefs and their personal identities?
2. Tell students that they have been assigned to be pen pals with either Siobhan or Shaun, who has written to them and asked them to tell them about what they believe in or how they choose to express themselves.
3. Invite students to write a letter to their pen pal, outlining what issues are important to them and how they go about expressing themselves.

Discussion:

1. Do you think Shaun is right to believe you should 'just do it' and not worry about where his shoes came from?
2. How important do you think image is in today's world? Why?
3. How important is fashion in your life?
4. What ways do you find to express who you are?
5. Given Shaun and Siobhan's differences, do you think they will remain a couple?

ACTIVITIES AND DISCUSSION, pg. 4



Photo: Kevin McFeely

GLOBALIZATION DEBATE

Goal: To gain a deeper understanding of the complexities of globalization and its impact on individuals in the garment industry

Explanation: In this activity, teams of students will take on the roles of various positions related to a fictional shoe factory in China. After conducting research, students will debate with one another and pose solutions.

When: After the show

Curriculum Connections: Social Studies, Language Arts, 21st Century Skills

Activity:

1. Either individually or as a class, have students review the information found on pages 8-10 about sweatshops around the world.
2. Next, tell students that they will further examine the complex issues related to sweatshops by having a class debate. For the purpose of the debate, they will use a scenario about an imaginary shoe factory in China. (You may wish to remind students that sweatshops are found throughout the world, including illegal sweatshops in the U.S.)
3. Divide students into 6 teams and hand out copies of the 'Globalization Role Sheet' on page 16.
4. Assign each team one of the roles on the sheet (Factory Worker, Factory Owner, Company Executive, Government Official, American Shopper, and Anti-sweatshop Activist).
5. Allow teams to work together to further discuss the listed needs and wants of their role, and how they will depict their role during the debate.

6. As students brainstorm their opponents' potential arguments and possible solutions, they may wish to conduct additional independent research. A list of online resources about globalization which may be useful can be found on page 17.

7. When students are ready to debate, allow two teams to debate at a time. Ask them to outline their objectives and reasoning.

8. Students not currently debating will assess the issues and their peers' arguments. For each mini-debate, ask observers to take notes on:

- What roles are being represented?
- What are their positions and main arguments?
- Where do the arguments falter?
- What gray areas are there on the issue?
- Which side do you favor and why?
- If you were to choose a winner, what values are most important in your decision?
- What ideas do you have for solutions to resolve both parties' wants and needs?

9. Rotate teams and combinations so that as many sides of the issue can be discussed as possible.

Discussion:

1. What factors make the continued existence of sweatshops so complicated to resolve?
2. Are there other parties whose needs and wants affect the existence of sweatshops?
3. What solutions did you come up with? What would have to happen for these to be effective?
4. Given what we learned, what options do we have as consumers?

'Globalization Debate' activity adapted from PBS' educator resources for "China from the Inside."

GLOBALIZATION ROLE SHEET

TEAM INSTRUCTIONS

Read the Scenario and all the Roles. Then, as a team, brainstorm and record:

1. How you will depict your team's assigned Role during the debate,
2. The potential arguments of your opponents, and
3. Some solutions that could be a compromise between the conflicting wants/needs.

SCENARIO

American shoppers want the latest Spikey brand sneakers called Cheetahs. The demand is skyrocketing. The Spikey Company Executive tells the Factory Owner in China that they need to double production in half the time. The Factory Owner hesitates, because he has just received a large fine from the government for dumping toxins into the nearby river. The Factory Workers are organizing with an Anti-sweatshop Activist to demand higher wages, shorter hours, and safer conditions. The Spikey Company Executive will move production to Vietnam, where he can get the Cheetahs made cheaper and faster if the company in China cannot meet his demands. Not wanting to lose Spikey's business, the Factory Owner agrees to double production by having workers work longer hours.

ROLES & WANTS/NEEDS

- | | |
|--|--|
| <p>1. Factory Worker</p> <ul style="list-style-type: none"> • Living wage • Safe conditions | <p>4. Chinese Government Official</p> <ul style="list-style-type: none"> • Economic prosperity • Political stability |
| <p>2. Factory Owner–</p> <ul style="list-style-type: none"> • Profit • Strong business • His services chosen over competitors • Stable workforce | <p>5. American Shopper</p> <ul style="list-style-type: none"> • Convenience • Cheap product, good quality |
| <p>3. Spikey Company Executive</p> <ul style="list-style-type: none"> • Cheap, quick production • Cultural cache for product | <p>6. Anti-sweatshop Activist</p> <ul style="list-style-type: none"> • Living wage • Safe conditions |

'Globalization Role Sheet' adapted from PBS' educator resources for "China from the Inside."

RESOURCES AND SOURCES



Photo: Kevin McFeely

CLASSROOM RESOURCES

Drama and Character Activities:

Holden and Arts Associates. "Shopping for Shoes: Curriculum Connections."

<http://www.holdenarts.org/shoes-study-guide.htm>

Globalization Sources:

Global Exchange. "Frequently Asked Questions—Nike." <http://www.globalexchange.org/campaigns/sweatshops/nike/faq.html>

Includes frequently asked questions related to Nike shoe production, factories, and Global Exchange's campaign to improve Nike working conditions.

Global Policy Forum. "Globalization." <http://www.globalpolicy.org/globalization.html>

Includes articles defining globalization and its relationship to economics, politics, culture and law.

Shapiro, Alan. "Globalization: Free Trade & Fair Trade, Jobs & Justice." Morningside Center for Teaching Social Responsibility.

<http://www.teachablemoment.org/high/globalization2.html>

Includes readings, discussion questions, and classroom activities designed to help students explore the many meanings of globalization.

"Your Coffee Dollar." Guatemala/Mexico- Coffee Country. *Frontierline/World*. May 2003.

<http://www.pbs.org/frontlineworld/stories/guatemala.mexico/coffee1.html>

In this interactive website, students will have the opportunity to divide up \$1 spent on a cup of coffee to each of the players in the coffee supply chain and then compare how their allocations compare to industry standards.

STUDY GUIDE SOURCES

Dictionary.com.

<http://dictionary.reference.com/>

Global Exchange's "Frequently Asked Questions: 'Free Trade' and Sweatshops."

<http://www.globalexchange.org/campaigns/sweatshops/sweatshopsfaq.html>

Global Policy Forum. "Defining Globalization."

<http://www.globalpolicy.org/globalization/defining-globalization.html>

Holden Arts and Associates, Official Website.

<http://www.holdenarts.org/>

PBS Teachers – Resources for the Classroom.

"China from the Inside." Lesson Plan 1: Globalization.

<http://www.pbs.org/teachers/connect/resources/4617/preview/>

Visible Fictions. "'Shopping for Shoes' by Tim Crouch-Post Production Education Resources."

<http://www.holdenarts.org/pdfs-2011/Shopping%20for%20Shoes%20-%20Post%20Resources.pdf>

Visible Fictions. "'Shopping for Shoes' by Tim Crouch-Preparatory Education Resources."

<http://www.holdenarts.org/pdfs-2011/Shopping%20for%20Shoes%20-%20Preparatory%20Study%20Guide.pdf>

Visible Fictions, Official Website.

<http://www.visiblefictions.co.uk/>