



MAPA

MAUI ACADEMY  
OF PERFORMING ARTS

mauiacademy.org

*enriching, building  
& connecting  
through the arts*



*Developed by  
Carolyn Wright,  
MAEd.*

Designed to  
help students  
meet HCPS III  
benchmarks  
and Common  
Core Standards.

MAPA

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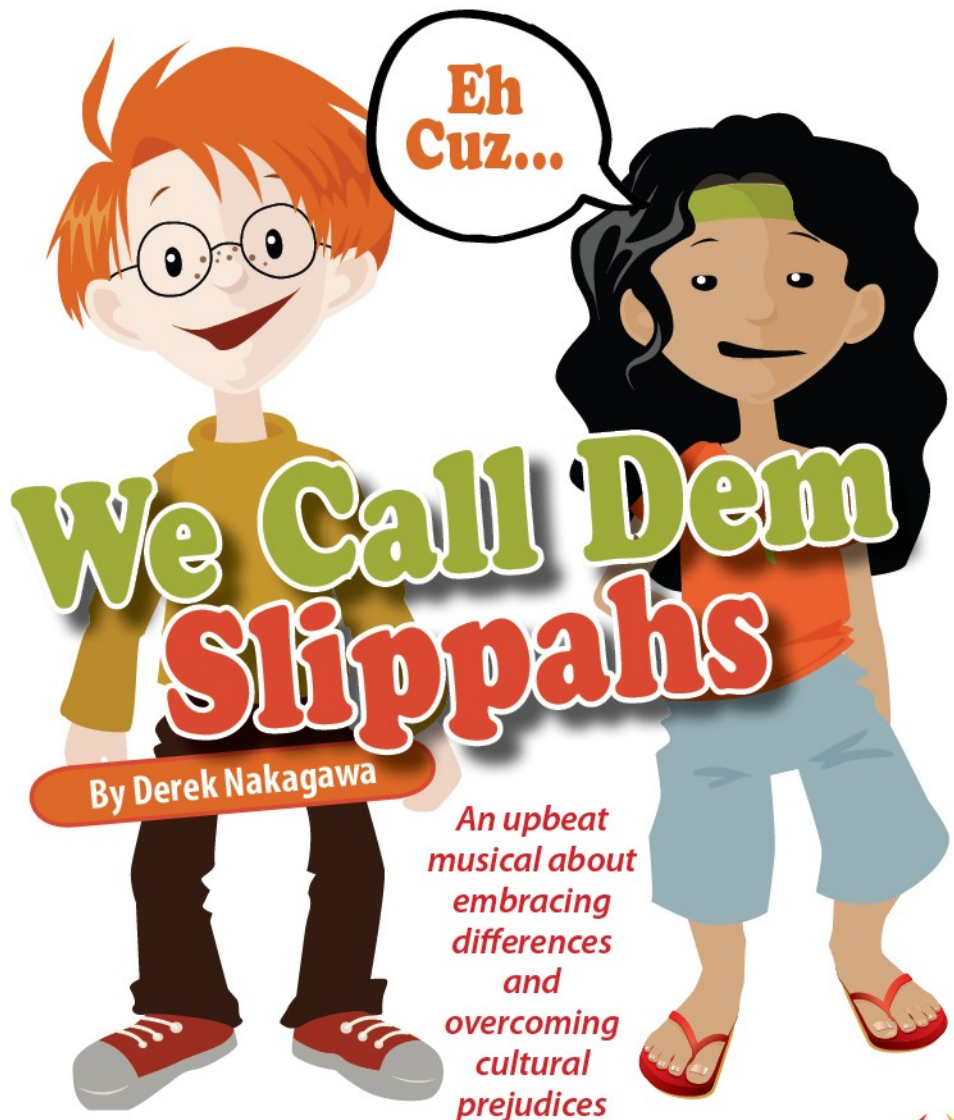
2011-12

Educational Theatre Tour

# Study Guide



2ND GRADE



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HAWAII  
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CULTURE and the ARTS



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# Study Guide

## Second Grade

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*We Call Dem Slippahs* Study Guides  
for kindergarten through 5th grades  
developed by  
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# Welcome!

Spring 2012

Dear Second Grade Teachers,

Live theatre is a powerful learning tool. This study guide is designed to help you and your students get the most from this exciting experience.

The activities in this study guide are designed to help your students meet Common Core Standards and Hawaii Content and Performance Standards III. You'll find valuable information on how to prepare your students for the play. After the performance, we encourage you to try the lesson plans that use the play as a springboard for meeting benchmarks in language arts and mathematics.

Research has shown that the arts are especially powerful strategies for students who may not learn as well with traditional instructional techniques. We hope you take advantage of this opportunity to give all of your students a unique and exciting learning experience.

This study guide is intended to be flexible: use it however you see fit. If the lessons are too simple or too complicated for your students, please feel free to adjust them to meet your needs. Check out the study guides for the other grade levels too. You may find a lesson that your students would love.

Thank you for giving your students the chance to experience the thrills of live theatre!

Aloha,

David C. Johnston  
Executive & Artistic Director  
Maui Academy of Performing Arts

Carolyn Wright  
Director of Education & Programming  
Maui Academy of Performing Arts

**Welcome!**



# About MAPA



## MAUI ACADEMY OF PERFORMING ARTS

For 38 years, Maui Academy of Performing Arts (MAPA) has been enriching individuals, building community, and connecting our world through the performing arts. MAPA provides a broad spectrum of classes and performances presented by professional artists to community members of all ages.

- **Educational Theatre Tours** bring professional productions to over 40,000 preschool and elementary school students each year across the state of Hawaii.
- **Voices**, a standards-based drama education program teaching literacy skills through drama, serves 5,000 elementary school students on Maui each school year.
- **Community Theatre** productions delight audiences of all ages at Steppingstone Playhouse in Queen Ka'ahumanu Center, under the stars at Maui Tropical Plantation and other venues across Maui.
- **The Academy Program** offers 99 classes each week in dance, voice and drama for hundreds of Maui students ages 1 to adult.

Visit MAPA online at [www.mauiacademy.org](http://www.mauiacademy.org)



# About the Artists

## THE PLAYWRIGHT

**Derek Nakagawa** has wanted to be an actor from the time he can remember remembering. He had a huge problem, though: he was painfully shy. So shy, in fact, that when he finally had the opportunity to audition for the fourth grade production of "The Wizard of Oz," he was overwhelmed with stage-fright and faked a heart attack. It was years and years before he was able to get up the nerve to try again. Now, many moons later, Derek has been in umpteen plays, too many really to count. Around 1992 Derek began writing plays and has written many plays since then. He has also done some work on local television and a few independent films, but his first and true love will always be theatre.

## THE DIRECTOR

**Francis Tau'a**, raised on Maui, performed in eleven of MAPA's statewide educational theatre tours between 1989 and 1996. He also starred in many productions with Baldwin Theatre Guild, MAPA and Maui OnStage. While attending Southern Utah University, he worked three consecutive summers with the Utah Shakespeare Festival before moving to Portland, Oregon to pursue stand-up comedy. He returned to Maui in 2005 and is delighted to be back directing and acting in MAPA's Educational Theatre Tours.

## THE ACTORS

**Ricky and Hoku Pavao Jones** are thrilled to be working with MAPA to bring educational theatre to the keiki of Hawaii. After studying and working in New York City for the past five years — with one brief trip home to Maui to get married — they are thankful to have moved back to Maui to live.

**Hoku** was born and raised on Maui and has family throughout the islands. She has been a part of the theatre scene in Hawaii since elementary school. She has worked with children in many afterschool programs and has been a part of A Keiki's Dream — an organization that makes wishes come true for terminally ill and at-risk youth in Hawaii. She met Ricky while doing a show on Maui for MAPA.

**Ricky** is originally from Northern California and moved to Maui to work on the OC16 show GAMEKIDS. His first professional job was at the age of 12 as an actor and singer on a children's educational animated series. Before going to New York City, he worked for MAPA as a drama teacher in the Voices program and afterschool academy classes.



## About the Play

### THE PRODUCTION

The spring 2012 tour of *We Call Dem Slippahs* is the world premiere of this musical written by Maui playwright Derek Nakagawa and directed by Francis Tau'a. The show and educational materials are produced by Maui Academy of Performing Arts (MAPA). MAPA's professional company of actors is based in Wailuku on the island of Maui. The show will play in preschools and elementary schools on Maui, Oahu, Kauai and the Big Island of Hawaii during the spring 2012 semester. For information on booking the show in your school, contact Tina Kailiponi at (808)244-8760 x224 or [tours@mauiacademy.org](mailto:tours@mauiacademy.org).

### THE STORY

A boy named Eustace moves to Hawaii from the mainland to live with his aunt and uncle and cousin named Isabelle. Isabelle is irritated by Eustace because he is not familiar with many of the customs in Hawaii. For example, he doesn't know to remove his shoes before entering a house. When he calls the shoes outside the door "flip flops," she tells him that in Hawaii they are called "slippers."

While Isabelle takes Eustace to the mall to meet her friends, her dad explains to the audience how he came to Hawaii from the mainland and how he adjusted to life in the islands when he married a local girl.

Meanwhile at the mall, Izzy and Eustace quickly become separated. Searching for his cousin, Eugene meets a tough security guard named Officer Aloha whose pidgin is difficult for him to understand. Eustace feels disappointed that Hawaii is different than he expected.

We meet several of Isabelle's friends, including Josh, a peace-loving boy who gently scolds Izzy for being "harsh" about her cousin. We also meet Eddie, a fun-loving Portuguese boy, and Tita, a girl who loves to shop. While Isabelle and her friends look for Eustace at the mall, they make fun of him by creating mean nicknames for him.

Eustace, feeling sad that Izzy has ditched him, walks home from the mall. His auntie comforts him by explaining that sometimes people act mean to one another because of prejudice. While they talk, Auntie gets a phone call from Officer Aloha from the mall explaining that a trash can has been tipped over and Officer Aloha suspects Eustace of doing it.

After they return home from the mall, we learn that Isabelle defended Eustace, explaining to Officer Aloha that Eustace is not the type of person who would cause trouble. Eustace is thankful for her support, and the two cousins apologize for their previous misunderstandings. They come to understand that they actually have more in common than they originally realized.



# Common Core Standards and HCPS III

## Common Core Standards and HCPS III

Designed to enrich your students’ understanding of the play and its messages, the follow-up lessons in this study guide are based on the Common Core Standards and HCPS III benchmarks for your grade level.

Even if you don’t have time to use the lessons in this study guide, your students can meet the following **Common Core Standards** and **HCPS III** benchmarks simply by watching and discussing the play.

<b>Common Core Standards » English Language Arts</b>	
<b>Reading: Literature » Key Ideas and Details</b>	
<u>RL.2.1.</u> Ask and answer such questions as <i>who, what, where, when, why,</i> and <i>how</i> to demonstrate understanding of key details in a text.	
<u>RL.2.2.</u> Recount stories and determine their central message, lesson, or moral.	
<u>RL.2.3.</u> Describe how characters in a story respond to major events and challenges.	
<b>Speaking &amp; Listening » Comprehension and Collaboration</b>	
<u>SL.2.1.</u> Participate in collaborative conversations with diverse partners about <i>grade 2 topics and texts</i> with peers and adults in small and larger groups.	
<u>SL.2.2.</u> Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.	
<u>SL.2.3.</u> Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.	
<b>HCPS III Benchmarks</b>	
<b>Content Area:</b> Fine Arts	<b>Strand:</b> Drama and Theatre
FA.2.3.3	<b>How the Arts Communicate</b> Interpret the ideas and morals of theatrical works
<b>Content Area:</b> Language Arts	<b>Strand:</b> Oral Communication
LA.2.6.1	<b>Discussion and Presentation</b> Use oral language to obtain information, complete a task, and share ideas with others
LA.2.6.5	<b>Critical Listening</b> Give feedback to a speaker to promote mutual understanding
LA.2.6.7	<b>Delivery</b> Use simple gestures and eye contact to complement and enhance verbal messages
LA.2.7.1	<b>Meaning</b> Add details and information to support ideas when speaking
LA.2.7.3	<b>Clarity</b> Use clear and specific vocabulary to convey the intended message



# Before the Play

## Preparing the Students

- Show the students the front page of this study guide and ask the students to make **predictions** about the story based on the picture.
- Talk about the **title** of the play. Ask the students to make predictions about the story based on the title.
- Read the story **synopsis** on page 6 and discuss it.
- Let the students know that they will play a very important role in the play as **audience** members. Share the rules for audience etiquette listed below.

## Audience Etiquette

- Use the restroom before seeing the show so that you don't miss anything!
- Please arrive promptly.
- Be considerate of others around you. While waiting for the performance to begin, talk quietly and keep your hands, arms, and feet to yourself.
- Theatre is LIVE. The performers are **real people** who can see and hear everything you do and say. Show respect for the actors by giving them your full attention during the performance.
- When the play is over, the actors will bow as their way of saying "Thank you for coming to our play." Please let them know how much you enjoyed the show by clapping your hands.



# After the Play

## Discussion Guidelines

After the performance, discuss the play to deepen your students' understanding of the artistic process and the themes of the play. Scaffold the classroom discussion using the following three levels of response. Below are several questions to use as a starting point for your discussion.

### Description

First, ask the students to **describe** what they saw and heard during the performance.

- How many actors were in the play?*
- Who were the characters?*
- Describe the costumes the actors wore.*
- Describe the scenery.*
- Describe the music you heard.*

### Interpretation

Next, ask questions that will help students **wonder** about the performance.

- Why did Eustace wear his shoes in the house?*
- What do Izzy's dad and Eustace have in common?*
- How did Eustace feel when he couldn't understand Officer Aloha?*
- How did Izzy make fun of her cousin?*
- Why did Eustace tell his auntie he wanted to go back to the mainland?*
- Why did Izzy defend Eustace when Officer Aloha accused him of tipping over a trash can?*
- Have you ever felt like you didn't belong? What made you feel that way?*
- How can we help people feel like they belong?*
- What is the lesson of this play?*

### Evaluation

Finally, ask the students to **evaluate** the characters and the production.

- What was the funniest part of the play to you? What made it so funny?*
- What was the most surprising part of the play? What made it surprising?*
- Who was your favorite character? Why?*
- Did you like this play? Why or why not?*



# Imaginary Masks

## Lesson Plans

<b>Time Frame:</b> 20 minutes	<b>Content Areas:</b> Language Arts & Fine Arts/Drama
<b>Lesson Overview:</b> Students identify the feelings in <i>We Call Dem Slippahs</i> and use their faces to demonstrate those feelings.	
<b>GLO(s):</b> 5. Effective Communicator	
<b>Common Core Standards:</b> <b>RL.2.3 Reading: Literature » Key Ideas and Details</b> Describe how characters in a story respond to major events and challenges.  <b>HCPS III Benchmarks:</b> <b>LA.2.2.3 Constructing Meaning</b> Use previous experience and prior knowledge to make connections with subjects and ideas encountered in texts  <b>FA.2.3.1 How the Arts are Organized</b> Use physical movements, rhythms, and voice, to express simple feelings, character, and plot	
<b>Materials:</b> none	

### Instructions:

Ask the students to identify the various emotions the characters felt in response to specific events in the play. Make a list on the board.

Tell the students they will put on imaginary masks to become different characters from the play. Ask the students to reach behind their heads and find an imaginary mask. Tell them to shake it out and hold it in front of them. Tell them which character they will be and the specific moment from the play. Count to 3 and ask them to put on their imaginary masks.

Comment on the emotions you see, then tell them to remove their masks and prepare to put on another.

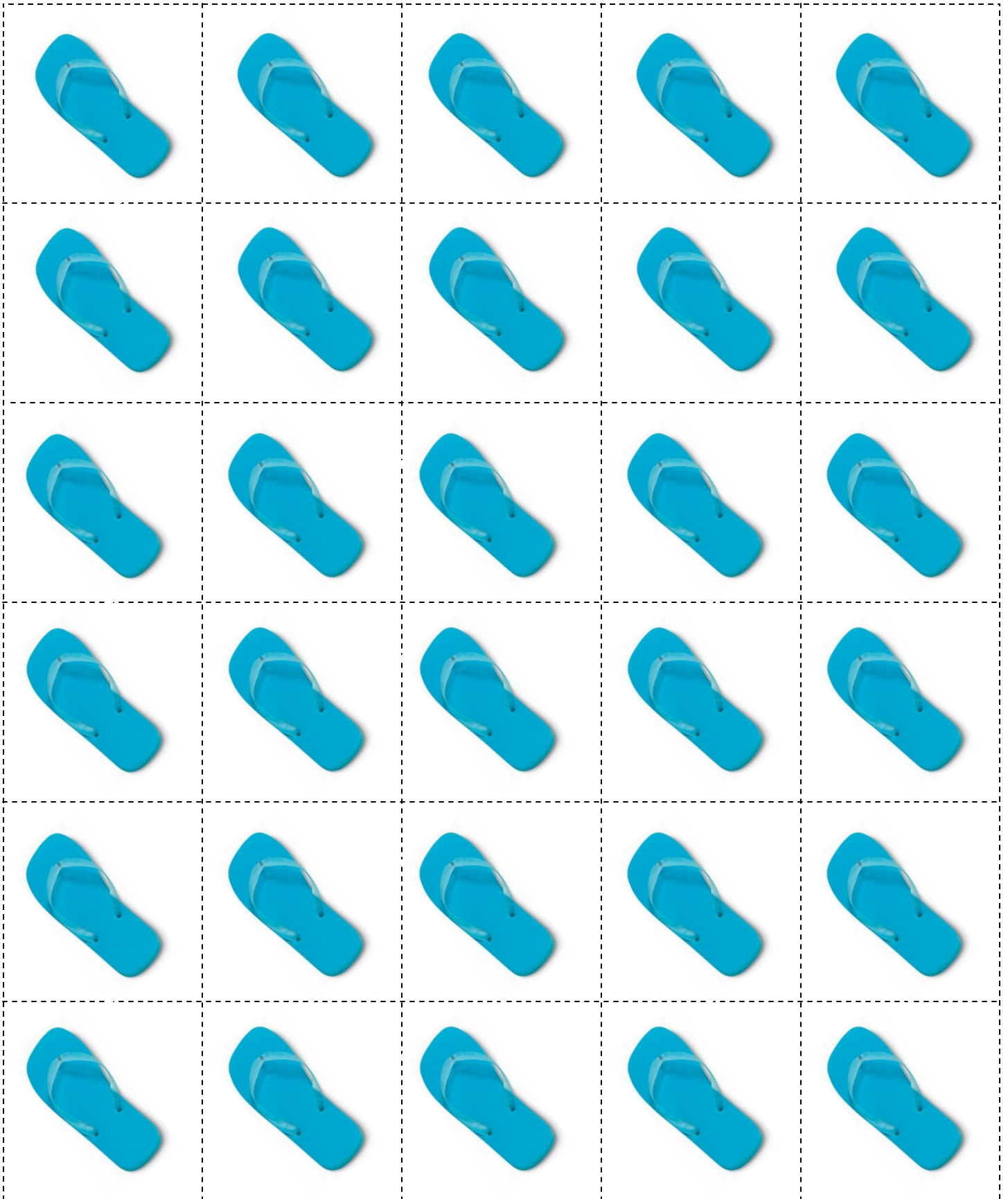


## Odd or Even

<b>Time Frame:</b> 20-30 minutes	<b>Content Areas:</b> Math
<b>Lesson Overview:</b> Students will use pictures of slippers to determine whether or not a group has an even or odd number of members.	
<b>GLO(s):</b> 3. Complex Thinker	
<b>Common Core Standards:</b> <b>2.OA.3 Mathematics » Operations &amp; Algebraic Thinking</b> Determine whether a group of objects (up to 20) has an odd or even number of members, e.g., by pairing objects or counting them by 2s.	
<b>Materials:</b> Slipper pictures (one per student—next page) Scissors	

### Instructions:

Have the students cut out the slippers (see next page) on the dotted lines. Demonstrate how to use the pictures to determine whether a group has an even or odd number of slippers. If the number is even, a groups of people could wear the slippers without having one left over. If a slipper is left over, the number is odd. Demonstrate with various amounts of slippers.





# We Call Dem Slippahs



## Maui Academy of Performing Arts Educational Theatre Tour

School: \_\_\_\_\_ Grade: \_\_\_\_\_

Teacher Name (optional): \_\_\_\_\_

**Your feedback is an important part of our program. We appreciate your honesty. Thank you!**

No  $\longrightarrow$  Yes!

Did your students **enjoy** the performance? 1 2 3 4 5

Was the **length** of the performance adequate? 1 2 3 4 5

Was the **cost** affordable? 1 2 3 4 5

Do you plan to use the **study guide**?  
If so, which lesson plans will you use? 1 2 3 4 5

How does this program benefit your students?

What could make this program stronger?

For future MAPA shows, circle topics you and your students would enjoy:

Folk Tales

Hawaiiana

Social Issues

History

Other:

**Teacher Evaluation**



# We Call Dem Slippahs



## Maui Academy of Performing Arts Educational Theatre Tour

### Student Evaluation

School: \_\_\_\_\_

Who was your favorite character? Explain why.

What was your favorite part of the play? Explain why.

Did the actors do a good job? Why or why not?

What is the lesson of this play?

Draw your favorite part of the play on the back of this paper.