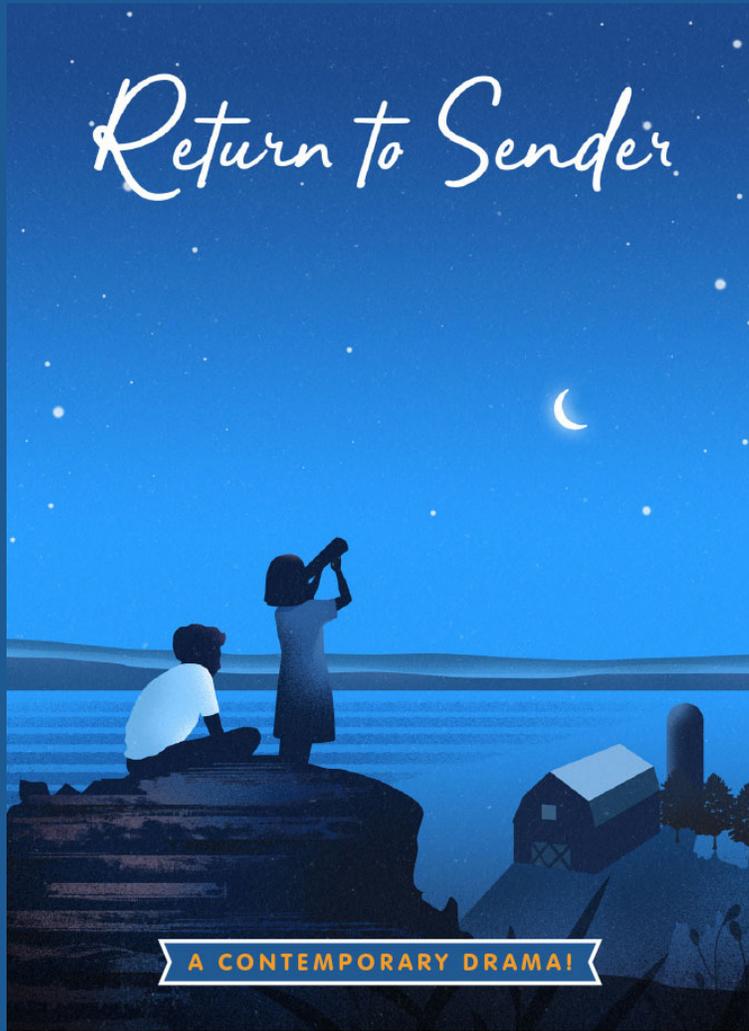


NASHVILLE CHILDREN'S THEATRE

Return to Sender



October 10-27, 2019

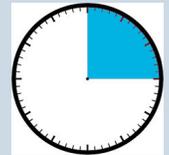
By Marisela Treviño Orta

Based on the novel
Return to Sender
by Julia Alvarez

Directed by
Crystal Manich

NEW! Time Icons

This guide includes estimates of how long each activity takes so that you can plan accordingly. Icons are in 15-minute increments, but activities may take a little less or more time depending on class size and other factors. (If the clock is shaded in full, the activity may have a homework assignment or be extended over two class sessions.)



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Look for These!

Subject area icons show what curricular topics each activity addresses.



Science



Computer
Technology



School
Counseling



Music



ELA



Visual Art



Theatre



SEL



Social
Studies

Tennessee State Standards for all activities are on page 12.

Synopsis & ELA Connections

Synopsis

Return to Sender is based on the novel by Julia Alvarez that explores the complexities of immigration in the U.S. and encourages students to think in new ways about hope, sacrifice, and empathy. Alvarez tells the stories of two families: the Cruzes, a family of migrant Mexican workers, and the Paquettes, a farming family who hires the Cruzes to work for them. The deep friendship and understanding that grows between them intertwines their stories in ways they never expected.

The Cruz family moved to America when their oldest daughter Mari was four years old. When the family received news of a sick relative, Mamá made the dangerous journey back to Mexico to care for them. Mari, now 11, has not seen her mother in eight months. She writes Mamá letters every day, though she cannot send them due to the risk of revealing her family's location. The threat of deportation by the authorities – la migra – is always on Papá's mind. Only Mari's younger sisters Ofie and Luby are American citizens, making Papá worry that he may get deported and the girls will be left alone. The family, along with their uncle, Tío Felipe, move to Vermont for Papá to find more stable farming work.

The Paquette family welcomes the Cruzes. Since Mr. Paquette got injured in a tractor accident and Gramps passed away, they have been unable to keep up with work on the farm; with the help of the Cruz family, they will not have to sell the farm. Their 11-year old son, Tyler, feels conflicted about the Cruz family; he knows that his parents broke the law by hiring them, but recognizes that as long as the Cruzes stay, his family doesn't have to sell the land they have owned for generations.

One night, Tyler goes to the barn hayloft to look through his telescope, and finds Mari there writing letters. He tells her that his telescope was a gift from his Gramps, and studying constellations makes it feel like he is talking to Gramps, just like he used to. Mari feels the same way when she writes letters to her Mamá.

Nearly a year has passed since they saw Mamá. Papá and Ofie think it is time to put Mamá's picture on the Day of the Dead altar, symbolizing her passing into the other side of life. Mari wants to believe Mamá is still alive, despite the dangerous journey Mamá had to take to return to the U.S. Meanwhile, the threat of la migra intensifies when Tío Felipe is arrested for not having identification. The Cruz family lays low for a while. Meanwhile, Grandma Paquette comes to hide with them. She feels the threat of losing her home, too, because the family wants to send her to a nursing home. Tyler helps Mari deliver a letter to Tío Felipe in prison. At his deportation hearing, the authorities decide to send him back to Mexico.

The Paquette and Cruz families attend a town meeting, where an old man named Mr. Rossetti argues that undocumented migrant workers and those who secretly help them should be put behind bars. Tyler and Mari's teacher, Mr. Bicknell, reminds Mr. Rossetti that his own Italian relatives once came as immigrants to the United States, too. Meanwhile, in the hallway Tyler finds a roll of cash. He thinks about how his parents can't afford to send him on a class trip to D.C., and how he could save the money for the trip. He puts the roll of cash in his pocket. Shortly after, Mr. Rossetti grows distressed upon noticing he lost all the money he had in his pocket. Tyler returns the money he found in the hallway.

When Mari and Tyler stargaze together, they feel like they can tell each other anything. Though in different ways, they both understand what it feels like to fear losing something you love. One night, Tyler overhears his parents and finds out that Mr. Cruz wants to go to Texas to ransom his wife from a group of coyotes, smugglers who help people cross the U.S. border. It will cost \$1,500 to buy her back, and an extra \$500 to meet her in North Carolina. Tyler's Aunt Roxie and Uncle Tony offer to take him on a trip to D.C. for his birthday gift. However, he thinks about

Synopsis & ELA Connections (cont.)

how much the Cruz family misses Mamá and asks if his aunt and uncle can take him to North Carolina instead. Tyler plans to lend the money he earned for his D.C. trip to Papá to pay the smugglers, and for Mari to come along to rescue Mamá. At a bus station in North Carolina, Mari pays the smugglers and they push Mamá toward her. She looks thin and bruised. She tells Mari some details of her time in captivity as a slave to a bad gang—she says “it was like living in a nightmare.” Mari finally gives Mamá all of the letters she wrote to her.

On Mari’s birthday, Tyler invites her stargazing. Mari explains that things haven’t been the same since Mamá returned— she thought it would be happy when they were all together, but her Papá has felt angry and sad. There are things that happened to Mamá that Mari doesn’t know. Tyler thinks that sometimes happiness and sadness are all mixed up together. Then, he surprises Mari with her birthday gift: a star he named after her.

Sirens and cars approach the Cruz’s trailer, and la migra take Papá and Mamá. Immigration and Customs Enforcement identified Mamá’s purse at the smuggler’s hideout and believe she may be one of the traffickers. Mari bravely volunteers to tell her family’s story to the authorities and offers to take her mother’s place in jail. The authorities grant the Cruz family permission to return to Mexico after Papá’s hearing and when Mamá testifies against the traffickers.

After the Cruzes return to Mexico, Tyler and Mari write each other letters. Without the extra help to keep the farm running, the Paquettes lease it to their Uncle Larry and get to continue living there. Tyler sends Mari his telescope, and Papá plans to pay back his debt to Tyler. Though Las Margaritas is her home, Mari will forever feel like she belongs in the special farm in the rolling hills of Vermont, where the Paquettes made a place far away feel like home.

CURRICULUM CONNECTION: The Protagonists – Mari & Tyler



Grades
3-8



As a class or individually, compare and contrast the protagonists Mari and Tyler using a Venn Diagram, other graphic organizer of your choosing, or essay. Ask the students to dig deeper and look underneath the surface. What internal conflicts are both protagonists experiencing or facing separately? What do they both care deeply about? Ask your students to share their thoughts with the class. If you have read the book in addition to seeing the performance, make sure to include a comparison of how the protagonists are portrayed in both versions. Ask for the students reactions to the similarities and differences between the two formats of the story. Did you learn anything new about the characters having seen them portrayed onstage versus reading the book?

CURRICULUM CONNECTION: Lessons Tyler Learned



Grades
3-8



As a class, in small groups, or individually, reflect on the lessons Tyler learned in *Return to Sender*. Make a T-chart listing the situation and/or event that taught Tyler the lesson and what he learned. Have each student assume Tyler’s voice and write a thank-you letter to one of the people involved in the situation explaining what he has learned and how he will apply it to his life.

Adapted from Random House

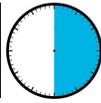


“La Golondrina”:

An Arts & ELA Lesson about the Song Featured in *Return to Sender*



Grades
3-8



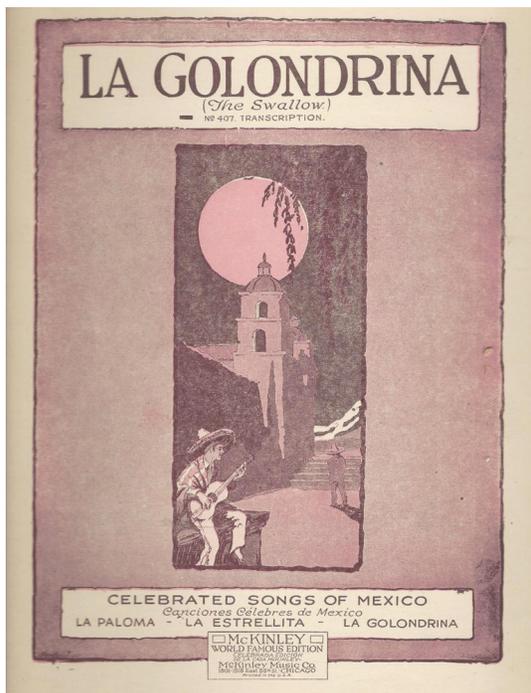
STEP 1 Share: Share the following passage with your students by Julia Alvarez, author of *Return to Sender*.

“Besides the music of the language—the primary one that should be in our heads as writers—there is often other music in our heads as we work on a novel. It might be a piece of music or certain songs that capture for the feeling of the novel or the turmoil or triumph of a certain character. Sometimes, these songs end up surfacing somewhere in the novel, but as often as not, they just put me in a certain frame of mind or mood, like the note a choirman blows on his pipe to get the choir on the same note.”

In the case of Return To Sender, the recurring song in my head was a beautiful, old one I used to hear as a child, ‘La Golondrina.’ It was composed in the 1880s and tells the story of a swallow (golondrina) about to leave on a flight from which it might never return. Although it’s been around for over a hundred years, the song has become especially relevant to many migrant Mexicans who leave their native villages to risk their lives crossing over to el Norte, just like the swallow in the song. Some never make it back. In fact, the song is often played at the funerals of migrant Mexicans who die far from their homes and families.”

STEP 2 Listen: Play the song Julia Alvarez is referencing, “La Golondrina.” (A version by Caetano Veloso is available at www.youtube.com/watch?v=jZT1eb9KhSc. Note that it is in Spanish.) Distribute the worksheet on page 10 of this guide for the students to organize their thoughts and reactions to the song as well as assess their musical knowledge. Make sure to play the song while they complete the worksheet.

STEP 3 Analyze: Next, distribute the second worksheet on page 11 with the lyrics and Spanish-to-English translation. Ask students to complete the table by writing the main idea for each stanza as well as underline the words that match the mood, feelings, ideas, and emotions they originally identified when first listening to the song.



STEP 4 Discuss: As a class, discuss reactions to the song. The following are questions to help guide the discussion.

1. Did the song invoke any emotions in you? Why or why not?
2. When listening to the song, if you didn’t understand the Spanish, what did you think they were saying? Were you still able to follow the general concept or mood of the song based on the melody, tempo, dynamics, etc.? It has been said that “music is a universal language.” Based on this exercise, do you agree?
3. Why is this song meaningful to Mari, her family, and those working (or knowing someone working) in el Norte?
4. Discuss symbolism in the story. Why do you think the author chose la golondrina (the swallow) as such a prominent symbol for the story? Ask the students to make specific references to the story.

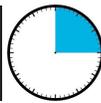
Migrant Farming in the U.S.

Migrant workers move from place to place to harvest crops seasonally. Often people move to do this work to support their families financially. It is estimated that there are between 1 and 3 million migrant farm workers here in the United States who harvest and pack the food we eat every day, or roughly half of all farm workers. With that number of immigrant workers, it cannot be denied that immigrants help farms survive.

Migrant workers have faced, and still face, tremendous hardships. These include:

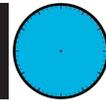
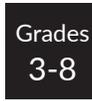
- **Money:** They live below the poverty line. Depending on their state of employment and the size of the farm, they are not protected by minimum wage laws. The median income for a migrant farm worker is \$7,500, which (if spread over the course of a year) is only \$625 a month.
- **Housing:** Migrant workers live in crowded buildings, or build homes for themselves out of whatever scraps they can find next to the fields.
- **Hours:** Farm workers are often expected to work twelve-hour days, six days a week. The days can be physically grueling and extremely hot.
- **Moving for Work:** They frequently move, either throughout the year or just during the summer. This is hard on the families, including the children who have to be uprooted from their schools and social circles.
- **Racism:** Despite a significant number of migrant workers being American citizens, they are often treated as illegal immigrants due to the color of their skin. During the Great Depression, Mexican farm workers were targets of racism when American workers found themselves looking for work but were competing with Mexican immigrants (who were accepting lower wages).

DISCUSSION: Hardships



Migrant farm workers obviously face a great deal of hardship given the laborious work they are doing, but attention must also be paid to the children of migrant farm workers. It is a nomadic lifestyle that doesn't allow them to finish the school year in the same place they began the year and requires them to meet new people and join new schools at the end of the school year. Although America might be the more familiar country, children like Mari (who were born in Mexico and therefore not American citizens) also have to contend with feeling like they don't belong in what feels like their home country. Migrant farmers (and their employers) understand the precarious legal situation they are in if caught, but children of illegal immigrants deal with the same heavy situation. How do you think Mari and other children facing this circumstance might feel? Discuss the information provided above and have your students reflect in small groups or write their response as an essay.

CURRICULUM CONNECTION: H-2A Visa Program & Migrant Farm Workers



The H-2A visa program provides foreign nationals the opportunity to work in the United States on a temporary basis. The employer must prove that the job is temporary or seasonal, that they will not affect the wages and working conditions of American citizens doing the same job, and that they are hiring non-U.S. citizens because there are not U.S. workers who are able, willing, qualified, and available to do the job. Have students research the H-2A Visa program and reflect on the following questions:

1. Given the existence of the H-2A visa program, what does that say about the jobs American citizens are turning to?
2. Why do you think farms cannot find enough U.S. citizens who are able, willing, qualified, and available to do the job?
3. What would happen if we didn't have migrant farm workers? What would the economic impact be?

Celebrations in Our Culture & Country

In *Return to Sender*, Tyler is unfamiliar with the altar the Cruz family has arranged to celebrate the Day of the Dead since that tradition is not celebrated in his family and culture. Later in the play, preparations are being made for a Thanksgiving feast, which is an American holiday. These are only two examples of hundreds of holidays we celebrate and observe related to our religion, culture, and country. We also set days aside to acknowledge the lives of important individuals, such as Dr. Martin Luther King Jr. There are also plenty of silly, fun, and parody holidays, such as “Talk Like a Pirate Day.” As our country becomes increasingly diverse, we also grow more familiar with holidays outside of our own cultures and religions.

CURRICULUM CONNECTION: Why Celebrate?



Do we always know what or why we're celebrating, other than the fact the day is part of our routine or ritual? Do you think it is okay to pick and choose significant aspects of a different culture to celebrate ourselves? Ask your students to research either the history and meaning behind a holiday they celebrate and/or a holiday they have never celebrated.

DISCUSSION: Is It Cultural Appropriation?



Cultural appropriation, by definition, is when a dominant culture uses aspects from another culture without paying homage to the culture from which it came, such as a culture's wardrobe, make-up, hairstyles, jewelry, dance, language, etc. Are there instances where you have observed cultural appropriation? Did it strike you as offensive or wrong? What about when your own culture is used? How do you define the line between acceptable and not? Is cultural appropriation the same as being “politically correct”? Why or why not? (As a reminder, blackface, offensive jokes, and negative stereotypes are always considered wrong.)

ACTIVITY: Holidays in My Home



Ask your students to individually think of a holiday that they celebrate in their home. How do your traditions and rituals deviate from others who celebrate that holiday? Pick a holiday, and answer each question:

- Why do you celebrate?
- What do you do to celebrate?
- Where do you celebrate?
- Who do you celebrate with?
- When do you celebrate?

Students may choose to draw or bring in pictures to accompany their words. Have your students share their information with the class as an oral presentation or with partners in an “interview” style.

Did You Know?

Day of the Dead (Dia de los Muertos) is celebrated on November 2, and is sometimes referred to as All Soul's Day. It is a part of a two-day celebration; November 1 is Dia de los Innocentes, which is a day to honor infants and children who have passed away. Dia de los Muertos is a day dedicated to celebrating the lives of the deceased. In Mexican culture, death is simply a part of the circle of life. The recent Pixar film, *Coco*, is inspired by Dia de los Muertos and has been praised for its respect of Mexican culture. Mexicans clean and decorate the graves of their loved ones. An ofrenda, or altar, is set up either at the gravesite or in the home and is set up with the deceased's favorite foods, drinks, pictures, candles, and flowers. Mexican marigolds, or cempasúchil, are thought to help guide the dead back to their living family. Mexicans bake a sweet bread called “pan de muerto”, make sugar skulls, dress up in fancy, traditional Mexican dress, and wear masks or paint their faces to resemble skulls. This is to symbolize that the dead are always a part of us.

Immigration & Citizenship: Then & Now

“Nobody but nobody in America got here - excepting the Indians - without somebody giving them a chance.”
– Grandma Paquette, *Return to Sender*

The United States is a nation built by immigrants. Our country is often referred to as a “melting pot” of cultures; that variety benefits us all. Because of this, the United States is one of the most culturally diverse countries in the world. Nearly every region of the world has influenced American culture. However, one of the questions that has been asked since our country was established is: “Who gets to be an American?”

PRE- AND POST-ACTIVITY: Changing Perspectives

  Make two graffiti boards with your students, one for their views on immigration before you see the play and study the topic, and one after they have had an opportunity to research and read about the experiences of immigrants and our history. Are they different? What words and/or feelings stand out?

CURRICULUM CONNECTION: U.S. Immigration – A Timeline

       In groups or independently, have your students create an interactive timeline based on their research of U.S. immigration history and current trends and laws. In addition, ask them to “put themselves in the shoes” of both American citizens during that time and the immigrant population of that specific time.

Extension: Currently, Mexicans are experiencing strong anti-immigrant bias in the United States, and over the course of our history many other groups, (including Germans, Japanese, and Jewish citizens) have experienced bias as well. Ask your students to look specifically at bias experienced by immigrant groups over the years and include it in their research.

ACTIVITY: My Family’s Home

     Do you know where your family originated and when they first came to the United States? Ask your students to interview their family to find out where their parents and ancestors came from, keeping in mind that some people chose to immigrate, and some people were forcibly brought to the U.S. as slaves.

Extension: Make a visual display, such as a world map with push pins or a bar graph for each country, showcasing where your student’s ancestors came from. How many countries are represented?

ACTIVITY: Four Corners

     Identify four corners of your classroom as being “strongly agree,” “somewhat agree,” “somewhat disagree,” or “strongly disagree.” If you would prefer not to use corners, you can also do this activity on a straight line.

Propose questions and ask students at the same time to go to the corner quietly that they most identify with. Examples include:

- Should anyone who wants to be a law-abiding member of our country be able to live here?
- Should we limit the number of immigrants allowed into the country? By number? By country?
- Should we use past safety and security concerns to inform immigration restrictions?
- Will a border wall effectively protect our southern border?

Discuss: In the play, Tyler says, “I’d rather lose the farm than not be loyal to my country. I don’t want to be friends with someone who is breaking the law.” Do you agree with his assessment? Are Mari and her family breaking the

Immigration & Citizenship: Then & Now (cont.)

law? Does their presence mean he's not loyal to his country? If that's how he feels about the Cruzes, how do you think he reconciles his feelings for his family since they are employing illegal immigrants? When discussing an issue like immigration (or other "hot-button" issues, such as the death penalty, gun control, abortion), does binary thinking - one in which there is a true right or wrong - work? Can an issue be truly "either/or" or "good/bad"?

ACTIVITY: Can You Pass a Citizenship Test?

Grades
3-8

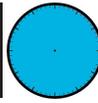


As a class, see if you could pass the citizenship test! Find questions from the U.S. Citizenship test online and take the quiz with your students. Note that those taking the test must answer at least six of ten questions correctly out of a pool of 100 civics questions. Here is a link to the practice test: <https://my.uscis.gov/prep/test/civics>

ACTIVITY: Words Matter



Grades
5-8



Both "illegal alien" and "undocumented immigrant" are used to describe a person who is in the country illegally. There are criticisms of both terms. Critics of "illegal alien"

believe the term "alien" is offensive, although it is defined to mean someone who is not a citizen of the United States (per the U.S. Code). The term also implies the person themselves is "illegal" rather than their presence in the United States. Critics of "undocumented immigrant" state that it makes it sound more like the person in question got apprehended without their documentation on hand, rather than not having any legal documentation to begin with.

Words have connotations, both positive and negative. Whereas denotation is the literal meaning of a word, connotation is the implied meaning (which can often come from our own emotional response to the word). While it is not true or accurate to refer to all mainstream media as "fake news," different news outlets tend to lean one

way or another, often in response to their viewer- and reader-ship. Look at the visual aid included in this section for what news sources tend to be reliably liberal and conservative. (Make note that opinion pieces are always written from the perspective of the person writing it, hence why it is an "opinion piece.")

Research articles related to immigration from various news sources across the spectrum and write down key buzzwords that they use to describe the immigration debate. As a class, make a word cloud of your findings (one for each news outlet). How are they similar? How are they different? Do any of the words use hold a positive or negative connotation? (For example: "Anchor baby" is a term used to describe children born to immigrants in the United States, or children can be described as having "birthright citizenship." What is your reaction to both?)



What's the Bias of Your Favorite Online Media Outlet?



Left LEAN LEFT CENTER LEAN RIGHT RIGHT

AllSides 2019 | See more media bias ratings at [AllSides.com](https://www.allsides.com)

*These bias ratings represent the average judgement of Americans based on multi-partisan analysis and tens of thousands of user ratings. All bias ratings are based on online content — not TV, print, or radio content.

This chart at: [allsides.com/media-bias/media-bias-chart](https://www.allsides.com/media-bias/media-bias-chart)

Constellations & Their Stories

As humans, we want to find patterns in things to help us make sense of our world. Before humans had the benefit of modern science, they tried to make sense of things like time and the changing of seasons. Stars helped them to do that. Early astronomers used the stars as a map in the sky to help them navigate through oceans and deserts. They used the stars to track the changing of seasons, determine when to plant and harvest their crops and preserve their history.

There are approximately one billion trillion stars; about 3,000 are visible to us when we look up at the sky. Impossible to count, but we can see constellations depending on the time of night and time of year. Some constellations are grouped together in families because the people they represent are related to the same myth or story. To make it easier to find constellations in the night sky, first find the North Star, or Polaris. It helps to have a clear sky, away from any unnatural light. The Earth's axis points directly at it at night, and it doesn't move. The North Star lies at the handle of the Little Dipper. Although the Little Dipper can then help you locate the Big Dipper, that constellation is not easy to see in Tennessee until very early morning.

Just like Tyler in the story, use the following activities to connect with the stars above. Pull out your school's telescope if it has one. You can use websites such as GoogleSky to help study the stars as well. Nashville's Adventure Science Center has monthly star charts you can download here: <http://www.adventuresci.org/starcharts>.

CURRICULUM CONNECTION: Moving Constellations?



Poll your students, asking if they think stars and constellations move. Ask the students to research the answer. How do stars and constellations appear to move from the Earth's perspective throughout the seasons?

ACTIVITY: Cloud Shapes



Constellations are products of our imagination, not nature. Have your students research on the computer or show your students the actual image of the stars to the picture associated with it. (For example, does Orion really look like a hunter from the stars or is a significant portion of his image filled in using your imagination?) While you can't search the sky for constellations during the day, you can use your imagination to find shapes in the clouds! Take your class on outside to look up at the sky. Pick a cloud in the sky and imagine what shape, person, or animal it looks like.

ARTS ACTIVITY: Connect the Stars



Provide students with a picture of a constellation, simply with the stars in the sky. Have them connect the dots to identify the constellation. Does it look like a person or an animal? Probably not! Attach tracing paper over the top of the constellation map, and ask your students to fill in the blanks and draw/design the person or animal (or inanimate object) from the story.



Extension: In groups, ask your students to find a constellation story that the students find interesting, such as Ursa Major or Orion. Ask them to stage and act out the story. At the moment, the hero is frozen in the sky as a constellation; see if they can pose their body in the same shape as the constellation. Have each student take on the role of "one star" and work as a group to create the constellation image.

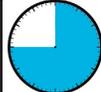
Orion



Being “Humane”

“We’re all human beings. But we have to earn that ‘e’ at the end of ‘human’ with our actions so we can truly call ourselves humane beings.” – Mr. Bicknell, *Return to Sender*

ARTS ACTIVITY: Who I Am



We wear masks for many reasons. It could be part of a costume or a uniform. It can also be an invisible mask, one where we hide our true feelings. Our identity can be both public and private. In this exercise, you will create a mask for your identity. The outside is the version of yourself you make public. The inside, which may or may not be shared with the class, is the version of yourself that you keep hidden. You can write words, draw pictures, use colors to showcase feelings, add facial expressions. After the activity is complete, either as a class discussion or a private reflection, ask your students to study the two versions of themselves. What does the version of themselves on the inside of the mask struggle with? Belonging? Confidence? Do the two versions of themselves have similarities, or is there a sharp contrast?

To Make the Mask: The mask can be simply made with paper plates or, with older students, you can do an extended activity on making plaster masks. To prepare your students’ faces, you will need to use Vaseline so it doesn’t stick. Dip plaster in water and cover face in small sections - the plaster bandage should be wet but not dripping. Start by going around outside of face, then forehead and cheekbones, then nose and upper lip, before layering the rest of the mask. Allow it to harden before your student moves their jaw and eyebrows, and ask them to scrunch their face to remove the mask. Once it’s dry, they can decorate it.

ACTIVITY: Dear Diary



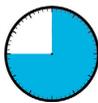
A page can hold all of your secrets, your wishes, your dreams, and your stories. That’s one of the reasons writing letters is so therapeutic for Mari. Journaling can also help students think critically, process ideas, and retain information. Begin a journal activity with your class. This can serve a variety of purposes:

- Students can take a moment to write and reflect on moments from their day, with the understanding it is a private journal that will not be read.
- Students can share one or more pages with you, preferably a page that they are comfortable sharing, as a way to share what is going on in their mind.
- Students will understand that the journal will be collected daily or weekly and reviewed; although this option will ensure students are sticking to the assignment, it does run the risk of having students not want to write openly or honestly.

Students may be provided a brainstorm topic, or the writing can be free-range. At the end of a month (or longer, depending on how long you want to ask students to journal), check in with them and see how they like it. Are they like Mari and find writing therapeutic? Or did they struggle with what to say?

Tip: Encourage students to fold a page over if it is private and they’d prefer a teacher not read it.

ACTIVITY: Iceberg Diagram



In the tip of the iceberg, pick a current event, such as the Trump administration’s short-lived “zero-tolerance policy,” and write down what happened and who was affected. In the larger part of iceberg (the portion that is under the water), brainstorm and write down factors that caused the event to occur, how past events affected choices that were made, how behavior and choice played a part, and reflect on the significance and results of the event, such as children being separated from their parents at the border.

Worksheet #1 - LISTEN

Title of Song: "La Golondrina" ("The Swallow")

Writer: Narciso Serradel Sevilla

| | |
|--|---|
| What instruments do you hear? | What is the tempo? |
| What is the dynamic? | What is the mood? |
| What did you like about the song? | What feeling, idea or emotion is the song expressing? |
| What do you picture when listening to the song? (Draw below.) | |

Worksheet #2 - ANALYZE

Directions: For each stanza, write the main idea in the last column. In addition, underline the words in each stanza that match the mood, feelings, ideas, and emotions you identified when first hearing the song.

| “La Golondrina” – Spanish-to-English Translation Written by Narciso Serradel Sevilla (1843-1910) | | Main Idea: |
|--|--|------------|
| <p>A donde irá veloz y fatigada la golondrina que de aquí se va por si en el viento se hallara extraviada buscando abrigo y no lo encontrara.</p> | <p>Where can it go rushed and fatigued the swallow passing by tossed by the wind looking so lost with nowhere to hide.</p> | |
| <p>Junto a mi lecho le pondré su nido en donde pueda la estación pasar también yo estoy en la región perdido O Cielo Santo! y sin poder volar.</p> | <p>By my bed I'll put your nest until the season passes. I too, O heaven! am lost in this place unable to fly.</p> | |
| <p>Deje también mi patria idolatrada esa mansión que me miró nacer mi vida es hoy errante y angustiada y ya no puedo a mi mansión volver.</p> | <p>Leave, too my beloved homeland, that home that saw my birth. My life today is wandering, anguished. I cannot return home.</p> | |
| <p>Ave querida amada peregrina mi corazón al tuyo acercare voy recordando tierna golondrina recordare mi patria y llorare.</p> | <p>Dearest bird beloved pilgrim, my heart nigh to yours; remember tender swallow, remember my homeland and cry.</p> | |

Tennessee State Standards for Activities

Page 2: ELA Curriculum Connections

The Protagonists – Mari & Tyler
ELA: SL.CC.1, Grades 3-6 RL.KID.3, Grades 4-8
RL.IKI.7; if writing – W.PDW.4, W.RBPK.9, W.RW.10

Lessons Tyler Learned
ELA: SL.CC.1, W.PDW.4, W.RW.10, Grades 3-6
RL.KID.3

Page 3: La Golodrina

Arts & ELA Lesson Plan
Music: GM.R2, GM.R3, GM.Cn1
ELA: SL.CC.1, 3.RL.KID.1, RL.KID.2

Page 4: Migrant Farming in the U.S.

Hardships
ELA: SL.CC.1; if writing – W.PDW.4, W.RW.10
Social Studies: SSP.06, 3.18
School Counseling: SS3
SEL Indicators: 3A.2, 3C.1

H-2A Visa Program & Migrant Farm Workers
ELA: if writing – W.TTP.2, W.PDW.4, W.RBPK.7,
W.RBPK.8.; if presenting/discussing – SL.CC.1, SL.PKI.4
Social Studies: 3.16, 3.18, SSP.04, SSP.06
Computer Technology: 5.1

Page 5: Celebrations in Our Culture & Country

Why Celebrate?
ELA: if writing – W.TTP.2, W.PDW.4, W.RBPK.7,
W.RBPK.8.; if presenting/discussing – SL.CC.1, SL.PKI.4
Social Studies: SSP.05
Counseling: SA3, SE3
Computer Technology: 5.1

Is it Cultural Appropriation?
ELA: Grades 5-8 SL.CC.1
Counseling: Grades 5-8 SA2, SA3, SK1, SK3, SS3, SE3
SEL Indicators: Grades 5-8 3A.2, 3C.1; Grade 5 4C.3

Holidays in My Home
ELA: SL.CC.1, SL.PKI.6, Grades 3-5 SL.PKI.4
Counseling: SE3

Pages 6-7: Immigration & Citizenship: Then & Now

U.S. Immigration – A Timeline
ELA: Grades 5-8 if writing – W.TTP.2, W.RBPK.7,
W.RBPK.8.; if presenting –SL.PKI.4, SL.PKI.5
Social Studies: Grades 5-8 SSP.01, SSP.05, SSP.06
Counseling: Grades 5-8 SS3, if group project – SE2
Computer Technology: Grades 5-8 5.1

SEL Indicators: Grades 5-8 3C.1, if group project –
Grade 5 4A.4, Grades 6-8 4A.2

My Family's Home
ELA: if writing – W.TTP.2, W.PDW.4, W.RBPK.7; if pre-
sented – SL.PKI.4, SL.PKI.6
Counseling: SA1, SE3
Social Studies: SSP.05, SSP.06

Words Matter
ELA: Grades 5-8 SL.CC.1, W.RBPK.7
Computer Technology: Grades 5-8 5.1
Social Studies: Grades 5-8 SSP.02
Counseling: Grades 5-8 SA3, SK1, SS4, SE3
SEL Indicators: Grades 5-8 3A.2, Grade 5 4A.4

Four Corners
ELA: SL.CC.1
Counseling: SA3, SK1, SS4, SE3
SEL Indicators: 3A.2, Grade 5 4A.4

Page 8: Constellations & Their Stories

Moving Constellations?
Science: 5.ESS1.4, 5.ESS1.6
Computer Technology: Grade 5 5.1
ELA: 5.RI.KID.1

Cloud Shapes
ELA: Grades 3-5 SL.CC.1
Computer Technology: Grades 3-5 5.1
Counseling: Grades 3-5 AS5

Connect the Stars
Visual Art: Grades 3-4 VA.Cr1.A, Grade 5 VA.Cr2.A
Theatre (Extension): Grade 3 T.P1.A, Grades 3-5 T.P3.A,
Grades 3-5 T.Cr2.A, T.Cr2.B, T.Cr3.A

Page 9: Being “Humane”

Who I Am
Visual Art: Grades 3-4 VA.Cr1.A, Grades 3-6 VA.Cr1.B,
Grades 3-8 VA.Cr2.A
Counseling: SA1, SK1
SEL Indicators: Grades 3-5 1C.1, Grades 6-8 1C.2

Dear Diary
ELA: W.RW.10
Counseling: SA1, SK1

Iceberg Diagram
ELA: Grades 5-8 SL.CC.1, W.RBPK.7
Social Studies: Grades 5-8 SSP.01, SSP.04, SSP.05

Info for Teachers



Free Educator Preview for *Return to Sender*

Thursday, October 10, 2019

Reception/Workshop: 5 pm Performance: 6:30 pm

Enjoy wine and cheese as you are introduced to activities you can use in your classroom. To reserve your spot visit NashvilleCT.org and under the heading "Come Visit Us" click "Book a Field Trip." Then select "RSVP for Educator Previews" at the top of the page.

This event qualifies as PD, and childcare is provided.

On the day of your field trip:

- If you are attending a 10 am show please arrive at 9:30 am.
- If you are attending an 11:45 am show please arrive at 11:15 am.
- An NCT employee will come to your bus before your students disembark.
- Please check in at the box office while your students are led to their seats.
- **If you are going to be late please call: 615-254-9103.**

Pre- or Post-show Workshops

NCT offers Workshops for all of our shows. Ask Catherine about workshops when you book your field trip or email her at: cbirdsong@nashvillect.org.

NCT is proud to acknowledge the government agencies, foundations, and business partners that provide leadership support: Metro Arts, Tennessee Arts Commission, The Memorial Foundation, The Shubert Foundation



About Nashville Children's Theatre

Believing the culturally curious child is the future, Nashville Children's Theatre nurtures the next generation of global citizens by providing transformational theatrical experiences which reflect our evolving community, instill profound empathy, and foster personal discovery.

This guide was written, compiled, and edited by Megan Bleil, Jacqueline Komos, and Alicia Fuss.