

NASHVILLE CHILDREN'S THEATRE

GHOST

By Idris Goodwin, Based on the book *Ghost* by Jason Reynolds

Co-commissioned by

Nashville Children's Theatre and Metro Theatre Company

January 17-February 3, 2019



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Look for These!

Subject area icons show what curricular topics each activity addresses.



Health



Science



Social
Studies



Counseling
& Career
Guidance



Computer
Technology



Theatre



Visual Art



English
Lang Arts



Physical
Education

Tennessee State Standards for all activities are on page 12

Synopsis

Castle “Ghost” Cranshaw is always running. He visits Mr. Charles’ store every day after school for sunflower seeds, memorizes world records, watches movies with his mom—but everything feels colored by a painful memory from his past. Sounds and sights bring him back to the day when he and his mom ran and hid from the gunshots of his dad, who turned on them during a fight with Castle’s mom.

One day, Castle stops by a park where the Defenders track team is practicing. When he overhears that one of the runners can’t be beat, Castle tucks the laces into his high-top shoes to race against him and astounds the coach with his speed. Coach wants him on the team. Castle’s mom, Terri, agrees to let Castle run as long as he has a ride home and finishes his homework.

For Castle to stay on the team, he has to lay low in school—no more altercations. Classmates like Brandon push him to the edge, taunting him about his mom’s job at a hospital cafeteria, his neighborhood, and his clothes that don’t quite fit. Ghost finally snaps at Brandon and they get into a fight. Castle avoids telling his mom by calling his “uncle,” Coach, instead. While frustrated with Castle’s behavior, Coach picks him up and talks with him about what happened. But the suspension doesn’t mean a day off for Castle—after the car ride, Coach gives him an extra three hours of track practice.

On the Defenders team, Castle stands out from the rest of the group with his high-top shoes and jeans. But the other newbies, Sunny, Patina, and Lu, welcome him. At the end of practice, Castle’s shoelaces untie, ending his dash with a hard fall. Running track proves to be more challenging than Castle thought.

Embarrassed from the fall and determined to prove himself on the team, Castle cuts the tops from his shoes to look more like the sneakers worn by his teammates. Castle’s classmates take notice and he feels more embarrassed than before. He cuts school early and heads to Everything Sports. The silver bullet shoes immediately catch his eye—the same kind record-setting runner Usain Bolt wears. On an impulse, Castle stuffs the silver bullets into his backpack and runs.

With still a few hours before practice starts, Castle goes to the only other place he knows, Mr. Charles’ store. Mr. Charles lets Castle help unload boxes. Castle finds himself in the same storage closet where he hid with his mom years ago; seeing a coat-rack in the corner where they hid overwhelms him with painful details from that night. He turns to leave and the door is jammed; he panics and beats on the door, running out of the store as soon as Mr. Charles finds him.

One evening, Coach takes the four newbies out to dinner where they each share something nobody knows about them. Castle feels seen for the first time when he finally tells the truth about his dad. He feels part of something important as the Defenders prepare for their first track meet. All but one receives a uniform: Castle. Coach brings him aside and shows him a piece of paper instead, a theft sign from Everything Sports. Castle thinks his time on the team may be done. He argues to Coach that no one understands what it’s like to look like him, to be from his neighborhood. Coach tells how he grew up in the same neighborhood. His father was an addict. And though the past brought him a lot of pain, he knew he couldn’t run from it. He learned to run toward what he wanted instead. Coach makes a deal with Castle, which Castle agrees to so that he can run.

At the track meet, Castle looks around and takes it all in—Coach, his teammates, his mom cheering from the stands. He feels his insides changing colors, something new taking hold of him as he learns to run toward something rather than away from it.

Author Bios

Jason Reynolds, the Novelist

Jason Reynolds wrote the novel *Ghost*, a National Book Award Finalist for Young People's Literature. He is an American author who writes novels and poetry for young adult and middle-grade audiences.

Born in Washington, DC and raised in neighboring Oxon Hill, Maryland, Reynolds found inspiration in rap to begin writing poetry at nine years old. He focused on poetry for approximately the next two decades, only reading a novel cover to cover for the first time at age 17 and publishing several poetry collections before he published his own first novel, *When I Was The Greatest*, in 2014.



He won the Coretta Scott King/John Steptoe Award for New Talent for this first work of prose and seven more novels followed in the next four years, including *Ghost* (2016) and three more books in what became his New York Times best-selling Track series, *Patina* (2017), *Sunny* (2018) and *Lu* (2018); *As Brave As You* (2016), winner of the 2016 Kirkus Prize, the 2017 NAACP Image Award for Outstanding Literary Work for Youth/Teen, and the 2017 Schneider Family Book Award; and a Marvel Comics novel called *Miles Morales: Spider-Man* (2017).

Reynolds returned to poetry with *Long Way Down* (2017), a novel in verse which was named a Newbery Honor book, a Printz Honor Book, and best young adult work by the Mystery Writers of America's Edgar Awards.

Idris Goodwin, the Playwright

Idris Goodwin is an award-winning playwright, director, orator, and educator. He is the Producing Artistic Director of Stage One Family Theater in Louisville, KY for which he penned the widely produced *And In This Corner: Cassius Clay*.



Other widely produced plays include: *How We Got On*, *This Is Modern Art* co-written with Kevin Coval, *Bars and Measures*, *The Raid*, and *Hype Man: a break beat play*. His *The Way The Mountain Moved* was commissioned and produced as part of Oregon Shakespeare's American Revolutions series.

He has work produced by or developed with The Actor's Theater of Louisville, Stepwolf Theater, The Kennedy Center, The Denver Center for The Performing Arts, Cleveland Playhouse, Seattle Children's Theater, Nashville Children's Theatre, Boulder Ensemble Theater, TheaterWorks, Berkeley Rep's Ground Floor Program, La Jolla Playhouse, The Eugene O'Neill Center, The Lark Playwriting Center and New Harmony Project.

He's received support from the NEA, The Ford, Mellon and Edgerton Foundation, and is the recipient of InterAct Theater's 20/20 Prize and The Playwrights' Center's McKnight Fellowship. Idris is a member of The Dramatists Guild and serves on the boards of TYA/USA and The Children's Theatre Foundation of America.

***Ghost* is part of NCT's Hatchery, meaning you and your students will attend a World Premiere Production!**

The aim of NCT's Hatchery is to facilitate the creation of new plays and musicals developed specifically for young audiences by artists of color. Part of a five-year commitment to create new plays, each work selected for **The NCT Hatchery** receives a coveted four-day workshop with professional actors and directors prior to receiving a full production in the subsequent season.

Teamwork Makes the Dream Work

CURRICULUM CONNECTION: Team Huddle!

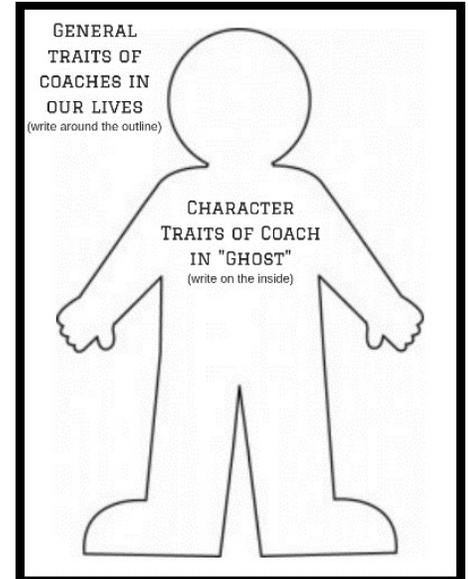
5-8



Discuss the following with your students. (If you prefer, assign one of these prompts as a writing assignment.) Included with each prompt is a graphic organizer example you could use.

Graphic organizer example you could use.

1. What does it mean to be on a team? Have students share their experiences being a part of a team. What did Castle learn in *Ghost* about teamwork? (Graphic organizer suggestion: Graffiti board)
2. What is integrity? Compare integrity with pride. In *Ghost*, what other virtues do we learn about that are important (ex: responsibility and discipline)? How are these traits essential to successful teamwork? (Graphic organizer suggestion: Venn diagram)
3. How does Coach model the virtues discussed in question 2? Discuss the role of Coach in *Ghost* along with the roles coaches play in our lives. What does it take to be a great coach? What are the most important aspects of their jobs? (Graphic organizer suggestion: Character outline on the board, see image)
4. Jason Reynolds, author of *Ghost*, said, “Teams present opportunities for young people to create families.” What did he mean by this? Do you agree with this statement? Why? Ask the students to define camaraderie and relate it to the track team, The Defenders, in *Ghost*. (Graphic organizer suggestion: Collection of responses on post-it notes)



EXTENSION: Ask the students to interview someone in their lives who demonstrates the virtues discussed above as they relate to being a part of or leading a team. Have them come up with five questions and submit them to you first. Once the questions are finalized and approved, allow them time to interview the subject in person, over the phone, or via email. Have them write up the interview and submit it along with a reflection as to why they chose the interview subject.

ACTIVITY: Poetry – the Piano of Literature

5-8



Jason Reynolds, author of *Ghost*, began writing at the age of 9 by composing poetry. He is a big believer in the power of poetry to help reluctant students become better readers and believes that “poetry is the piano of literature.” He was intimidated by books growing up, but was able to connect with hip-hop and free verse as a child.

Ask the students to write a free verse poem about their experiences being a part of a team. Remind the students that a free verse poem doesn't have to follow any rigid rules like some other poem formats. They don't have to rhyme. However, encourage them to use poetic devices (imagery, meter, metaphor, etc.) if they would like.

ARTS ACTIVITY: Always, Only

5-8



Use the following drama game as an exercise in teambuilding and focus. Ask the actors to move about the space freely and then tell them to freeze wherever they are. From this point forward, only one actor can move at a time, but one actor has to be moving always. If two or more actors move at the same time, the teacher says “only.” If no one is moving, the teacher says “always.” Encourage the actors to be creative with their movement and frozen poses.

Teamwork Makes the Dream Work

ACTIVITY: Teamwork Rules. Spread the Word!

5-8



Public Service Announcements, or PSAs, are short advertisements that benefit the public and are usually created to bring about positive change or raise awareness of an important topic. Assign your students the following: create a video PSA about the importance of teamwork or another virtue related to it (such as discipline, responsibility, and camaraderie). Give the students access to a camera and computer with editing software in order to complete the project. (If your class doesn't have access to this technology, they can present their PSAs live instead of recording them.)

1. Break the students up into teams.
2. Once in their teams, have the students create the script and outline the PSA. What images will they show? What shots will they need to get? Will they have background music or sounds?
3. After approving their scripts and outlines, give the students time to videotape and put together their PSAs.
4. After completion, let students present their PSAs to the class.

ACTIVITY: What Does It Take to Break a World Record?

5-8



Castle claims to “probably hold the world record for knowing about the most world records.” He is fascinated, thanks to the *Guinness Book of World Records* Mr. Charles gave him.

INDEPENDENT PROJECT: Visit <http://kids.guinnessworldrecords.com>. Using this website, ask the students to find a world record and its record-breaking individual that inspires them. Have them present the person and world record to you for approval for their project. Once approved, ask the students to research their individual and how they broke their record. Questions to consider include:

1. How did they break the record?
2. Why did they choose to break that record?
3. What skills and traits were required in order for them to be successful?
4. Did the person practice? How? When?

Have them present their research in either a paper or verbal presentation.

CLASS PROJECT: As a class, choose a world record you can work on breaking together over the remainder of the school year! Come up with a schedule and plan to achieve your goal. At the end of the school year, see how close you got to achieving your goal. Reflect upon the semester and what the students learned. (Even if you don't break the record, track your progress and celebrate your success in a fun way at the end of the year!)

ARTS ACTIVITY: Cross the River

5-8



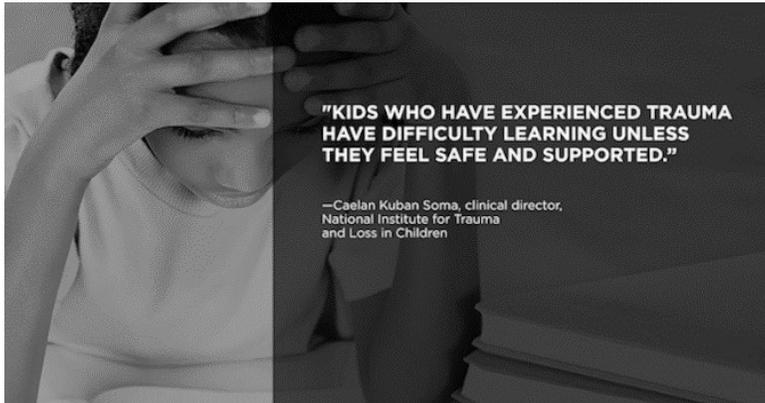
This game is great for creative problem solving and teamwork with a large group of students. You will need a big, open playing space. Create a “river” by using a long piece of rope or tape. The object of the game is to get your team across the river safely. Provide students with 6 “lily pads,” which can hold anyone safely above the water. (Lily pads can be represented by paper plates, pieces of paper, carpet squares, poly dots, or another material of your choosing.) Give your students time to complete the activity and hold a reflection after. Here are the rules:

1. If you fall into the river, you must start over.
2. There must always be at least one foot on the lily pad or it may float away.
3. The group can hold hands or find another way to stay connected to each other and the pads as they cross.

Trauma & Ghost

In *Ghost*, the protagonist, Castle, experiences a traumatic event that has a huge impact on his life. These pages in the curriculum guide provide resources for educators, discussion questions, and essay prompts on the issue of

trauma. Be aware that for some students, discussing trauma can be triggering as they may have experienced trauma in their lives.

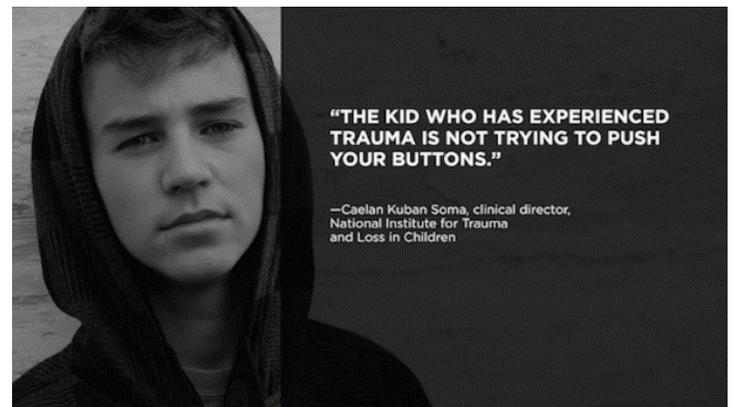


Make sure you are aware of resources available to you and your students. Validate for your students that big and little things happen to everybody in their lives that can feel upsetting to them and that there are supports available to them. In addition, when discussing sensitive topics such as trauma, gauge the students level of comfort throughout the discussion.

FOR EDUCATORS

Trauma manifests itself in children in multiple ways. Some red flags include extreme fatigue, aggression, tardiness or absence, difficulty concentrating, frequent headaches or stomachaches, panic attacks, defiance, and alienation. According to The National Child Traumatic Stress Network (NCTSN), schools can help a traumatized child in many ways.

A few suggestions include maintaining usual routines, giving children choices, setting clear and firm limits and logical consequences, providing a safe space for the child to talk about what happened, and being sensitive to the cues in the environment that may cause a reaction in the child. If you suspect abuse, follow your school's reporting procedures.



Resources:

NCTSN has created helpful, trauma-informed materials for school personnel on best practices and how to understand and respond to trauma in children. To access these resources, visit <https://www.nctsn.org/audiences/school-personnel>.

You can apply trauma-informed strategies in your classroom. For more information on responding to trauma in your classroom and to access the “Is Your School Trauma-Sensitive?” checklist, visit: <https://www.tolerance.org/magazine/spring-2016/responding-to-trauma-in-your-classroom>.

For a link to the article “10 Things About Childhood Trauma Every Teacher Needs to Know” with tips from The National Institute for Trauma and Loss in Children, visit <https://www.weareteachers.com/10-things-about-childhood-trauma-every-teacher-needs-to-know>.

Trauma & Ghost

CURRICULUM CONNECTION: Trauma & Ghost Discussion

5-8



Write the following quote on the board: “Running for his life, or from it?” Explain that this is on the cover of the book *Ghost*, which the play is adapted from. Ask the students to discuss the quote and why the author may have chosen to put this quote on the cover of the book.

Next ask your students for their prior knowledge on the subject of trauma. Define trauma and have your students list examples. How is trauma addressed in the play? If you haven’t already, discuss *Ghost*’s traumatic event from his past—when his father chased him and his mother out of the house and shot at them. How did that

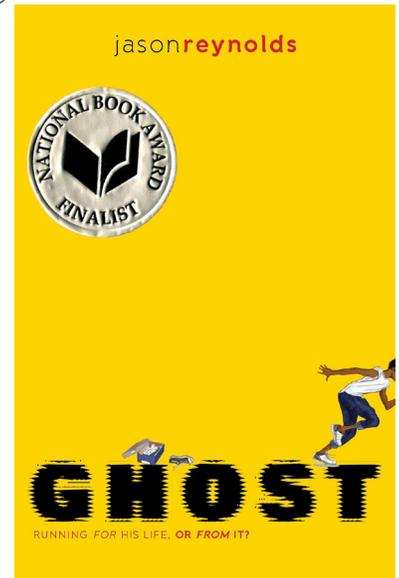
traumatic event impact Castle?

Have the students provide specific examples. (Instances in the play include: Castle and his mom don’t sleep in their beds ever since the event took place; Castle implies that the traumatic event is how he became a fast runner; Castle has a flashback in the storage room of Mr. Charles’ store and panics when locked behind the door.)

Discuss the ways Castle deals with his traumatic past. Is there anyone in the story who helps him? Name those characters, such as Coach or Mr. Charles, and explain. Ask the students to think of trusted adults in their lives whom they can depend

upon if something is wrong. In addition, talk about what resources exist in your classroom, school, and community to help children and their families who have experienced trauma.

The National Child Traumatic Stress Network (NCTSN) defines trauma as “a scary, dangerous, or violent event that can happen to any or all members of a family.” In fact, according to NCTSN, research suggests approximately 25 percent of children in America will experience at least one traumatic event by 16 years old. Examples from NCTSN include: accidents, injuries, fires, crimes, community violence, school violence, abuse, violence within the family, neglect, homelessness, natural disasters, and war.



WRITING EXTENSION



Assign one of the following questions as a writing assignment to meet the needs of your class. Prompt the students to think about the impact of trauma on Castle when writing their responses.

1. Castle says to Coach, “I’m scared of myself I guess.” Why do you think he feels this way? Coach’s response is, “Trouble is, you can’t run away from yourself. Ain’t nobody that fast.” What does he mean?
2. Later in the play, we learn about Coach’s relationship with his father and his upbringing. He says, “So I know what it’s like to look around and just see—anger and sadness and rage. Everyday. So much it starts to color your insides.” What does Coach mean by this? Then he states, “But running changed all that for me... [It] showed me –I can’t run away from who I am, but I can run toward who I want to be.” Explain this quote. How can Castle relate?
3. At the end of the play, Castle is on the starting line to run the 100 meters. CASTLE: “I closed my eyes. Images of my mother and me running to the door. Running for our lives. The sound of the door unlocking. Heart pounding now. Breathe. Breathe. Breathe. This. Is. It.” BOOM! Why do you think the play ends this way?

Born to Run

THE HISTORY OF RUNNING

Human beings have been running for millions of years. A current theory is that pre-historic humans ran down their prey as a pack (like dogs) before the use of weapons, called persistence hunting. This theory was developed by anthropologists as meat was discovered to be added to our diets around 2.6 million years ago, but weapon use wasn't developed until approximately 50,000 years ago. Another theory is that humans would work as a group and be able to wear down fast sprinting prey-animals over long periods of time, eventually catching up as the animal became exhausted. This is due to our top-of-the-class sweat production, being able to cool down while running, whereas all other animals aren't as efficient at heat reduction, forcing them stop running to cool down much sooner than humans. This makes us the best endurance runners of the animal kingdom over long distances.

CURRICULUM CONNECTION:

5-8



The theory that human beings were “born to run” and hunted by exhausting their prey is a new and very contested theory. Research opposition papers to this theory by using the internet. Come up with a hypothesis of your own! Do you think that humans used running in this way to hunt? Or did we hunt in a different way? Share your findings with the class.

THE SCIENCE OF RUNNING

Running is a complex process that uses the whole body. Two key components that allow us to run, are the muscles in our legs burning up energy and our lungs taking in oxygen. Let's break down how our bodies can run:

Energy

On a basic level, human bodies break down food into its base molecules that we then use for all kinds of processes in the body. The molecule that our bodies use to provide energy for running is called glucose. Glucose mostly comes from carbohydrates, like pasta, potatoes, and bread. Glucose is made up of Carbon, Oxygen, and Hydrogen atoms with the molecular formula of $C_6H_{12}O_6$. After we eat and our bodies absorb the glucose, our blood then brings that glucose to our cells inside our muscles so we have the energy needed to run.

Oxygen

Breathing in oxygen of course seems important to running. But the chemical process of how oxygen is used by our body is very important and works with the glucose that we have stored in our cells. Oxygen that we breathe in fuels our body's break down of the glucose in our cells, turning it into water and carbon dioxide. Training will make our bodies be able to take in oxygen more efficiently and thus be able to break down glucose better – making us have more energy to run. We get out of breath because our bodies aren't taking in enough oxygen as it needs and can't keep up with the cleanup of the waste products made when breaking down glucose—leading to fatigue. As our bodies take in less oxygen, our cells can only break the glucose molecules in half, creating lactic acid, which has the molecular formula of $CH_3CH(OH)CO_2H$. Lactic acid makes our cells too acidic and disrupts biological processes, leading our brains to tell us that our legs are on fire and to take a break.

CURRICULUM CONNECTION:

7



Research the scientific process that is used within the cell to break glucose into energy and lactic acid. What does the formula for that process look like? What processes are needed in order to make this reaction occur?

Sources

<http://carrier.biology.utah.edu/Persistence%20Hunting.html>

<https://news.harvard.edu/gazette/story/2007/04/humans-hot-sweaty-natural-born-runners/>

<http://thescienceexplorer.com/humanity/how-evolution-made-humans-best-long-distance-runners-earth>

<https://www.businessinsider.com/how-humans-evolved-to-be-best-endurance-runners-2018-3>

<http://www.chemeurope.com/en/video/458/marathon-chemistry-the-science-of-distance-running.html>

The History of Track

THE STARTING LINE

The first event that categorized track as a sport was in 776 BC in ancient Olympia, Greece – the first Olympic Games. In actuality, the first-ever event in the Olympics was the 200 meter dash. It was won by Koroibos of Elis, a baker. After those first Olympic games, more and more events were added to the competition. Watch the video linked below (3 minutes) to help illustrate the origins of the Olympic Games.

The Ancient Origins of the Olympics: <https://youtu.be/VdHHus8IgYA>

CURRICULUM CONNECTION: The Origins of Track

5-8



In early iterations of the Olympics, poetry, singing, and music were Olympic events. What is considered a sport is constantly changing. Skateboarding, Sport Climbing, and surfing have been added as Olympic events for the 2020 Tokyo games. What Olympic events do you think should be considered today?

Brainstorm in groups to try and predict which events will be added to the list for 2024. After narrowing the list down to a few events, use the website, <https://www.futureme.org> to write your predictions in an email to your future self in 2024. Who knows, maybe you'll be right!

THE NEVER-ENDING MARATHON

The history of sports, especially track and field, goes all the way back to Ancient Greece. And because the human race has been participating in track for so long, many world events have occurred during this time. The following activity tracks historic events juxtaposed with Track and Field History.



CURRICULUM CONNECTION: Track Timeline

5-6



Create a chart graph on the board, taped-together paper, or chart paper to complete the following activity. Draw a long line across the writing surface, with two perpendicular lines at either end. Write Track and Field sporting events on the chart paper above the line, and then research or brainstorm world events that were happening at the same time or close to these events below the line. Use as many or as few track events as you would like to cover. There is a timeline on the next page of this guide to get you started.

When your class has completed their timeline, take a few minutes to discuss your observations. What connections do you notice between world events and track events? Do you feel like world events influenced track events? Or vice versa?

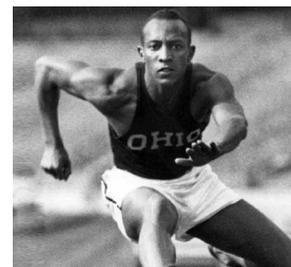
The History of Track

Example: Start with the first event at the beginning of the line:

The First Olympics 776 BCE	-----	Usain Bolt Sets 100m World Record 2008 CE
The First Messenian War 743 BCE	-----	Barak Obama Elected President 2008 CE

Use some or all of the following track events in your timeline. (There are accompanying video links to further illustrate the importance of these Track and Field events to the history of the sport.)

- **393 CE** - Christian Emperor of Rome, Theodosius I ordered closure of the Olympic Games
- **1896 CE** - Modern Olympic Games Started
- **1912 CE** - Modern Rules for Track and Field adopted, creating the IAAF (International Amateur Athletic Federation)
- **1928** - Women allowed to compete in Track and Field in the Summer Olympic Games in Amsterdam
- **1936** - Jessie Owens (an African American US runner) wins four gold medals in Berlin Summer Olympic Games, dashing Hitler's plans to show the prowess of the Aryan race (<https://www.olympic.org/videos/jesse-owens-s-inspiring-history>)
- **1952** - the Union of Soviet Socialist Republics (USSR) sent first team to Helsinki Summer Olympic Games—sparking the first rivalry in sports between the US and the USSR (<https://www.facebook.com/RTDocumentary/videos/the-soviet-unions-first-olympic-champions/1698730240183578/>)
- **1960** - Sir Ludwig Guttman, neurologist, brought 400 athletes in wheelchairs to compete in what was called the Parallel Olympics to the Rome Summer Olympics. The name was later changed to the Paralympics. (<https://youtu.be/6RMOSDyknw8>)
- **1968** - African-American Athletes, Tommie Smith (Gold Medal) and John Carlos (Bronze Medal) raise their fists in a “Black Power” salute on the podium of the 200m sprint at the Mexico Olympic Games (<https://youtu.be/NAaacHuPgTE>)
- **1988** - Ben Johnson's gold medal stripped for using performance-enhancing drugs at Summer Olympic Games in Seoul (<https://youtu.be/l-il82AfPGY>)
- **1992** - Derek Redmond's hamstring injury during the 400m sprint and completion of the race, symbolizing the Olympic Spirit at the Barcelona Summer Olympic Games (<https://youtu.be/NSL0BjJWUR8>)
- **2000** - Australian athlete, Cathy Freeman, an Aboriginal woman, wins gold in the 400m final in Sydney Summer Olympics (<https://youtu.be/XTCnO5MXvoI>)
- **2008** - Usain Bolt beats the world record in the 100m sprint, becoming the fastest man ever at the Beijing Summer Olympic Games (<https://youtu.be/qs1bf8L9nl0>)



Jesse Owens



1928 - Amsterdam



1960 - Sir Ludwig Guttman



2008 - Usain Bolt

Character Analysis Activity & Worksheet

CURRICULUM CONNECTION & ACTIVITY: Reactions

5-8



1. Have students get into small groups to discuss what each of the characters were feeling after a certain scene. For example, students might choose the scene where Coach brings Castle home to talk to Castle's mom about Castle joining the track team. Have students think about what Castle, Mom, and Coach's reactions to that scene would be.

Other scene options could be:

- Castle arrives at track practice for the first time. Characters reactions to explore: Patina, Coach, Castle, Lu, and Sunny.
 - Castle stands up to Brandon, the bully. Character reactions to explore: Brandon, Castle, Assistant Principal.
 - Castle arrives at track practice with new shoes. Character reactions to explore: Patina, Coach, Castle, Lu, Sunny.
2. After the students have discussed the scenes presented to them, have them individually think about who each character might have texted, or what they might have posted on social media immediately following their scene of choice. Use the worksheet located on page 11 to document the character's texts and/or social media posting. Push the students to really empathize with the characters and imagine what that character would say to their online social group, or to a friend in a text message conversation. What would Castle's mom post on Facebook? What would Patina text Lu? Etc.
3. After students have used the worksheet to focus in and explore character reactions, have each group construct a series of beginning, middle, and end tableaux (frozen pictures) that represent the scene the group discussed. Have students give each tableaux a title, and have each character say a line to illuminate what they are each feeling in all three of those moments of the tableaux. Tableaux tips:
1. Ways to facilitate tableaux work are varied, but the goal is to get students up on their feet and express with their bodies what these characters are feeling. Have them create snapshots of the beginning of the scene, the middle of the scene, and the end of the scene. Give students about 3-5 minutes to discuss, create, and practice each scene with body movement and lines.
 2. As students are creating their scenes, side coach by having them try and incorporate their whole body, especially their faces. Ask questions like:
 - What is your character doing in this moment? How are they feeling? What would that emotion look like in your body? What would that emotion look like on your face?
 3. What is your character doing in this moment? How are they feeling? What would that emotion look like in your body? What would that emotion look like on your face?
 4. Challenge students to really commit to the character exploration and honor what that character is/was feeling.
 5. When asking students to switch between moments (or snapshots), snap or clap to indicate a change in scene. Encourage students to have an order for saying their character reaction lines (or an improvised "script"), so that everyone knows what is happening and when.
 6. Celebrate each group after they have completed their tableaux work.
4. Have students in the audience reflect on what each group presented. Would they have made the same decisions as the characters? Do they agree that each character would react in the way depicted in that particular scene? Why or why not?

Worksheet

Character Reaction #1:



Character Reaction #2:



Character Reaction #3:



Tennessee State Standards for Activities

Grades 5-8

Pages 3-4: Teamwork Makes the Dream Work

Team Huddle!

ELA: SL.CC.1 (if writing, W.PDW.4, W.RW.10, W.TTP.1)
School Counseling: SK1

Poetry—the Piano of Literature

ELA: W.PDW.4, W.RW.10

Always, Only

Theatre: T.P2.A
School Counseling: SE2

Teamwork Rules, Spread the Word!

Computer Technology: 3.1, 3.2, 4.1, 4.2
ELA: W.PDW.4, W.RW.10
School Counseling: SE2

What Does It Take to Break a World Record?

Computer Technology: 5.1
ELA: if writing, W.RBPK.7, W.RBPK.8, W.PDW.4, W.TTP.2; if presenting, SL.PKI.4
School Counseling: SE2, (class project: AS6)

Cross the River

Physical Education: PSR.3.5, PSR.4.6-8, VPA.2
School Counseling: SE2

Pages 5-6: Trauma & Ghost

Trauma & Ghost Discussion

School Counseling: Grades 5-8 9.2
Health: 8.MESH.7, Grades 6-8 MESH.4, MESH.5
ELA: Grades 5-8 SL.CC.1

Writing Extension

ELA: Grades 5-8 W.PDW.4, W.RW.10, RL.KID.1, RL.KID.2

Page 7: Born to Run

The History of Running

Computer Technology: 5.1
Science: 7.LS1.6

The Science of Running

Science: 7.LS1.5

Pages 8-9: The History of Track

The Origins of Track

Social Studies: 6.58
ELA: SL.CC.1, W.PDW.4, W.RW.10

Track Timeline

Social Studies: 6.58, Grade 5: U.S. History (1850-present),
Grade 6: Ancient Greece, Ancient Rome

Pages 10-11: Character Analysis

Reactions

ELA: SL.CC.1, W.PDW.4, W.RW.10
Theatre: T.P1.A, T.P1.B, T.P3.A, T.Cr1.C, T.Cr2.B
School Counseling: SS3



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



Info for Teachers

Free Educator Preview for *Ghost*

Thursday, January 17, 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.)

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.

A Bilingual Production for Grades 2-4



TOMÁS AND THE LIBRARY LADY

April 25-
May 19, 2019

By José Cruz González
Adapted from the
book by Pat Mora

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.