The Jefferson Performing Arts Society

Presents

ONCE ON THIS ISLAND JR.

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Teacher’s Notes

• Lyrics by Lynn Ahrens Music by Stephen Flaherty
• Based on "My Love, My Love" by Rosa Guy

JPAS Theatre Kids! presents **Once On This Island**. Adapted from the celebrated Broadway musical, this rousing Calypso-flavored tale follows one small girl who finds love in a world of prejudice. Through almost non-stop song and dance, this full-hearted musical tells the story of Ti Moune, a peasant girl who rescues and falls in love with Daniel, a wealthy boy from the other side of her island. When Daniel is returned to his people, the fantastical gods who rule the island guide Ti Moune on a quest that will test the strength of her love against the powerful forces of prejudice, hatred and even death.

Gason Ayisyin generously provided insight on Haitian culture and history for the lessons in this Companion. An accomplished New Orleans-based photographer Gason Ayisyin immigrated to the United States as a young child from Haiti. He has done extensive research on the customs and culture of his country. More about Gason Ayisyin and his work can be found here: https://catalystcollective.weebly.com/gason-ayisyin.html

The musical **Once On This Island** is adapted from the 1985 novel **My Love, My Love; or, The Peasant Girl** by Rosa Guy, a writer from Trinidad. Rosa Guy received several awards for her writing, including the Coretta Scott King Award, The New York Times Outstanding Book of the Year citation and the American Library Association’s Best Book Award. For **My Love, My Love; or, The Peasant Girl** Ms. Guy reimagined Hans Christian Andersen’s fairy tale **The Little Mermaid**, setting it on an island in the Caribbean.

Adapted from Ms. Guy’s novel, **Once On This Island** takes place on the island of Haiti, the **Jewel of the Antilles**. The population of Haiti is almost entirely descended from formerly enslaved Africans. In Haiti, colonial rule and enslavement were synonymous. Haiti won its independence from France on November 18, 1803 at the Battle of Vertieres, the last battle for Haitian Independence. Emperor Jean-Jacques Dessalines declared independence and restored the country’s original name Ayiti, or Haiti, on January 1, 1804, making it the second country in the Americas, after the United States, to free itself from colonial rule. Ayiti or Haiti was the original name given to the entire island by the Tiano, the indigenous people of the island. Some writings say the meaning is “Mountainous Land.” Tians would translate the name to say “The land that allows you to go within, so that you can access the best/highest you.”

The background and lessons in the Study Companion highlight the production of **Once On This Island** recently featured on Broadway. To develop the designs for the
Broadway production of **Once On This Island** Director Michael Arden and Costume Designer Clint Ramos traveled to Haiti to investigate the impact of recent historical events on the Haitian people and their social customs. Haiti is recovering from two tremendous disasters, an earthquake that devastated the country in 2010 and the ravages Hurricane Matthew left in its wake in 2016. Both Mr. Arden and Mr. Ramos were struck by the resilience of the Haitian people in the aftermath of these disasters, particularly in evidence in their social custom of transformation. They saw this custom of transformation everywhere. Make use of everything that is available, nothing is discarded. Instead, it is transformed into something that can be used again. Mr. Arden and Mr. Ramos decided a critical piece of storytelling would be to incorporate this resilience into the designs for **Once On This Island**.

Theatrical designers use a variety of methods to develop designs. These methods often include extensive research, research of social customs, historical events and time periods, movements in art (ie: realism, impressionism, cubism, etc.,) and specific artists that created work during these art movements. Costume and set designer Clint Ramos derived his inspiration from reality and the fantastical, crafting his costume designs for **Once On This Island** from the intersection of Haitian history and mythology.

Haitian deities or Loas/Lwas have their origins in indigenous Tiano traditions and African traditions, particularly the traditions of the Edo of Benin, Asante in Ghana and the Yoruba of Nigeria. Haitians believe Loas/Lwas are guiding spirits similar to angels. Each Haitian Loas/Lwas has a symbol that represents them. Their symbols, or Vévés, are derived from West African symbols, including Adinkra symbols developed by the Asante in Ghana.

In **Characters and Symbols** students will become familiar with the plot and characters of **Once On This Island**, look at a map of the Caribbean to identify both where author Rosa Guy was from and identify the setting for **Once on This Island**, look at a map of Africa to identify the countries where some elements of Haitian culture originated, learn about four Adinkra symbols, their meanings and possible connection to the Haitian deities or Loas/Lwas featured in **Once On This Island** and choose one of the Adinkra symbols to color.

In **Measurement, Ratio, Proportion and Costume Design** students will investigate the ideas behind Clint Ramos’ costume designs for the Broadway production of **Once On This Island**, learn about local Louisiana efforts to transform trash and natural things found in the environment and develop their own costume designs using measurement and recycled materials. (NOTE: this lesson can build off of the cultural investigated in **Characters and Symbols**. This lesson is designed to be taught over two days. The first day focuses on researching background information on the costumes designed for the Broadway production of **Once On This Island**. The second day, inspired by this research, students will create their own costume designs. Prior to the second day students will need to collect recycled materials as they will use these materials to create their costume designs.)
Lyrics, Map Making and Ti Moune’s Journey guides students as they explore the journey of the main character in Once On This Island and use Cartesian coordinates to invent possible paths for this journey. In both the novel My Love, My Love; or, The Peasant Girl and the stage musical Once On This Island Ti Moune, a beautiful young woman, is the protagonist. Ti Moune is an adventurous, compassionate and courageous young woman who was saved from a flood as a small child. She believes she has been chosen by the Haitian Gods for a special destiny. Ti Moune goes on a journey in pursuit of this destiny. In Haitian tradition, Haitian deities or Loas/Lwas are guiding spirits similar to angels. In this lesson students will read the opening scene of Once On This Island, learn about some of the characters, investigate the lyrics for the song Mama Will Provide (the song of Ti Moune’s journey,) read about aspects of Haitian society that relate to the musical, look at maps of Haiti (population and topographical,) review Cartesian coordinates and use Cartesian coordinates to plot different points on a map of Haiti. Students will then use Cartesian coordinates to identify and plot different locations on their map to create possible routes for Ti Moune’s journey from Fort Liberté in Nord Est/Northern Haiti to Pétion-Ville, a wealthy suburb southeast of Port-au-Prince.

In Once On This Island and Resilience students will investigate the ideas behind Clint Ramos’ costume designs for the Broadway production of Once On This Island, reflect on what it means to be resilient, and create an essay that chronicles either a personal event or a time in history when there was a group of people who were able to become “their best/highest self,” able to become strong, healthy, or successful again after something bad happened.

Students will reflect on John James Audubon’s connection to New Orleans in Haiti and John James Audubon, learn about Audubon’s connection to the setting for the musical Once On This Island and complete a color sheet inspired by the work of this famed naturalist.

Our lives become
The stories that we weave
(spoken)
There is an island
Where the rivers run deep
Where the seas sparkling in the sun
Earns it the name Jewel of the Antilles
An island where the poorest of peasants live
And the wealthiest of grand homme play
And on this island?
We tell the story.
The arts facilitate interconnection. They provide tangible, concrete opportunities for students and teachers to explore academic concepts. Academic concepts are strengthened when learning integrates academic subjects like English language arts with arts. A system of Grade Level Expectations and Standards and Benchmarks is replacing the Common Core standards used since 2010 to measure student achievement. Here is some background information on Louisiana Common Core:

**LOUISIANA STATE STANDARDS**
In March, 2016 The Louisiana Board of Elementary and Secondary Education (BESE) approved the Louisiana State Student Standards in English language arts and mathematics. This action by BESE replaces the Common Core State Standards with unique state standards developed through a collaborative statewide process. Please visit these sites for more information:

http://bese.louisiana.gov/documents-resources/newsroom/2016/03/04/bese-approves-louisiana-student-standards-adopts-2016-17-education-funding-formula

http://www.louisianabelieves.com/academics/louisiana-student-standards-review

All Louisiana State Standards were retrieved from:

http://www.louisianabelieves.com/docs/default-source/teacher-toolbox-resources/louisiana-student-standards-for-k-12-math.pdf?sfvrsn=86bb8a1f_60

https://www.louisianabelieves.com/docs/default-source/academic-curriculum/standards---k-12-social-studies.pdf
Background
Review: ‘Once on This Island,’ Revived and Ravishing

Hailey Kilgore, far left, as Ti Moune in the musical “Once on This Island” at the Circle in the Square Theater. CreditSara Krulwich/The New York Times

Once on This Island
NYT Critic’s Pick
Broadway, Musical
1 hr. and 30 min.
Closing Date: Jan. 6, 2019
Circle in the Square, 235 W 50th St.
212-239-6200

By Jesse Green
I wasn’t expecting the goat in diapers.

Nor did I arrive at Circle in the Square the other night anticipating the panorama of village folk barbecuing on the beach, fishing in the lagoon and going about their daily business in a joyful preshow panorama on the theater’s lozenge-shaped stage.

Had the show never started, I would have been quite content.

But then it did, and all I can say is that after a dismal theatrical fall, in which even the highlights seemed ashen, what a delight it is to enter the world of “Once on This Island.” The musical, first seen on Broadway in 1990, opened on Sunday in a ravishing revival directed by Michael Arden.

You may not know that name, though if you saw Mr. Arden’s reformulated “Spring Awakening” for Deaf West Theater in 2015, you’d remember his signature. It’s a big signature, maximally decorative and triply underlined.

Ms. Kilgore, foreground, makes her Broadway debut in this revival directed by Michael Arden. Credit Sara Krulwich/The New York Times
That ornateness is perfectly suited to “Once on This Island,” a fable of love and death and temperamental gods set in the French Antilles. Like all fables, it is very simple in outline — and thus arguably better suited to literary rather than theatrical expression. After all, what happens? A girl from one clan falls for a boy from another, the impossibility of their match leading to tragedy and transformation.

Oh wait, that’s “Romeo and Juliet.”

So is this, except that here the boy and girl are named Daniel and Ti Moune. They do not represent Shakespeare’s “two households both alike in dignity” but rather, as the opening number puts it, “two different worlds on one island.” Daniel is a son of the “grands hommes,” with their “pale brown skins” and French ways. Ti Moune, a “peasant,” is poor and “black as night.” The problem of colorism added to class prejudice gives this slim folkloric story as much complexity as it can handle on the page.

But in adapting Rosa Guy’s novel “My Love, My Love” to the stage, Lynn Ahrens (book and lyrics) and Stephen Flaherty (music) faced the difficult problem of deepening our investment in the characters’ feelings and conflicts, the way the verse in Shakespeare does, without overwhelming their power as prototypes. The authors’ nearly perfect solution is a pastiche Caribbean score whose words are restrained and delicately rhymed but whose music is relentlessly grabby and emotional.
Later in their careers, as Ms. Ahrens and Mr. Flaherty took on big-boned projects like “Ragtime” and “Anastasia,” they produced big-boned songs that sometimes struck me as turgid. But in this, their first Broadway outing, they were able to keep even the exuberant numbers in scale, so that a showstopper like “Mama Will Provide,” sung to rattle the roof by the ferocious Alex Newell, doesn’t literally stop the show. And the quiet establishing songs for Ti Moune (“Waiting for Life”) and Daniel (“Some Girls”) do not get lost despite quietly sensitive renderings by Hailey Kilgore and Isaac Powell, making lovely Broadway debuts.

If you wondered about Mr. Newell’s singing a song called “Mama Will Provide,” that’s surely something that Mr. Arden, the director, intends. “Mama” is one of those temperamental gods, a Mother Earth figure called Asaka, and in Mr. Arden’s vision, the gods are gender fluid. (Mr. Newell played the transgender character Unique Adams on “Glee.”) Likewise the death god, Papa Ge, is played by a woman, Merle Dandridge, rocking a bra. More subtly, the actors, of a variety of skin tones, are not obsessively matched to one another or to the colors suggested by the script. Lea Salonga, the Filipina Broadway star, plays Erzulie, the goddess of love; the heroic-voiced Quentin Earl Darrington, as the water god Agwe, is blue.

And guess what? It makes no difference.

Or, rather, it does, by exemplifying the ludicrousness of such distinctions and underlining the show’s bid to be seen as a universal story that every culture enacts and anyone can tell. (Eight performers, called storytellers, have been added to the cast of this revival.) If Mr. Arden’s casting choices also take some of the pressure off possible questions of cultural appropriation — he and the show’s authors are white — so be it; the larger point is worth making right now.

But only if it’s made well, and Mr. Arden’s staging serves his top-to-bottom terrific cast of black and Hispanic and Asian actors beautifully. In fleshing out the world of the story and annotating every corner of the audience’s experience — hello, goat! — Mr. Arden gives the performers the kind of backdrop that both grounds them and provides contrast for their big, bold emotions. He has also aced every theatrical trick he’s torn from the ancient handbook, freshening the show, and the tricks, in the process.

RETRIEVED FROM: https://www.nytimes.com/2017/12/03/theater/review-once-on-this-island-revived-and-ravishing.html
FEATURES

How ‘Once on This Island’ Redefines Gender and Race With Broadway Revival (Exclusive)

By George M. Johnson 9:54 AM PST, December 1, 2017

The studio at the Manhattan Movement & Arts Center, where a group of reporters are gathered for a preview of the Broadway revival of *Once on This Island*, is filled with the vibrant voice of Mother of the Earth. Hitting powerful high notes with modern flamboyance and dramatic flair, the performer never misses a beat, just like Kecia Lewis in the 1990 Tony-nominated original production. Except this time around, Mother is played by a man -- and what many of us in the room knew about the musical has been completely, yet delightfully altered.

Based on the 1985 novel *My Love, My Love; or, The Peasant Girl* by Rosa Guy, *Once on This Island* is the tale of Ti Moune (Hailey Kilgore), a fearless peasant girl who falls in love with a wealthy boy from the other side of their Caribbean island in the Antilles. When their divided cultures keep them apart, Ti Moune is guided by the powerful island gods, Erzulie (*Lea Salonga*), Asaka (Alex Newell), Papa Ge (Merle Dandridge) and Agwe (Quentin Earl Darrington), on a remarkable quest to reunite with the man who has captured her heart. This production transforms the reality of a tropical village devastated...
by a storm -- an image all-too-similar to this summer’s coverage of hurricanes -- into a fantastical world alive with hope.

In a revival -- the first since the original production closed in 1991, opening Dec. 3 -- directed by Michael Arden, the musical’s original all-black cast now embraces an even more inclusive tone reflective of fluid genders and ethnic identities (including the addition of Asian actors) to embody an increasingly diverse theater audience. “It’s not some grand statement, to be honest,” Arden tells ET. “These four actors appeared and were truly god-like in their talent, and I wanted, in a way, to be a bit blind. Who am I to say who a god is or what a god looks like? And I also thought it was important that kids be able to come to a show and see themselves reflected back.”

It’s a sentiment shared by Salonga -- a veteran of the stage and Tony winner for her portrayal of Kim in Miss Saigon -- who didn’t hesitate to step into the Goddess of Love role originated by Andrea Frierson. Her character, Erzulie, has traded in traditional island garb for white uniform akin to a nurse or aid relief worker, which Salonga describes as “paying tribute to every Filipino nurse that has been cast off into the world.” (Her character’s outfit later transforms into a regal white gown, appropriate to the goddess’ stature.) The actress loves the new direction and feels like “it’s not out of the realm of possibility that there is this little Asian girl on this island. And because of what she does and because of the nurture and nature of her, it’s like the islanders cast her: You’re going to play this part; you’re going to be the Goddess of Love for the story we are telling today.”

Known for playing transgender student Unique on Glee, Newell is once again playing with gender norms in his Broadway debut as Asaka. “She is fierce. She has a giant ball gown, darling, with a giant headdress to heaven, and you just have to see it,” he gushes about the role. Although he’s portraying a goddess (while Dandridge takes over the Demon of Death role originated by Éric Riley), Newell cautions audiences not to get too “wrapped up” in the word “mother” or preconceived gender labels. “It’s not about what you are, it’s about the energy that you can give off, that you can create, the love that you have, the nurturing that you have, the mom-hood that you can give.” (Breathing new vibrancy into the character, he not only brought down the house at Manhattan Movement & Arts Center, he has since brought audiences to their feet during preview performances at the Circle in the Square Theatre.)
Even with these bold changes, the musical is still very much centered around blackness, which continues to struggle for prominence on the Broadway stage despite recent productions of August Wilson's Jitney, The Color Purple and Shuffle Along, or, the Making of the Musical Sensation of 1921 and All That Followed. For both Darrington and Dandridge, black storytelling remains an important reason why they continue to perform on stage.

For Darrington, it’s gratitude for the “black brothers and sisters who suffered and went without recognition or support for many, many a year to pave the way for us to be here today,” to whom he says he owes his career. The actor, who made his Broadway debut in Ragtime, is honored to “take the space with respect not only for them but also for the people coming after me. It is an honorable legacy to hold on to the past, to provide some great hope and some great tutelage for the future and those who come after me.”

“There is nothing like seeing yourself reflected [on stage],” adds Dandridge, who also stars as Pastor Grace on OWN’s Greenleaf. While making the point that the actors on stage are “here not because of stunt casting, but because everyone up here is excellent,” she also commends the show for concentrating on the human experience. “We are releasing ideas on what the gender should be [and] what the race should be.”

Dandridge also believes that love remains the overarching message for the show, and how love during times of disaster -- particularly with what's happened in Puerto Rico -- means we must “must care for our fellow man, and in the midst of that, what we get to do is come together.” The recent devastation brought on by hurricanes Harvey, Irma
and Maria has only made the show feel timelier. “Disasters are happening at an alarmingly increasing rate,” Arden adds. “I hope people are inspired by how people rebuild -- not only by rebuilding buildings and restoring power, but how we tell, and how we give and share love with each other, because that is rebuilding.”

Once on This Island
Original Broadway Version (1990)

Full Synopsis

In the opening number, "We Dance," the peasants describe their world: their lives are ruled by powerful gods, and their island is ruled by the wealthy "grands hommes." They explain that the peasants and the grands hommes belong to "two different worlds, never meant to meet."

In "One Small Girl," they begin the tale of Ti Moune, a peasant girl from their side of the island who fell in love with a grand homme after being "chosen by the gods for a magical fate." They describe how she was saved from a flood by the gods when she was a child and raised by loving adoptive parents. At the end of the song, Ti Moune has turned into a beautiful young woman.

In "Waiting for Life," Ti Moune, who is now working in the hot fields, yearns for an undefined future, which she feels she has been promised by the gods. She reminds them that they have singled her out and tells them not to forget her. A grand homme dressed in white drives past her, and she decides he will someday carry her off to a new life.

Agwe, the God of Water, starts by creating a night of "Rain," and causes the young grand homme, Daniel, to crash his car on a dark road. Ti Moune discovers him. Cradling the injured Daniel in her arms, Ti Moune discovers him. Ti Moune realizes that the gods have answered her prayer.

Despite the objections of the peasants, Ti Moune cares for Daniel. As her father, Tonton Julian, goes off in search of Daniel's family, Ti Moune's mother, Mama Euralie, observes that Ti Moune has become obsessed with this boy. Tonton Julian discovers Daniel's family, who live behind the guarded gates of a fine hotel on the other side of the island. Meanwhile, the peasants fear Ti Moune's folly will bring the wrath of the gods down upon them. They "Pray" to ward off evil as a terrible storm rises.

Inside her hut, Ti Moune pledges her love to Daniel in the song, "Forever Yours." She imagines him handsome and well. Suddenly, Papa Ge, the sly Demon of Death, appears to claim Daniel. Ti Moune promises to give up her own life and soul if Papa Ge will only spare Daniel. He gleefully agrees to her bargain.

Tonton Julian leads Daniel's family to him, and they carry him off in a stretcher. Ti Moune insists on following Daniel. Although her parents plead with her to remain with them, they finally allow her to leave with their blessing.
Ti Moune's journey begins as the storytellers enter, dressed as colorful birds, trees, frogs and breezes. They introduce Asaka, the formidable Mother of the Earth, who promises Ti Moune that "Mama Will Provide" all the things she is likely to need on her way.

Ti Moune enters Daniel's room, where he lies in bed, still feverish from his injuries. She convinces him that she has come to heal him, and he agrees to let her stay the night. As Ti Moune lies down beside him, the Goddess of Love, Erzulie, appears to preside over them in "The Human Heart."

In "Pray – Reprise," the storytellers become gossips, commenting on the unlikely union of a grand homme and a peasant girl, as Daniel and Ti Moune fall deeply in love. The gossips insist Ti Moune may be Daniel's mistress, but will never become his wife.

On a starlit evening, Ti Moune tells Daniel of her dreams for their future. He replies she is different from "Some Girls" he has known and says, "some girls you marry, some you love." As he sings, another girl dresses before a mirror, her elegant movements and clothes in contrast to Ti Moune's simplicity and earthiness.

At the Hotel Beauxhomme, a ball is held and the grand hommes eagerly wait for a glimpse of Ti Moune. She arrives, dressed beautifully but simply. Daniel introduces Ti Moune to Andrea Devereaux, the girl we saw dressing for the ball. At Andrea's request, Ti Moune dances, enchanting everyone at the ball. As Ti Moune celebrates her triumphant performance, Andrea asks her to perform at her wedding, explaining it is she who will be marrying Daniel.

Daniel tells Ti Moune he was promised to Andrea as a child and, "this is how things are done." Ti Moune is in shock, and Daniel bluntly tells her they could never have married.

Desolate and alone, Ti Moune hears critical voices from the past echoing in her head. Papa Ge appears and reminds her of her promise, reprising "Forever Yours." He says that, instead of surrendering her own soul, she can choose to kill Daniel and have her own life back. Reminding her of Daniel's betrayal, he gives her a knife.

Ti Moune is thrown out of the Hotel Beauxhomme. She waits, not eating or sleeping, until Daniel and Andrea pass by her after their wedding, tossing coins to the peasants. She calls out to Daniel, and he pauses by her side for a moment before moving on. She curls up in despair and, from her hand, falls the coin Daniel has pressed into it.

Mama Euralie begins a lament for Ti Moune, "Part of Us." The storytellers enact Ti Moune's death. She is passed gently from one god to the next until Asaka at last takes Ti Moune to her breast and lays her to rest in the earth.

Ti Moune is resurrected from the earth as a beautiful tree, one which will shelter peasants and grand hommes alike for years to come. The storytellers tell the little girl how Daniel's young son encountered a beautiful peasant girl in the tree, and the spirit of
Ti Moune set them free to love one another. This is "Why We Tell the Story." They sing to the little girl, "For out of what we live and we believe, our lives become the stories that we weave."

As the little girl picks up the thread of the story and begins to tell it, the storytellers resume their places around the fire. The stars come out as the lights fade on them.

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Character Breakdown

Storytellers

These four narrators tell the story of the Once On This Island Junior. They can be female or male. These four roles are perhaps the most difficult of the show. Not only do they sing the bulk of the show, they also tell the story, focusing the audience's attention on important events throughout the production.

Mama Euralie

Mama is the symbolic mother of us all. She is loving, practical, funny and earthy.

Tonton Julian

Tonton is the loving father to his adopted daughter, Ti Moune. Tonton is strong, practical, and supportive. He is faced with the difficult task of letting Ti Moune chase her dreams, even if it means that he may never see the daughter he loves again.

Little Girl / Little Ti Moune / Peasant Girl

Little Girl and Little Ti Moune are played by the same actress, someone that can portray a frightened girl, as well as a spunky, young girl who enjoys running and playing around, a younger performer with good acting skills and a dynamic stage presence. The Peasant Girl is often played by the same actress.

Ti Moune

Ti Moune is the focus of our story and is featured in solo songs and dance. She has an excellent voice and moves well. Ti Moune sings in a pop style and performs a pivotal dance solo. Her dance isn't as much about choreography as it is about storytelling.

Daniel Beauxhomme

Daniel is the leading male character in Once On This Island JR. A boy with a good voice who is comfortable acting and moving Daniel is dramatic and exciting. He is the perfect combination of talent, look and chemistry.

Daniel's Son

This is a very small walk-on part at the very end of the show, the smallest, cutest boy of the cast. This is a non-singing and non-speaking role.

Gatekeeper

The Gatekeeper has one scene. This role can be portrayed by a boy or a girl. With a booming voice and strong stature The Gatekeeper takes command of the stage and uses stage combat.

Daniel's Father
Unlike Tonton Julian, Daniel's father is not sympathetic or understanding of his son's wishes.

**Andrea**

Andrea is Daniel's refined and beautiful fiancée. Daniel and Andrea have been promised to each other by their parents since birth. She is sophisticated, educated and the exact opposite of Ti Moune. Andrea sings well and moves gracefully. Andrea is the ultimate snob.

**Papa Ge**

Papa Ge describes himself as "the sly demon of death." He is also the closest thing to a "bad guy" in Once On This Island Junior. The actor playing this role creates a strong character, is a good singer, with not necessarily a polished, pretty voice - in fact, the more unique the actor’s vocal quality is, the better. Papa Ge could be portrayed by a girl, but generally works best with a male actor.

**Asaka**

Asaka is the Goddess of the Earth and sings one of the most popular and fun songs of the show, "Mama Will Provide." An excellent singer who moves well, Asaka has a robust personality. This performer is a fun character that is larger than life!

**Agwe**

Agwe is the God of Water. A strong singer, he or she has a solo early in the show ("Rain"). Agwe has a strong driving energy.

**Erzulie**

Erzulie is the triumphant Goddess of Love. A graceful mover with a pretty voice, Erzulie is confident yet charming. Erzulie is the triumphant Goddess of Love. A graceful mover with a pretty voice, Erzulie is confident yet charming.

**Choir Of Storytellers/ Gossipers**

(Peasants, Villagers, Guests, Grands Hommes) The ensemble is easily expandable to accommodate kids of nearly any ability. This ensemble has the opportunity to perform many roles, transforming from Peasants to wealthy Grands Hommes.

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Song list

- Prologue/We Dance
- One Small Girl/Waiting for Life
- And the Gods Heard Her Prayer/Rain
- Discovering Daniel/Pray
- Forever Yours
- Ti Moune
- Mama Will Provide
- The Human Heart
- Pray Reprise/The Ball
- Ti Moune's Dance
- Andrea Sequence
- Promises/Forever Yours Reprise
- Wedding Sequence
- A Part of Us/Why We Tell the Story
- Bows/Exit Music

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Lessons
Characters and Symbols

BY: Karel Sloane-Boekbinder

The musical *Once On This Island* is adapted from the 1985 novel *My Love, My Love; or, The Peasant Girl* by Rosa Guy, a writer from Trinidad. Rosa Guy received several awards for her writing, including the Coretta Scott King Award, The New York Times Outstanding Book of the Year citation and the American Library Association's Best Book Award. For *My Love, My Love; or, The Peasant Girl* Ms. Guy reimagined Hans Christian Andersen's fairy tale *The Little Mermaid*, setting it on an island in the Caribbean.

Adapted from Ms. Guy’s novel, *Once On This Island* takes place on the island of Haiti, the *Jewel of the Antilles*. The population of Haiti is almost entirely descended from formerly enslaved Africans. In Haiti, colonial rule and enslavement were synonymous. Haiti won its independence from France on November 18, 1803 at the Battle of Vertieres, the last battle for Haitian Independence. Emperor Jean-Jacques Dessalines declared independence and restored the country’s original name Ayiti, or Haiti, on January 1, 1804, making it the second country in the Americas, after the United States, to free itself from colonial rule.

Haiti retains much of its connection to Africa and to African heritage and customs and to the traditions of the Tiano, the people indigenous to the island. Modern Haitian culture and customs are cultivated from those of the Tiano, and those of African countries including Benin, Ghana and Nigeria. Present day Benin is the site of Dahomey, a prominent West African kingdom. The Tiano are the indigenous people of the Caribbean and Florida.

Ayiti or Haiti was the original name given to the entire island by the Tiano people. Some writings say the meaning is “Mountainous Land.” Tianos would translate the name to say “The land that allows you to go within, so that you can access the best/highest you.”

Haitian deities or Loas/Lwas have their origins in indigenous Tiano traditions and African traditions, particularly the traditions of the Edo of Benin, Asante in Ghana and the Yoruba of Nigeria. Haitians believe Loas/Lwas are guiding spirits similar to angels. Each Haitian Loas/Lwas has a symbol that represents them. Their symbols, or Vévés, are derived from West African symbols, including Adinkra symbols developed by the Asante in Ghana.
In this lesson, students will become familiar with the plot and characters of *Once On This Island*, look at a map of the Caribbean to identify both where author Rosa Guy was from and identify the setting for *Once on This Island*, look at a map of Africa to identify the countries where some elements of Haitian culture originated, learn about four Adinkra symbols, their meanings and possible connection to the Haitian deities featured in *Once On This Island* and choose one of the Adinkra symbols to color.

Begin this lesson by investigating what students already know about *Once on This Island*. Ask students if they are familiar with the musical. Record student responses where they can be seen by the class as a whole, such as on a dry erase board, Promethean Board or SMART board.

Explain students will be investigating the cultural connections in the musical *Once On This Island*, a story adapted from the 1985 novel *My Love, My Love; or, The Peasant Girl* by Rosa Guy, a writer from Trinidad. Rosa Guy received several awards for her writing, including the Coretta Scott King Award, The New York Times Outstanding Book of the Year citation and the American Library Association's Best Book Award. In *My Love, My Love; or, The Peasant Girl* Ms. Guy reimagined Hans Christian Andersen's fairy tale *The Little Mermaid*, setting it on an island in the Caribbean. Explain this is also the same setting for *Once On This Island*.

Display the map of the Caribbean where it can be viewed by the whole class, such as on an ELMO or SMART Board. As a class, identify Trinidad, the island where author Rosa Guy is from. Next, identify Haiti, the setting for both *My Love, My Love; or, The Peasant* and *Once On This Island*. Haiti is also called the *Jewel of the Antilles*. Share with students Ayiti or Haiti was the original name given to the entire island by the Tiano people. Some writings say the meaning is “Mountainous Land.” Tianos would translate the name to say “*The land that allows you to go within, so that you can access the best/highest you.*”

Also share the population of Haiti is almost entirely descended from formerly enslaved Africans. In Haiti, colonial rule and enslavement were synonymous. Haiti won its independence from France on November 18, 1803 at the Battle of Vertieres, the last battle for Haitian Independence. Emperor Jean-Jacques Dessalines declared independence and restored the country’s original name Ayiti on January 1, 1804, making it the second country in the Americas, after the United States, to free itself from colonial rule. Haiti retains much of its connection to Africa and to African heritage and customs.

Next, display the map of Africa where it can be viewed by the whole class, such as on an ELMO or SMART Board. As a class, discuss the map and identify the African countries Benin, Ghana and Nigeria. Explain Haitian deities portrayed in *Once On This Island* have their origins in the indigenous traditions of the Tiano and in African traditions, particularly the traditions of the Asante in Ghana, the Yoruba of Nigeria and the Edo of Benin. Haitians call these beings Loas/Lwas. Haitians believe Loas/Lwas are guiding spirits similar to angels. Each Haitian deity or Loas/Lwas also has a symbol
that represents them. Their symbols, or Vévés, are derived from West African symbols, including Adinkra symbols developed by the Asante in Ghana.

As a class, read and discuss information on Adinkra symbols from West Africa. Use the Internet and an ELMO or a SMART board so each symbols can be visible to the whole class. Read and discuss each symbol.

DENKYEM_Crocodile_Symbol of Adaptability: http://www.adinkra.org/htmls/adinkra/denk.htm

SESA WO SUBAN_Symbol of Transformation: http://www.adinkra.org/htmls/adinkra/sesa.htm

ODO NNYEW FIE KWAN_Love never loses its way home: http://www.adinkra.org/htmls/adinkra/odon.htm

ASASE YE DURU: http://www.adinkra.org/htmls/adinkra/asas.html

As a class, read and discuss the FULL SYNOPSIS of Once On This Island, Jr. Place the SYNOPSIS on an ELMO or a SMART board where it can be visible to the whole class. Read and discuss the SYNOPSIS. Next, as a class read and discuss Once On This Island Character Breakdown; Haitian Deities. Follow this with a review of the Asante Adinkra symbols. Ask students which symbol they think might represent which Haitian Loas/Lwas and why. Also ask students to consider what colors might represent the Haitian Loas/Lwas and why.

Follow this by looking at the image of Clint Ramos’ costumes for Once On This Island performed at Broadway’s Circle in the Square Theatre. As a class, identify each Haitian deity or Loas/Lwas character and the colors that they are wearing.

Ask students to choose one of the four symbols they would like to color. Distribute an Adinkra symbol color sheet and either colored pencils or crayons to each student. Ask students to choose the colors for their symbols that are inspired by the costumes Clint Ramos' designed for the Haitian Loas/Lwas characters in Once On This Island. Ask students to color in their symbol.

When students have finished, collect their COLORSHEETs. Display them in the classroom. As an extension of these activities, lead a gallery walk and have students take turns sharing their color choices/information about their artwork with the class.
Once on This Island
Original Broadway Version (1990)

Full Synopsis

In the opening number, "We Dance," the peasants describe their world: their lives are ruled by powerful gods, and their island is ruled by the wealthy "grands hommes." They explain that the peasants and the grands hommes belong to "two different worlds, never meant to meet."

In "One Small Girl," they begin the tale of Ti Moune, a peasant girl from their side of the island who fell in love with a grand homme after being "chosen by the gods for a magical fate." They describe how she was saved from a flood by the gods when she was a child and raised by loving adoptive parents. At the end of the song, Ti Moune has turned into a beautiful young woman.

In "Waiting for Life," Ti Moune, who is now working in the hot fields, yearns for an undefined future, which she feels she has been promised by the gods. She reminds them that they have singled her out and tells them not to forget her. A grand homme dressed in white drives past her, and she decides he will someday carry her off to a new life.

Agwe, the God of Water, starts by creating a night of "Rain," and causes the young grand homme, Daniel, to crash his car on a dark road. Ti Moune discovers him. Cradling the injured Daniel in her arms, Ti Moune realizes that the gods have answered her prayer.

Despite the objections of the peasants, Ti Moune cares for Daniel. As her father, Tonton Julian, goes off in search of Daniel's family, Ti Moune's mother, Mama Euralie, observes that Ti Moune has become obsessed with this boy. Tonton Julian discovers Daniel's family, who live behind the guarded gates of a fine hotel on the other side of the island. Meanwhile, the peasants fear Ti Moune's folly will bring the wrath of the gods down upon them. They "Pray" to ward off evil as a terrible storm rises.

Inside her hut, Ti Moune pledges her love to Daniel in the song, "Forever Yours." She imagines him handsome and well. Suddenly, Papa Ge, the sly Demon of Death, appears to claim Daniel. Ti Moune promises to give up her own life and soul if Papa Ge will only spare Daniel. He gleefully agrees to her bargain.

Tonton Julian leads Daniel's family to him, and they carry him off in a stretcher. Ti Moune insists on following Daniel. Although her parents plead with her to remain with them, they finally allow her to leave with their blessing.
Ti Moune's journey begins as the storytellers enter, dressed as colorful birds, trees, frogs and breezes. They introduce Asaka, the formidable Mother of the Earth, who promises Ti Moune that "Mama Will Provide" all the things she is likely to need on her way.

Ti Moune enters Daniel's room, where he lies in bed, still feverish from his injuries. She convinces him that she has come to heal him, and he agrees to let her stay the night. As Ti Moune lies down beside him, the Goddess of Love, Erzulie, appears to preside over them in "The Human Heart."

In "Pray – Reprise," the storytellers become gossips, commenting on the unlikely union of a grand homme and a peasant girl, as Daniel and Ti Moune fall deeply in love. The gossips insist Ti Moune may be Daniel's mistress, but will never become his wife.

On a starlit evening, Ti Moune tells Daniel of her dreams for their future. He replies she is different from "Some Girls" he has known and says, "some girls you marry, some you love." As he sings, another girl dresses before a mirror, her elegant movements and clothes in contrast to Ti Moune's simplicity and earthiness.

At the Hotel Beauxhomme, a ball is held and the grand hommes eagerly await for a glimpse of Ti Moune. She arrives, dressed beautifully but simply. Daniel introduces Ti Moune to Andrea Devereaux, the girl we saw dressing for the ball. At Andrea's request, Ti Moune dances, enchanting everyone at the ball. As Ti Moune celebrates her triumphant performance, Andrea asks her to perform at her wedding, explaining it is she who will be marrying Daniel.

Daniel tells Ti Moune he was promised to Andrea as a child and, "this is how things are done." Ti Moune is in shock, and Daniel bluntly tells her they could never have married.

Desolate and alone, Ti Moune hears critical voices from the past echoing in her head. Papa Ge appears and reminds her of her promise, reprising "Forever Yours." He says that, instead of surrendering her own soul, she can choose to kill Daniel and have her own life back. Reminding her of Daniel's betrayal, he gives her a knife.

Ti Moune is thrown out of the Hotel Beauxhomme. She waits, not eating or sleeping, until Daniel and Andrea pass by after their wedding, tossing coins to the peasants. She calls out to Daniel, and he pauses by her side for a moment before moving on. She curls up in despair and, from her hand, falls the coin Daniel has pressed into it.

Mama Euralie begins a lament for Ti Moune, "Part of Us." The storytellers enact Ti Moune's death. She is passed gently from one god to the next until Asaka at last takes Ti Moune to her breast and lays her to rest in the earth.

Ti Moune is resurrected from the earth as a beautiful tree, one which will shelter peasants and grand hommes alike for years to come. The storytellers tell the little girl how Daniel's young son encountered a beautiful peasant girl in the tree, and the spirit of
Ti Moune set them free to love one another. This is "Why We Tell the Story." They sing to the little girl, "For out of what we live and we believe, our lives become the stories that we weave."

As the little girl picks up the thread of the story and begins to tell it, the storytellers resume their places around the fire. The stars come out as the lights fade on them.

RETRIEVED FROM: https://www.mtishows.com/once-on-this-island-jr
Character Breakdown; Haitian Deities

Papa Ge

Papa Ge describes himself as "the sly demon of death." He is also the closest thing to a "bad guy" in Once On This Island Junior. The actor playing this role creates a strong character, is a good singer, with not necessarily a polished, pretty voice - in fact, the more unique the actor’s vocal quality is, the better. Papa Ge could be portrayed by a girl, but generally works best with a male actor.

Asaka

Asaka is the Goddess of the Earth and sings one of the most popular and fun songs of the show, "Mama Will Provide." An excellent singer who moves well, Asaka has a robust personality. This performer is a fun character that is larger than life!

Agwe

Agwe is the God of Water. A strong singer, he or she has a solo early in the show ("Rain"). Agwe has a strong driving energy.

Erzulie

Erzulie is the triumphant Goddess of Love. A graceful mover with a pretty voice, Erzulie is confident yet charming.

RETRIEVED FROM: https://www.mtishows.com/once-on-this-island-jr
Clint Ramos' costumes for *Once On This Island* at Broadway's Circle in the Square Theatre:

Photo by Joan Marcus. Haitian deity characters pictured from left to right: Agwe, God of the Sea, Erzulie, Goddess of Love, Asaka, Ti Moune and Papa Ge.

RETRIEVED FROM: https://www.broadwaybox.com/daily-scoop/clint-ramos-shares-secrets-behind-once-on-this-island-costumes/
the Earth has weight COLOR SHEET NAME___________________________
DENKYEM/Crocodile:

Symbol of Adaptability COLOR SHEET

NAME______________________________
Love never loses its way home COLOR SHEET  NAME__________________________
K-12 Student Standards for English Language Arts » Grade 1

Reading Standards for Literature

Key Ideas and Details

1. Ask and answer questions about key details in a text.
2. a. Retell stories, including key details.
   b. Recognize and understand the central message or lesson.
3. Describe characters, settings, and major events in a story, using key details.

Integration of Knowledge and Ideas

7. Use illustrations and details in a story to describe its characters, setting, or events

Range of Reading and Level of Text Complexity

10. With prompting and support read informational texts appropriately complex for grade 1.

Writing Standards

Research to Build and Present Knowledge

8. With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.

K-12 Student Standards for English Language Arts » Grade 4

Reading Standards for Literature

Key Ideas and Details

1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
2. Determine a theme of a story, drama, or poem from details in the text; summarize the text.
3. Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character’s thoughts, words, or actions).
Integration of Knowledge and Ideas

7. Make connections between the text of a story or drama and a visual or oral presentation of the text.

9. Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.

Writing Standards

d. Use precise language and domain-specific vocabulary to inform about or explain the topic.

K-12 Student Standards for English Language Arts » Grade 7

Reading Standards for Literature

Key Ideas and Details

1. Cite several pieces of relevant textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

3. Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).

2. Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

3. Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

Craft and Structure

6. Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

Writing Standards

3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.
K-12 Student Standards for Social Studies» Grade 1

History

Standard 1 – Historical Thinking Skills

Students identify concepts of continuity and change in their personal environments.

1.1.3 Compare and contrast lifestyles of the past to the present

Standard 2 – Historical People, Events, and Symbols

Students identify and describe people, events, and symbols that are important to the United States.

1.2.1 Identify and explain the importance of American heroes, symbols, landmarks, and patriotic songs

Geography

Standard 3 – Maps, Globes, and Environment

Students recognize and use basic geographic tools to organize and interpret information about people, places, and environments.

1.3.1 Identify a representation of a location/space on a map/globe

1.3.2 Identify simple map symbols, compass rose (cardinal directions), and key/legend

1.3.3 Use mental mapping (visualizing details of a place or location out of one’s sight) to develop a basic map of local places

1.3.4 Identify basic landforms using a globe or map

K-12 Student Standards for Social Studies» Grade 4

Geography Standard 4 – Maps and Globes

Students use map skills to construct and interpret geographical representations of the world.

4.4.1 Locate and label continents, oceans, the poles, hemispheres, and key parallels and meridians on a map and globe
Measurement, Ratio, Proportion and Costume Design

BY: Karel Sloane-Boekbinder

(NOTE: this lesson can build off of the cultural connections in the musical *Once On This Island* investigated in the lesson on West African Adinkra symbols. This lesson is designed to be taught over two days. The first day focuses on researching background information on the costumes designed for the Broadway production of *Once On This Island*. The second day, inspired by this research, students will create their own costume designs. Prior to the second day students will need to collect recycled materials as they will use these materials to create their costume designs.)

Theatrical designers use a variety of methods to develop designs. These methods often include extensive research, research of social customs, historical events and time periods, movements in art (ie: realism, impressionism, cubism, etc..) and specific artists that created work during these art movements. Costume and set designer Clint Ramos derived his inspiration from reality and the fantastical, crafting his costume designs for *Once On This Island* from the intersection of Haitian history and mythology.

The musical *Once On This Island* is adapted from the 1985 novel *My Love, My Love; or, The Peasant Girl* by Rosa Guy, a writer from Trinidad. To write *My Love, My Love; or, The Peasant Girl* Ms. Guy reimagined Hans Christian Andersen’s fairy tale *The Little Mermaid*, setting it on an island in the Caribbean. Like Ms. Guy’s novel *Once On This Island* takes place on the island of Haiti, the *Jewel of the Antilles*. The population of Haiti is almost entirely descended from formerly enslaved Africans. In Haiti, colonial rule and enslavement were synonymous. Haiti won its independence from France on November 18, 1803 at the Battle of Vertieres, the last battle for Haitian Independence. Emperor Jean-Jacques Dessalines declared independence and restored the country’s original name Ayiti on January 1, 1804, making it the second country in the Americas, after the United States, to free itself from colonial rule. Haiti retains much of its connection to the Tiano, the indigenous people of the Caribbean and Florida and to African heritage and customs.
To develop the designs for the Broadway production of *Once On This Island* Director Michael Arden and Costume Designer Clint Ramos traveled to Haiti to investigate the impact of recent historical events on the Haitian people and their social customs. Haiti is recovering from two tremendous disasters, an earthquake that devastated the country in 2010 and the ravages Hurricane Matthew left in its wake in 2016. Both Mr. Arden and Mr. Ramos were struck by the resilience of the Haitian people in the aftermath of these disasters, particularly in evidence in their social custom of transformation. They saw this custom of transformation everywhere. Make use of everything that is available, nothing is discarded. Instead, it is transformed into something that can be used again. Mr. Arden and Mr. Ramos decided a critical piece of storytelling would be to incorporate this resilience into the designs for *Once On This Island*.

To illustrate this Haitian resilience, Costume Designer Clint Ramos decided to incorporate trash and found objects into his designs. "The whole unifying thought of the design was: How do we create divinity from the discarded?" This was the guiding question he used to design and develop costumes for each of the Haitian deity characters. Haitian deities or Loas/Lwas have their origins in indigenous Tiano traditions and African traditions, particularly the traditions of the Edo of Benin, Asante in Ghana, and the Yoruba of Nigeria. Haitians believe Loas/Lwas are guiding spirits similar to angels.

In this lesson, students will investigate the ideas behind Clint Ramos’ costume designs for the Broadway production of *Once On This Island*, learn about local Louisiana efforts to transform trash and natural things found in the environment and develop their own clothing designs using measurement and recycled materials.

**DAY 1**

Begin this lesson by explaining students will be investigating how costume designs for a theatrical production can be influenced by culture and history and that they will be creating their own costume designs inspired by these investigations. Share with students they will be exploring the cultural influences in the musical *Once On This Island*, a story adapted from the 1985 novel *My Love, My Love; or, The Peasant Girl* by Rosa Guy, a writer from Trinidad. Rosa Guy received several awards for her writing, including the Coretta Scott King Award, The New York Times Outstanding Book of the Year citation and the American Library Association’s Best Book Award. In *My Love, My Love; or, The Peasant Girl* Ms. Guy reimagined Hans Christian Andersen’s fairy tale *The Little Mermaid*, setting it on an island in the Caribbean, Haiti. Explain this is also the same setting for *Once On This Island*. The population of Haiti is almost entirely descended from formerly enslaved Africans. In Haiti, colonial rule and enslavement were synonymous. Haiti won its independence from France on November 18, 1803 at the Battle of Vertieres, the last battle for Haitian Independence. Emperor Jean-Jacques Dessalines declared independence and restored the country’s original name Ayiti on January 1, 1804, making it the second country in the Americas, after the United States, to free itself from colonial rule. Haiti retains much of its connection to the Tiano, the indigenous people of the Caribbean and Florida and to African heritage and customs.
Explain that to develop the designs for the Broadway production of Once On This Island Director Michael Arden and Costume Designer Clint Ramos traveled to Haiti to investigate the impact of recent historical events on the Haitian people and their social customs. Haiti is recovering from two tremendous disasters, an earthquake that devastated the country in 2010 and the ravages Hurricane Matthew left in its wake in 2016. Both Mr. Arden and Mr. Ramos were struck by the resilience of the Haitian people in the aftermath of these disasters, particularly in evidence in their social custom of transformation.

As a class, read and discuss the definition for resilience. Place the definition on an ELMO or a SMART board where it can be visible to the whole class. Discuss the definition.

Share that when Director Michael Arden and Costume Designer Clint Ramos visited Haiti they saw resilience in the custom of transformation everywhere. Make use of everything that is available, nothing is discarded. Instead, it is transformed into something that can be used again. Mr. Arden and Mr. Ramos decided a critical piece of storytelling would be to incorporate this resilience into the designs for Once On This Island.

To illustrate this Haitian resilience, Costume Designer Clint Ramos decided to incorporate trash and found objects into his designs. “The whole unifying thought of the design was: How do we create divinity from the discarded?” This was the guiding question he used to design and develop costumes for each of the Haitian deity characters. Haitian deities or Loas/Lwas have their origins in indigenous Tiano traditions and African traditions, particularly the traditions of the Edo of Benin, Asante in Ghana and the Yoruba of Nigeria. Haitian deities or Loas/Lwas have their origins in African traditions, particularly the traditions of the Edo of Benin, Asante in Ghana and the Yoruba of Nigeria. Haitians believe Loas/Lwas are guiding spirits similar to angels.

As a class, read and discuss the article Tony Winner Clint Ramos Shares the Secrets Behind The Gods’ Costumes in Once On This Island. Place the article on an ELMO or a SMART board where it can be visible to the whole class. Ask students to take turns reading the article aloud to the class. During the discussion consider the following questions: 1) How does the character Agwe create his costume? What is it made of? 2) How does the character Papa Ge create her costume? 3) How does Erzulie create her costume? What is it made of? 4) How does Asaka create his costume? What is it made of? and 5) Why was it important to Ramos that the Haitian deities or Loas/Lwas characters’ costumes transform in front of the audience? costumes transform in front of the audience?

Continue the discussion. Plastic debris is not unique to Haiti. Share that this has become an international concern. As a class, read and discuss the article Aquarium Exhibits Washed Ashore. Place the article on an ELMO or a SMART board where it can
be visible to the whole class. Ask students to take turns reading the article aloud to the class. During the discussions, consider the following questions: 1) What is the art in the exhibit made from? 2) Where were these art materials collected? and 3) Where did these materials originally come from?

Explore additional connections. As a class, read and discuss the essay Hooked. Place the essay on an ELMO or a SMART board where it can be visible to the whole class. Ask students to take turns reading the essay aloud to the class. During the discussion, consider the following questions: 1) What are the two settings for the essay? 2) What does the author find on the beach of the Long Island Sound? and 3) What did the author find in Bayou Sauvage?

As a class, read and discuss information on CRCL’s Oyster Shell Recycling Program. During the discussion, consider the following questions: 1) How long has CRCL been recycling oyster shells? 2) Where do the oyster shells come from? and 3) How are the oyster shells recycled?

Explain that students are going to have an opportunity to create their own costume inspired by Clint Ramos. Ask students to choose a Haitian Loas/Lwas character from the musical Once On This Island. (NOTE: if the class completed the Characters and Symbols lesson, they will be developing a costume for the character they chose.)

Ask students to collect recycled materials to bring in; they will be using these materials to make their costumes. (NOTE: We used plastic water bottles for the base of our costumes. We painted the bottles using acrylic paint. We also used recycled fabric, bubble wrap, plastic plants, tape and buttons. Hot glue works best to affix fabric and other materials to plastic. Towel paper rolls can be substituted for plastic bottles, tempera paint can be substituted for acrylic paint and glue sticks can be substituted for hot glue.)

DAY 2

Begin by explaining students will be using the recycled materials they’ve collected to create a costume design for a Haitian deity character from the musical Once On This Island. Distribute measuring tape, paper, a push pin, pencils, string, adhesive (hot glue/glue gun or glue stick,) paint (acrylic or tempera,) paint brushes and scissors to each student.

As a class, review the Math is Fun information on circles, circumference, diameter and radius. Place the information on an ELMO or a SMART board where it can be visible to the whole class. Ask students to take turns reading the article aloud to the class. Ask students to use the push pin, string and pencil to draw a circle on their paper. Ask them to measure the circumference, diameter and radius of the circle with the measuring tape and write down the measurements.
Next, ask students to use the measuring tape to measure the base of their costume (plastic bottle or paper towel roll—this will be the “body.”) Explain the “body” is a cylinder, a three dimensional circle. Ask them to measure the circumference, diameter and radius of this circle with the measuring tape and write down the measurements. These will be the measurements for the fabric/recycled materials they will use to make their costumes. (As examples, the circumference measurement will be used to cut materials to encircle the whole “body,” i.e. the top/chest, waist or bottom, and the radius measurement can be used for the sleeves of their costume.)

Ask students to paint the upper half of the base of their costume (plastic bottle or paper towel roll.) While the paint dries, ask students to use their circumference, diameter and radius measurements to cut items for their costumes. Once the paint dries on the base, ask students to use adhesive (hot glue/glue gun or glue stick) to attach the recycled items to their costume base.

When students have finished, have a costume parade. Give each student a turn to show their design and discuss the measurements they used to make it.
resilience

noun

re·sil·i·ence  |  ri-ˈzil-yən(t)s  \\

Definition of resilience

2: an ability to recover from or adjust easily to misfortune or change

English Language Learners Definition of resilience

: the ability to become strong, healthy, or successful again after something bad happens

RETRIEVED FROM: https://www.merriam-webster.com/dictionary/resilience
Tony Award-winning costume and set designer Clint Ramos is one of the most in-demand designers working in New York, and this season he celebrates his second Tony nomination for his incredible work on the revival of *Once On This Island*. His Broadway resume includes beautiful, thoughtful designs for *Eclipsed* (Tony win), *Six Degrees of Separation*, *The Heidi Chronicles*, *The Elephant Man*, *Sunday in the Park with George*, *Violet*, & *In Transit* and off-Broadway’s *Paradise Blue*, *Torch Song*, *Sweet Charity* and *Here Lies Love* (Lortel Award).
Because I’m working on so many, multiple projects at the same time, the inspiration doesn’t come naturally. And so, I actually have to really work hard to find an anchor in the piece or the music to anchor myself emotionally to it—that’s the only way I can work. So, I read and reread the script to find something that will make me be consumed by it. I almost feel like part of my process is to get obsessed by a project. I think for *Once On This Island*, it really was looking at all these photographs of hurricane-ravaged Haiti and the Caribbean Islands. Just seeing the desperation and the hopelessness that those people felt—it showed in their faces—and also the resiliency. It was kind of like a simultaneous desperation and resiliency that was present in them, and that really hooked me into it.

I latched myself onto that then it just snowballed into this idea of that the only way to really get out of this kind of desperate, emotional place is by telling stories to each other that ultimately, whatever happens, we are going to be okay. A collective force, whether it be bigger than us, or us together, will help propel us forward.
Agwe (played by Quentin Earl Darrington)

I think we really can’t talk about these gods without talking about who they really are—they are storytellers. So, Agwe is the fisherman, who lost most of his boats, his nets, everything. In the beginning of the play, he’s painting his last boat, trying to repair it. He is also collecting trash bags—these blue and white trash bags that seem to be ubiquitous in these countries and also are polluting a lot of the oceans. There’s so much plastic in our oceans right now that it’s really crazy. His base costume was based on a photograph that I found in Haiti, and so we just replicated that.
And then slowly as he transforms, and the stuff that you thought were just mundane stage business, actually play into eventually what he looks like as a god. So, the paints that he uses for his boat, he actually paints on his body. Then, he weaves those plastic bags into this kind of beard and headdress structure that he puts on top of his head and around his face. Then there’s fisherman netting and some fisherman tools around his waist.
That’s his costume. We keep the board short that he wears in the beginning to not lose that idea that these are still people. There is this idea that the gods are within us.
Papa Ge (played by Tamyra Gray)

In the beginning, she tended to a bunch of farm animals, chickens and goats, and she has a truck. She actually is the original owner of the goat. But because of the hurricane, she kind of lost her mind. She lost everything—all of her animals, except for this one goat. We see her with this goat collecting all these Coca Cola cans.
Photo by Courtesy of Clint Ramos

Her first look is just sort of a ravaged state, what she would have looked like during the hurricane, and never really recovered from it. Eventually, she becomes homeless; her hair is matted and she’s dirty. Then, when she transforms, the Coca Cola cans that you saw her collecting in the beginning becomes this harness—a fine structure that she wears on the back of her body. It’s sort of reptilian in a way. It just invokes something really slithery and something demonic. She has horns that she fashioned into her headdress. Then she paints herself with basically the grease from the truck. Also, a lot of the way she looks is influenced by this festival in Haiti (in Jacmel), which is basically like a Mardi Gras, where everybody takes on different characters. A lot of the men actually become this devil, demon kind character, and so it’s also based on that.
Erzulie (played by Lea Salonga)

Erzulie is fun, but I can’t really talk about Erzulie without talking about Lea Salonga. When Michael cast Lea, I was super excited, but it presented us with this conundrum: how does a person who looks like Lea belong in this world, in this hurricane-ravaged, Haiti? So, we poured over all of our research photographs, and we saw a lot of these Doctors Without Borders nurses and doctors. All these medical people coming down to Haiti to help the people, and so we were like, ‘Okay, so, we now know who she is the beginning.’ So, let’s make her nurse, but then how does she transform into Erzulie?
Looking into all the mythology of Haiti, Erzulie takes on different forms, but the goddess of love is usually rendered in white, because a lot of the iconography is based on the virgin. So, we actually begin the show with her in khakis, and then she puts on white scrubs, as if she’s going to perform some sort of like backyard surgery. She’s also distributing these mosquito nettings in the beginning to the people. If you catch most of the beginning of the preshow, she’s actually handing out mosquito nets. So, the whole costume of Erzulie the goddess is made entirely out of mosquito nets and her belt is two stethoscopes fashioned into a belt.
Then her headdress is basically a basket made out of electrical wires. We saw this piece of research where all of these electrical wires by the telephone poles were all just bunched up, and somebody was trying
(in the photographs) to carry it away—I guess to recycle or just sell later on—and that person had it on his head. He was carrying this big ball of wires on his head. I said, ‘Because her station is by the telephone pole, why don’t we make her a headdress out of all of this stuff?’ So that’s where the headdress came from. Then, all of a sudden, we thought what if it would light up? She’s a goddess, so what if the little balls light up in her number? And that’s basically the story of Erzulie’s costume.

Asaka (played by Alex Newell)

Photo by Clint Ramos Sketches/Joan Marcus

Alex is the Mother of the Earth, but Alex is a man, so it’s important for us that we telegraph his life in the beginning. So, he’s basically this (I would say) very, very effeminate man cooking in one of these makeshift, outdoor eateries. He’s cooking, and he has this large floral table cloth, plastic table cloth, which is ubiquitous to these countries.
Then, as the musical progresses, he uses that tablecloth as a skirt. I think the hardest piece to work with would probably be Alex’s skirt because it’s made entirely out of plastic. When he fully transforms into the god, we do it in steps. We actually blow that tablecloth up and make it into a very voluminous ball skirt. Then he finds plastic flowers from the garbage and makes it into his headdress. We keep the Atlanta Falcons jersey on him as his top, and then add a little bit of gold makeup on his face, and he becomes Asaka.

The final piece of that really was when Michael decided he wanted to do a preshow. That was our opportunity to actually contextualize everything. I still think that even without seeing the preshow, the design holds up, but I think what’s delicious about the preshow is it becomes rich and layered because you actually really know the story. There was also the reason why we kind of staggered the transformation, so, we as an audience know that these gods are just not appearing from the heavens. We as an audience are also complicit in creating these gods.
See all of Clint Ramos' costumes live at *Once On This Island* at Broadway's Circle in the Square Theatre.

Aquarium Exhibits

Washed Ashore

Giant aquatic sculptures made from plastic pollution are at the Aquarium.

Washed Ashore: Art to Save the Sea
Audubon Aquarium of the Americas
July 27, 2018 through April 30, 2019

This popular conservation exhibit at the Aquarium has expanded! Nine new creations were revealed this month including sculptures of a Rockhopper Penguin, a Weedy Sea Dragon, and a Sea Horse.
This limited-time special exhibition features larger-than-life aquatic animal sculptures crafted from plastic trash collected from beaches. The exhibit is spread throughout the Aquarium and designed to educate a global audience about the threat that plastic pollution poses for the world's oceans and waterways.

Made entirely of debris removed from Pacific Coast beaches, the “Washed Ashore” traveling exhibit offers visitors a powerful, visual reality of the proliferation of pollution in the world’s waterways through marine animal representations that use thousands of pieces of plastic in every color of the rainbow. Examples include sculptures of a 10-foot Sea Jelly, a 10-foot-long leaping Marlin, and a 1,500-pound Great White Shark.
Angela Haseltine Pozzi, Artistic Director and Lead Artist for the Washed Ashore Project, said “It is a great privilege to bring the Washed Ashore exhibit to Audubon Zoo and Audubon Aquarium of the Americas, and to partner with such a historically significant organization which has conservation at its core. Working with the Audubon team, we hope to convey the powerful message about how our everyday choices affect plastic pollution in the ocean and waterways and do it in a way that will engage all ages.” Pozzi added: “Having our marine debris sculptures next to the animals affected by this tragedy is a great opportunity for people to stop and think about how they can make a difference. We are also very excited to have such a significant exhibit next to the Gulf and the Mississippi!”

The not-for-profit Washed Ashore Project was created in 2010 after Pozzi witnessed mounds of plastic trash piling up on formerly pristine beaches along her native Oregon coast. She organized all-volunteer cleanups and used the collected trash—washed and sorted—to create massive, realistic sculptures of sea animals most affected by the pollution.
Since the project began, more than 10,000 volunteers have participated in the project, collecting, washing, and hand stitching parts of sculptures. More than 42,000 pounds of plastic pollution have been collected from over 300 miles of beaches and turned into more than 70 sculptures that tour the country.

Audubon’s Commitment

The Aquarium is proud to host Washed Ashore: Art to Save the Sea, with its powerful message that single-use plastic trash is one of the ocean’s deadliest predators. In support of this initiative the Aquarium garnered special recognition from the City of New Orleans in 2017 for efforts to address the growing plastics crisis in our oceans. It’s all part of the “In Our Hands” consumer campaign of the Aquarium Conservation Partnership, a coalition of 19 aquariums taking action together to advance ocean and freshwater conservation. In addition, the Aquarium has stopped using plastic shopping bags, cups, straws, and lids saving an estimated 210,500 plastic items from landfills last year.

Plastic Facts:

- About 300 million pounds of plastic is produced globally each year and less than 10 percent of that is recycled.
- The National Oceanic and Atmospheric Administration estimates that 80 percent of the debris found on beaches comes from land via rivers and waterways.
- Every year, mankind adds millions of pounds of plastic into our oceans that collect in gyres, which are large, slow-spinning vortexes of ocean currents caused by trade winds and the earth’s rotation.
- Sea birds, whales, sea turtles and other marine life die regularly after ingesting plastic or becoming entangled in it.
- Plastic pollution has spread into all marine habitats and every level of the food chain.
- According to a report by the World Economic Forum, at the current rate, we can expect to have more plastic than fish, by weight, in the world’s oceans by 2050.

ARTICLE RETRIEVED FROM: https://audubonnatureinstitute.org/washed-ashore


http://www.inparkmagazine.com/audubon-washed-ashore-expands/

https://washedashore.org/press/
The ocean isn’t the only place that struggles with litter and debris. In 2004, as a delegation leader for PEOPLE TO PEOPLE New Orleans, Karel Sloane-Boekbinder organized environmentally based service projects. These projects assisted in a clean-up effort of one of New Orleans’ treasures, Bayou Sauvage. Over a three-month period, nearly three tons of trash and one thousand pounds of recyclables were collected. In February, 2004, alone, over one ton of roadside trash was collected from Bayou Sauvage, with a breakdown as follows: 49 bags of litter, 23 bags of recyclables, 6 auto tires, 2 truck tires, 3 mattresses, 1 microwave oven, 1 typewriter, various car and boat parts (e.g. hubcaps, tire rims, gas tanks, etc.), 4 five gal. buckets, and 1 propane tank. The PEOPLE TO PEOPLE New Orleans delegation met monthly in order to revitalize the area. Their efforts received a letter of thanks from the Marine Debris and Litter Abatement Coordinator, an employee of the U.S. Fish and Wildlife Service for Southeast Louisiana Refuges. PEOPLE TO PEOPLE New Orleans continued that clean-up effort the following year, the year of Katrina, Rita and the levee failures.
Hooked
My husband was right; I did meet something dangerous. Before I went to the beach, I told him he had been reading too many articles about giant squid and great white sharks. This place I was headed, I reasoned, was The Sound, a small portion of salt water barricaded by marshes and sand dunes, battalions of barnacles and a lighthouse sentinel that has secured safe passages for several centuries. Standing on the shore, you could see Long Island on the other side, a strip of suburbs separating this shore from the Atlantic. I had spent two full decades in this water before adulthood and work had moved me from the edge of the water into responsibilities.

Still, at some point, this water might have known the deep sea, might have skimmed across the sands of Newfoundland, Monaco or Irish Gibraltar, might have caressed the sides of a hammerhead or a wrecked ship. My husband grew up with bayous, a lake too polluted for swimming, alligators, poisonous snakes and a fast moving river that could pull a person under and carry them away in a matter of seconds. He has a right to fear water.

One of the two places I am most at home is in the salt water of the Sound; the other, on tree-lined avenues of New Orleans. A billion shades of blue in one being is the shore, the lightest green along the edges, like a jade or a jasper liquid you can look through to the stirring of sea shells and pleats of sand. Tide is an ambivalent thing; even as it goes out it goes back and forth, each twist and turn of water both advance and retreat, at the center of the strand a single origin.

Many times I have seen the water of this shore line too shallow for swimming. It is at these times a person must wade out, far from shore, to find a place deep enough to do full strokes. Today is such a day. Water pokes at land; I watch somersaulting seaweed, brown, red, white, black and green careening in the tide. In the froth so many findings—the sound of a boat slapping the water reaches my ears as I examine what is washing up in the dance of the yet to be identified. A scrap washes over my toes. At first, I think I have found more white seaweed. The texture is similar. I pick it up. It is a graceful parabola of warped plastic, the scrap of a grocery bag. A blue shell follows the white scrap out of the froth at my feet. It is half of an oyster. I wonder what has eaten the inside.

I watch small fish revel in a worm successfully swiped from some folks fishing further up the beach. It is frenzy. The worm rolls round and round as tiny mouths tear in to it.

Another escapee catches the corner of my eye. I think it’s a kite, bright orange and red, sailing the air. It plops down on water far out from the shore. When no one tugs it away, I realize identity, a large balloon. I decide to collect it.

Focusing on the balloon, I don’t notice the shadows. The water is filling with them. I barely miss the barbs. Sharp enough to sink in and tear skin to pieces. Looking down, the coloring is what finally catches my eye, blue and white, silver sparkling specks. The color is unusual, and the sharpness almost grabs me from the shadows. The silhouettes of seaweed have almost camouflaged this speckled sharpness. A renegade lure, it has broken away, its line snapped,
hooks still intact. I pick up the lure on my way to the balloon, walk back through water to the beach and lay both of them on a piece of driftwood.

Next, a new discovery, a truck tire now totally encased in seaweed and battalions of biting flies, something is enticing them; they swarm like something out of a 70’s movie along my legs and arms. Further up the sand, I find the new sentinels, soda, beer and water bottles; someone has carefully planted a row of five of them. The last thing I discover is a tape measure. Its long stretch of yellow numbers sprawls across the beach, washed ashore by the tide change.

Collecting trash in a former refuge is not something I am unfamiliar with. Trash is often seen in gutters, along curbs and in sidewalk cracks. In 2004, as a delegation leader for PEOPLE TO PEOPLE New Orleans, I organized environmentally based service projects. These projects assisted in a clean-up effort of one of New Orleans’ treasures, Bayou Sauvage. Over a three-month period, we collected nearly three tons of trash and one thousand pounds of recyclables. In February, 2004, alone, we collected over one ton of roadside trash from Bayou Sauvage, with a breakdown as follows: 49 bags of litter, 23 bags of recyclables, 6 auto tires, 2 truck tires, 3 mattresses, 1 microwave oven, 1 typewriter, various car and boat parts (e.g. hubcaps, tire rims, gas tanks, etc.), 4 five gal. buckets, and 1 propane tank. We met monthly in order to revitalize the area. Our efforts received a letter of thanks from the Marine Debris and Litter Abatement Coordinator, an employee of the U.S. Fish and Wildlife Service for Southeast Louisiana Refuges. PEOPLE TO PEOPLE New Orleans continued that clean up effort the following year, the year of Katrina, Rita and the levee failures.

A little while later, I find a scrape of paper on the sand detailing lures. The scrap says the lure that came from this discarded packaging is a mainstay, known for its quality and used regularly on the Columbia and Hood rivers of the west coast. The manufacturers are confident this lure will contribute to “your fishing success.”

I walk to the trash can, toss the lure with its hooks, birthday balloon, scrap of plastic bag, metal cylinder with plastic pipette, two plastic cups, fishing line, a small net, the end of a synthetic piece of twine and the tape measure in to the trash. Once worth something, now a piece of the strange, trash is a static thing.

It is possible to piece together an existence based on loving more than one thing, the shoreline and the tree-lined avenues. This water has always been a refuge; now it too fills with the dangerous, things the water and sand cannot digest. Back on the shore, I carefully collect shells to bring home and show my husband. By tomorrow night, I will be in New Orleans, 1,500 miles away from here.

Like when I was a small child, the setting sun and the turning on street lights tell me it is time to go. Hooked, even with all these new discoveries, I will yearn to come back, and bring my husband with me. Next time, I’ll bring bug repellent and a bigger garbage bag.
CRCL’s Oyster Shell Recycling Program collects shell from New Orleans-area restaurants and uses that shell to restore oyster reefs that help protect Louisiana’s eroding coast line. Launched in June 2014, this is the first program of its kind in Louisiana, and it has collected thousands of tons of oyster shell.

Why do we recycle oyster shell?

- Oyster are an incredible natural resource! Living oysters and oyster reefs help improve water quality, provide fishing habitat, support the local economy, and help protect shoreline by breaking waves.

- Oyster larvae (baby oysters) need hard surfaces like shells for settlement and growth.

- Louisiana produces approximately one-third of the nation’s oysters.

- Louisiana currently experiences a shell deficit—most shell removed from the coast is not returned, and even worse, much of it ends up in landfills.

How will the shell be used?

- 100% of the shell will be returned to Louisiana waters.

- Most of the shell will be used to construct oyster reefs. Our first reef—a half-mile long living shoreline—was installed in Biloxi Marsh in November 2016. Our current project,
slated for February 2019, is through a partnership with the Pointe au Chien Indian Tribe. The tribal community approached us to assist with construction of a fringing oyster reef to protect a mound complex. We'll be using volunteers to help us move 200 tons of bagged shell to the reef site, where the tribal community will deploy them into the water. This reef is special for us, because it’s designed to protect a cultural and historical resource in addition to an ecological one. We’re also working on another half-mile reef, scheduled to be installed in Barataria Bay this spring.

- 20% of the shell is donated to an aquaculture program with the Louisiana Department of Wildlife and Fisheries to help support Louisiana’s oyster fishery and promote healthy reefs across the state.

- We monitor the shoreline changes and reef development at our project sites to assess their success.

How can I get involved?

- You can help save the coast by eating oysters! Patronize the restaurants listed below and be sure to tell them that you appreciate their participation in oyster shell recycling.

- Volunteer with CRCL to help bag shell for use in reef restoration projects!

Click Here: https://www.eventbrite.com/o/coalition-to-restore-coastal-louisiana-17172605631

PARTICIPATING RESTAURANTS

Arnaud’s Restaurant • Borgne
Bourbon House • Compère Lapin • Cooter Brown’s Tavern and Oyster Bar
Desire Oyster Bar at the Royal Sonesta New Orleans
Drago’s Seafood Restaurant at the Hilton New Orleans Riverside
Elysian Seafood at the Auction House Market
Elysian Seafood at the St. Roch Market
Galliano Restaurant • New Orleans Creole Cookery • Pêche Seafood Grill
Red Fish Grill • Remoulade • Restaurant R’evolution
Seaworthy • Superior Seafood and Oyster Bar
Tracey’s Original Irish Channel Bar • Two Girls One Shuck

RETRIEVED FROM: https://www.crcl.org/oyster-shell-recycling
Circle

A circle is easy to make:

*Draw a curve that is "radius" away from a central point.*

And so:

All points are the same distance from the center.

You Can Draw It Yourself

Put a pin in a board, put a loop of string around it, and insert a pencil into the loop. Keep the string stretched and draw the circle!

Radius, Diameter and Circumference

The **Radius** is the distance from the center outwards.
The **Diameter** goes straight across the circle, through the center.

The **Circumference** is the distance once around the circle.

### Remembering

The length of the words may help you remember:

- **Radius** is the shortest word
- **Diameter** is longer (and is $2 \times$ Radius)
- **Circumference** is the longest (and is $\pi \times$ Diameter)

### Definition

The circle is a **plane** shape (two dimensional):

And the definition of a circle is:

> The **set of all points** on a plane that are a fixed distance from a center.

### Common Sectors

The Quadrant and Semicircle are two special types of Sector:

- Quarter of a circle is called a **Quadrant**.
- Half a circle is called a **Semicircle**.

RETRIEVED FROM: [https://www.mathsisfun.com/geometry/circle.html](https://www.mathsisfun.com/geometry/circle.html)
EXTENTION: Use ratio and proportion to transform student designs. Display the Math is Fun information about ratio and proportion where it can be viewed by the whole class, such as on an ELMO or SMART Board. As a class, read and discuss the information. Using their measuring tape, their Once On This Island costume design models and a ratio of every half inch in the model equals six inches in real life, ask students to calculate the size of their costume. How big would their costumes be in real life? How tall would a person have to be to wear their costume?
Ratio, Proportion
and Costume Design

EXTENSION
Ratios

A ratio compares values.

A ratio says how much of one thing there is compared to another thing.

There are 3 blue squares to 1 yellow square

Ratios can be shown in different ways:

Using the ":" to separate the values: \[ 3 : 1 \]

Instead of the ":" we can use the word "to": \[ 3 \text{ to } 1 \]

Or write it like a fraction: \[ \frac{3}{1} \]

A ratio can be scaled up:
Here the ratio is also 3 blue squares to 1 yellow square, even though there are more squares.

Using Ratios

The trick with ratios is to always multiply or divide the numbers by the same value.

Example:

4 : 5 is the same as 4×2 : 5×2 = 8 : 10

Recipes

Example: A Recipe for pancakes uses 3 cups of flour and 2 cups of milk.

So the ratio of flour to milk is 3 : 2

To make pancakes for a LOT of people we might need 4 times the quantity, so we multiply the numbers by 4:

3×4 : 2×4 = 12 : 8

In other words, 12 cups of flour and 8 cups of milk.

The ratio is still the same, so the pancakes should be just as yummy.

"Part-to-Part" and "Part-to-Whole" Ratios
The examples so far have been "part-to-part" (comparing one part to another part).

But a ratio can also show a part compared to the whole lot.

Example: There are 5 pups, 2 are boys, and 3 are girls

Part-to-Part:

The ratio of boys to girls is 2:3 or $\frac{2}{3}$

The ratio of girls to boys is 3:2 or $\frac{3}{2}$

Part-to-Whole:

The ratio of boys to all pups is 2:5 or $\frac{2}{5}$

The ratio of girls to all pups is 3:5 or $\frac{3}{5}$

RETRIEVED FROM: https://www.mathsisfun.com/numbers/ratio.html
Samples of Student Work
FOR HIGH SCHOOL STUDENTS AND THEIR FAMILIES: MULTIPLE DATES

Pointe-au-Chien Living Shoreline Project - Sat Feb 23rd & Sun Feb 24th, 2019
by Coalition To Restore Coastal Louisiana

Description
The Coalition to Restore Coastal Louisiana (CRCL) is excited to have you join us in Pointe aux Chenes! Launched in June 2014, CRCL’s Oyster Shell Recycling Program recycles shell from participating New Orleans-based restaurants and uses that shell to restore oyster reefs and shoreline habitat across Coastal Louisiana. For the Pointe-au-Chien Living Shoreline Project, we need volunteers to help us unwrap and load bags of oyster shell onto boats, so that they can be transported to the project site. By helping to build the reef, volunteers will play a role in creating a living shoreline that will act as a wave break to help protect a Pointe-au-Chien cultural site from erosion, allow for the growth of new oysters, and create new fish habitat.

Important information:

- Directions and additional details will be provided to registered volunteers via e-mail a few days prior to the event.
- The drive to Pointe aux Chenes is more environmentally friendly and fun with friends! If you are interested in carpooling, please post to our message board for Saturday, February 23rd or Sunday, February 24th. If you can offer a ride, please include the capacity of your vehicle and where you are driving from.
- Volunteers will work in shifts - please register for either the morning shift (9am to 1pm) or afternoon shift (12pm to 4pm) on your preferred event days.
- Morning shift check-in will be from 9:00 to 9:30 am.
- Afternoon shift check-in will be from 12:00 to 12:30pm
- Please note the minimum age for volunteers is 16. No one under 16 will be allowed to participate in any capacity, sorry, no exceptions. Minors are required to have a waiver signed by a parent or legal guardian and be accompanied by an adult.
- All equipment (gloves, etc.) as well as a light lunch and drinks will be provided to volunteers.
  We require that all volunteers please register to let us know if you plan to attend. If any additional members of your family/friends are attending, then they must also register. You can register to volunteer at the bottom of this page.

Volunteering on our coast is a wonderful way to spend a day and we would like to ensure that everyone gets a chance to have a great experience.

- If, after registering, you find you are unable to attend, please notify us of your cancellation.
- If the event registration is full, you can be added to a waiting list.
- If you'd like to bring a group to volunteer, please let us know, and we'll try our best to accommodate you.

For inquiries about any of the above, you can contact our Oyster Shell Recycling Program Coordinator, Christa Russell, at christa.russell@crcl.org.
K-12 Student Standards for English Language Arts » Grade 1

Reading Standards for Literature

Key Ideas and Details

1. Ask and answer questions about key details in a text.
2. a. Retell stories, including key details.
b. Recognize and understand the central message or lesson.
3. Describe characters, settings, and major events in a story, using key details.

Integration of Knowledge and Ideas

7. Use illustrations and details in a story to describe its characters, setting, or events

Range of Reading and Level of Text Complexity

10. With prompting and support read informational texts appropriately complex for grade 1.

Writing Standards

Research to Build and Present Knowledge

8. With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.

K-12 Student Standards for English Language Arts » Grade 4

Reading Standards for Literature

Key Ideas and Details

1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
2. Determine a theme of a story, drama, or poem from details in the text; summarize the text.
3. Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character’s thoughts, words, or actions).
Integration of Knowledge and Ideas

7. Make connections between the text of a story or drama and a visual or oral presentation of the text.

9. Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.

Writing Standards

d. Use precise language and domain-specific vocabulary to inform about or explain the topic.

K-12 Student Standards for English Language Arts » Grade 7

Reading Standards for Literature

Key Ideas and Details

1. Cite several pieces of relevant textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

3. Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).

2. Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

3. Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

Craft and Structure

6. Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

Writing Standards

d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.

K-12 Student Standards for Mathematics » Grade 1

Measurement and Data 1.MD
A. Measure lengths indirectly and by iterating length units.

1. Order three objects by length; compare the lengths of two objects indirectly by using a third object.

2. Express the length of an object as a whole number of length units, by laying multiple copies of a shorter object (the length unit) end to end; understand that the length measurement of an object is the number of same-size length units that span it with no gaps or overlaps. Limit to contexts where the object being measured is spanned by a whole number of length units with no gaps or overlaps.

Geometry 1.G

A. Reason with shapes and their attributes.

1. Distinguish between defining attributes (e.g., triangles are closed and three-sided) versus non-defining attributes (e.g., color, orientation, overall size); build and draw shapes that possess defining attributes.

2. Compose two-dimensional shapes (rectangles, squares, trapezoids, triangles, half-circles, and quarter-circles) and three-dimensional shapes (cubes, right rectangular prisms, right circular cones, and right circular cylinders) to create a composite shape, and compose new shapes from the composite shape.

K-12 Student Standards for Mathematics» Grade 4

Measurement and Data 4.MD

A. Solve problems involving measurement and conversion of measurements from a larger unit to a smaller unit

1. Know relative sizes of measurement units within one system of units including ft, in; km, m, cm; kg, g; lb, oz.; l, ml; hr, min, sec. Within a single system of measurement, express measurements in a larger unit in terms of a smaller unit.

2. Use the four operations to solve word problems involving distances, intervals of time, liquid volumes, masses of objects, and money, including problems involving whole numbers and/or simple fractions (addition and subtraction of fractions with like denominators and multiplying a fraction times a fraction or a whole number), and problems that require expressing measurements given in a larger unit in terms of a smaller unit. Represent measurement quantities using diagrams such as number line diagrams that feature a measurement scale.

Geometry 4.G

A. Draw and identify lines and angles, and classify shapes by properties of their lines and angles.

1. Draw points, lines, line segments, rays, angles (right, acute, obtuse), and perpendicular and parallel lines. Identify these in two-dimensional figures.
K-12 Student Standards for Mathematics» Grade 7

Ratios and Relationships 7.RP

A. Analyze proportional relationships and use them to solve real-world and mathematical problems.

1. Compute unit rates associated with ratios of fractions, including ratios of lengths, areas, and other quantities measured in like or different units. For example, if a person walks ½ mile in each ¼ hour, compute the unit rate as the complex fraction ½/¼ miles per hour, equivalently 2 miles per hour.

2. Recognize and represent proportional relationships between quantities.
   a. Decide whether two quantities are in a proportional relationship, e.g., by testing for equivalent ratios in a table or graphing on a coordinate plane and observing whether the graph is a straight line through the origin.
   b. Identify the constant of proportionality (unit rate) in tables, graphs, equations, diagrams, and verbal descriptions of proportional relationships.

The Number System 7.NS

2. Apply and extend previous understandings of multiplication and division and of fractions to multiply and divide rational numbers.

Expressions and Equations

B. Solve real-life and mathematical problems using numerical and algebraic expressions and equations.

3. Solve multi-step real-life and mathematical problems posed with positive and negative rational numbers in any form (whole numbers, fractions, and decimals), using tools strategically. Apply properties of operations to calculate with numbers in any form; convert between forms as appropriate; and assess the reasonableness of answers using mental computation and estimation strategies.

Geometry 7.G

A. Draw, construct, and describe geometrical figures and describe the relationships between them.

1. Solve problems involving scale drawings of geometric figures, such as computing actual lengths and areas from a scale drawing and reproducing a scale drawing at a different scale.

2. Draw (freehand, with ruler and protractor, or with technology) geometric shapes with given conditions. (Focus is on triangles from three measures of angles or sides, noticing when the conditions determine one and only one triangle, more than one triangle, or no triangle.)

3. B. Solve real-life and mathematical problems involving angle measure, area, surface area, and volume.
4. Know the formulas for the area and circumference of a circle and use them to solve problems; give an informal derivation of the relationship between the circumference and area of a circle.
Lyrics, Map Making
and Ti Moune’s Journey

BY: Karel Sloane-Boekbinder

The musical Once On This Island is adapted from the 1985 novel My Love, My Love; or, The Peasant Girl by Rosa Guy, a writer from Trinidad. To write My Love, My Love; or, The Peasant Girl Ms. Guy reimagined Hans Christian Andersen’s fairy tale The Little Mermaid, setting it on an island in the Caribbean. Like Ms. Guy’s novel Once On This Island takes place on the island of Haiti, the Jewel of the Antilles. The population of Haiti is almost entirely descended from formerly enslaved Africans. In Haiti, colonial rule and enslavement were synonymous. Haiti won its independence from France on November 18, 1803 at the Battle of Vertieres, the last battle for Haitian Independence. Emperor Jean-Jacques Dessalines declared independence and restored the country’s original name Ayiti on January 1, 1804, making it the second country in the Americas, after the United States, to free itself from colonial rule. Haiti retains much of its connection to The Tiano, the indigenous people of the Caribbean and Florida and to African heritage and customs.

In this lesson, students will explore the journey of the main character in Once On This Island and use Cartesian coordinates to invent possible paths for this journey. In both the novel My Love, My Love; or, The Peasant Girl and the stage musical Once On This Island Ti Moune, a beautiful young woman, is the protagonist. Ti Moune is an adventurous, compassionate and courageous young woman who was saved from a flood as a small child. She believes she has been chosen by the Haitian Gods for a special destiny. Ti Moune goes on a journey in pursuit of this destiny. In Haitian tradition, Haitian deities or Loas/Lwas are guiding spirits similar to angels. Students will read the opening scene of Once On This Island, learn about some of the characters, investigate the lyrics for the song Mama Will Provide (the song of Ti Moune’s journey,) read about aspects of Haitian society that relate to the musical, look at maps of Haiti (population and topographical,) review Cartesian coordinates and use Cartesian coordinates to plot different points on a map of Haiti. Students will then use Cartesian coordinates to identify and plot different locations on their map to create possible routes for Ti Moune’s journey from Fort Liberté in Nord Est/Northern Haiti to Pétion-Ville, a wealthy suburb southeast of Port-au-Prince.
Begin this lesson by explaining students will be investigating *Once On This Island*. Ask students if they are familiar with this musical. Record student responses on an ELMO, Promethean or a SMART board where they can be seen by the whole class.

Continue the conversation. Share the story in the musical *Once On This Island* is adapted from the 1985 novel *My Love, My Love; or, The Peasant Girl* by Rosa Guy, a writer from Trinidad. Rosa Guy received several awards for her writing, including the Coretta Scott King Award, The New York Times Outstanding Book of the Year citation and the American Library Association's Best Book Award. In *My Love, My Love; or, The Peasant Girl* Ms. Guy reimagined Hans Christian Andersen's fairy tale *The Little Mermaid*, setting it on an island in the Caribbean, Haiti. Explain this is also the same setting for *Once On This Island*. The population of Haiti is almost entirely descended from formerly enslaved Africans. In Haiti, colonial rule and enslavement were synonymous. Haiti won its independence from France on November 18, 1803 at the Battle of Vertieres, the last battle for Haitian Independence. Emperor Jean-Jacques Dessalines declared independence and restored the country's original name Ayiti on January 1, 1804, making it the second country in the Americas, after the United States, to free itself from colonial rule. Haiti retains much of its connection to the Tiano, the indigenous people of the Caribbean, and to African heritage and customs.

Share with students that as they investigate they will be learning about the setting for *Once On This Island* and the society where the musical is based. To do this they will discover how a theatrical production can be influenced by society and setting and that they will be creating their own maps inspired by these discoveries.

As a class, read and discuss the opening scene and the SHOW SYNOPSIS EXCERPT of *Once On This Island*. First, place the opening scene on an ELMO or a SMART board where it can be visible to the whole class. Ask students to take turns reading the opening scene. During the discussion, identify the setting (the *Jewel of the Antilles*) and the characters. Also share that in Haitian tradition, Haitian deities or Loas/Lwas are guiding spirits similar to angels. Next, place the EXCERPT on an ELMO or a SMART board where it can be visible to the whole class. Ask students to take turns reading the EXCERPT. During the discussion, identify the setting and the characters. As a class, consider the following questions: 1) Who rules the island? 2) What can we infer about the peasants? 3) Where does Ti Moune work? and 4) where does Daniel live?

Follow this by reading and discussing the lyrics for the song *Mama Will Provide* (the song of Ti Moune’s journey.) Place the lyrics on an ELMO or a SMART board where they can be visible to the whole class. Ask students to take turns reading the lyrics. During the discussion, identify the setting and consider the following questions: 1) Where has Ti Moune always lived? 2) Where will she have to travel? and 3) What are the things Mama will provide on her journey?

Next, as a class read and discuss the article from *Nation's Encyclopedia*. Ask students to take turns reading the article. During the discussion, identify the different
locations (setting) and consider the following questions: 1) Which social class are the grand hommes in Once On This Island a part of and where might they live? 2) Which class does Ti Moune belong to? and 3) Which social class does Daniel belong to?

Follow this by reviewing the map of Haitian poverty. Place the map on an ELMO or a SMART board where it can be visible to the whole class. Discuss the map and consider the following questions: 1) Where is there a high concentration of poverty? and 2) Where is there a high concentration of wealth?

Next, as a class review the map of Haitian Vegetation and Land Use. Place the map image on an ELMO or a SMART board where it can be visible to the whole class. Explain this is a map of possible locations the class has been discussing. Using the information in the map, identify different settings on the map that relate back to the lyrics for the song Mama Will Provide (the song of Ti Moune’s journey) and the SYNOPSIS EXCERPT the class read. As the class reviews the map, ask the class to make comparisons between the locations (IE: crop land (the fields where Ti Moune might work and where Plantain might grow,) forest (moss and trees,) beach (sand, near the edges of the water,) pasture (grass) and the side of the island where the grand hommes might live. Locate Fort Liberté on the map in Nord Est/Northern Haiti. Explain Fort Liberté is home to about 145,000 farm households. These farms include mango groves and sweet potato fields. These sweet potato fields by the sea could be the setting where Ti Moune lives and where she begins her journey. Also explain Pétion-Ville is a wealthy suburb to the southeast of Port-au-Prince. Avenues like Laboule and Morne Calvaire are renowned for their palatial mansions and entrance to such neighborhoods are gated and privately guarded. The Avenues in Pétion-Ville could be the setting where Daniel lives and where Ti Moune ends her journey. Explain that these different locations on the map are all part of Ti Moune’s journey and that the class will be creating their own paths to illustrate her journey. Read and discuss the map.

Follow this by reviewing the MapHill of Haiti. Place the map on an ELMO or a SMART board where it can be visible to the whole class. Using the information from the Haitian Vegetation and Land Use, identify different locations on the map that could be potential setting for Ti Moune’s journey (IE: crop land/fields, mountains, forests, sand/beaches and grasslands.)

Next, explore how number lines can be used to locate things in a setting. Explain that graphs use number lines to tell where a location is on a map. As a class, review the definition for a number line. Place the definition on an ELMO or a SMART board where it can be visible to the whole class. Read and discuss the definition.

Explain students can use number lines and Cartesian coordinates to read a map. Place The MapHill of Haiti with plot points on an ELMO or a SMART board where it can be visible to the whole class. Using the map, identify the two number lines that can be found on the map. Review that these number lines are called the “x” axis and the “y” axis.
Follow this by reviewing the definition for Cartesian coordinates as a class. Place the definition on an ELMO or a SMART board where it can be visible to the whole class. Review and discuss the definition. As a class, review The MapHill of Haiti with plot points again. Using what they have reviewed about Cartesian coordinates, ask them to “plot the point” for the intersection of the “x” and “y” axes near the mountain at Grand Anse (-2,-3.)

Return the map of Haitian Vegetation and Land Use to an ELMO or a SMART board where it can be visible to the whole class. Explain that students will now get to plot out their own ideas for Ti Moune’s journey, beginning with Fort Liberté (in the Nord-Est) and ending with Pétion-Ville (a suburb of Port-au-Prince.) Distribute the three maps of Haiti with plot points, MapHill Haiti Nord-Est, MapHill Central Haiti and MapHill Port-Au-Prince and a permanent marker to each student. Ask students think about the lyrics in Mama Will Provide to “plot the dot” for different locations on Ti Moune’s journey (moss (forest,)) rocks (mountains,) trees (the forest) the sand (beach,) plantain (crop land) and grass (pastures)) starting with Fort Liberté and ending at Pétion-Ville. Ask students to use the map of Haitian Vegetation and Land Use as a reference while they create their path for Ti Moune’s journey. Ask them to write their points as (X,Y,) the “x” axis first and the “y” axis second. Once they “plot the dot” for the locations on their map, ask students to write the plot points for each location on the bottom of their map.

When students have completed their maps of Ti Moune’s journey, ask them to share their ideas with the class. As they share their ideas for Ti Moune’s journey ask them to consider the following questions: 1) Where was the moss (forest) on her journey? 2) Where were the mountains (rocks) on her journey? 3) Where was the forest (trees?) 4) Where was the sand? 5) Where was the plantain? and 6) Where were the pastures (grass?)
(In darkness, we hear the sounds of a violent storm. Thunder roars and lightening flashes to reveal a group of peasant STORYTELLERS huddled together in fright around a fire. A LITTLE GIRL cries out in terror and the adults begin to tell her a story in order to soothe her.)

**STORYTELLER 1**
There is an island where rivers run deep.

**STORYTELLER 2**
Where the sea sparkling in the sun earns it the name “Jewel of the Antilles.”

**STORYTELLER 3**
An island where the poorest of peasants labor—

**STORYTELLER 4**
And the wealthiest of the grands hommes play.

**STORYTELLER 1**
Two different worlds on one island!

**STORYTELLER 2**
The grands hommes, owners of the land and masters of their own fates.

**STORYTELLER 3**
And the peasants, eternally at the mercy of the wind and the sea, who pray constantly... to the gods.

*(The GODS step forward.)*

**ASAKA**
Asaka, Mother of the Earth.

**AGWE**
Agwe, God of Water.

**ERZULIE**
Erzulie, beautiful Goddess of Love.

**PAPA GE**
And Papa Ge, sly Demon of Death.

*(The VILLAGERS enter the stage.)*
Once on This Island
Original Broadway Version (1990)

Synopsis Excerpt

In the opening number, "We Dance," the peasants describe their world: their lives are ruled by powerful gods, and their island is ruled by the wealthy "grands hommes." They explain that the peasants and the grands hommes belong to "two different worlds, never meant to meet."

In "One Small Girl," they begin the tale of Ti Moune, a peasant girl from their side of the island who fell in love with a grand homme after being "chosen by the gods for a magical fate." They describe how she was saved from a flood by the gods when she was a child and raised by loving adoptive parents. At the end of the song, Ti Moune has turned into a beautiful young woman.

In "Waiting for Life," Ti Moune, who is now working in the hot fields, yearns for an undefined future, which she feels she has been promised by the gods. She reminds them that they have singled her out and tells them not to forget her. A grand homme dressed in white drives past her, and she decides he will someday carry her off to a new life.

Agwe, the God of Water, starts by creating a night of "Rain," and causes the young grand homme, Daniel, to crash his car on a dark road. Ti Moune discovers him. Cradling the injured Daniel in her arms, Ti Moune realizes that the gods have answered her prayer.

Despite the objections of the peasants, Ti Moune cares for Daniel. As her father, Tonton Julian, goes off in search of Daniel's family, Ti Moune's mother, Mama Euralie, observes that Ti Moune has become obsessed with this boy. Tonton Julian discovers Daniel's family, who live behind the guarded gates of a fine hotel on the other side of the island. Meanwhile, the peasants fear Ti Moune's folly will bring the wrath of the gods down upon them. They "Pray" to ward off evil as a terrible storm rises.

Inside her hut, Ti Moune pledges her love to Daniel in the song, "Forever Yours." She imagines him handsome and well. Suddenly, Papa Ge, the sly Demon of Death, appears to claim Daniel. Ti Moune promises to give up her own life and soul if Papa Ge will only spare Daniel. He gleefully agrees to her bargain.

Tonton Julian leads Daniel's family to him, and they carry him off in a stretcher. Ti Moune insists on following Daniel. Although her parents plead with her to remain with them, they finally allow her to leave with their blessing.

Ti Moune's journey begins as the storytellers enter, dressed as colorful birds, trees, frogs and breezes. They introduce Asaka, the formidable Mother of the Earth, who promises Ti Moune that "Mama Will Provide" all the things she is likely to need on her way.

RETRIEVED FROM: https://www.mtishows.com/once-on-this-island-jr
Character Breakdown

**Mama Euralie**

Ti Moune's adoptive mother. She is fearful of social status and greatly protective of her family.

**Tonton Julian**

Ti Moune's adoptive father. Filled with courage that is fueled by the love for his wife and daughter.

**Ti Moune**

Our story's protagonist. A peasant girl who has been adopted, she is a dark skinned island girl with much curiosity and energy. Earnest and romantic about all creatures. Falls tragically in love with Daniel.

**Daniel**

A youthful man from the wealthy part of the island. He is pale skinned and inherently bound to fulfill the expectations of his higher social class. Struggles with his feelings for Ti Moune.

**Papa Ge**

The Demon of Death. He is proud and sly. His menacing ways are often a cause of distress, as he is in control of life and death.

**Asaka**

The Mother of Earth. She is very caring and nurturing. Her motherly disposition make her well-suited to provide inhabitants with anything they need.

**Agwe**

The God of Water. He is strong, clever, and compassionate. Enjoys playing with the rain and ocean.

RETRIEVED FROM: [https://www.mtishows.com/once-on-this-island](https://www.mtishows.com/once-on-this-island)
MAMA WILL PROVIDE LYRICS

[STORYTELLER (WOMAN 1), spoken]
But on this island, the earth sings
As soon as the storm ends

[STORYTELLER (MAN 2), spoken]
And as Ti Moune set out
She realized
She was walking with old friends

[STORYTELLER (ANDREA), spoken]
The birds...

[STORYTELLERS (WOMEN, EXCEPT TI MOUNE, PAPA GE)]
Coo coo, coo coo, coo coo coo — coo coo, coo coo, coo coo coo —

[STORYTELLERS (PAPA GE, DANIEL, ARMAND, MEN)]
Sha sha sha — aah!
[STORYTELLER (MAN 2), spoken]
The trees...

[STORYTELLERS (PAPA GE, DANIEL, ARMAND, MEN)]
Sha sha sha — aah!

[STORYTELLERS (TONTON, AGWE, MEN)]
Bum bum bum!

[STORYTELLER (ARMAND), spoken]
The frogs...

[STORYTELLERS (TONTON, AGWE, MEN)]
Bah - um bum bum!

[STORYTELLERS (ANDREA, WOMEN), spoken]
And the breezes...

[MAMA, WOMEN (as birds)]
Coo coo, coo coo, coo coo, coo! Coo coo, coo coo, coo coo, coo! Coo coo, coo coo, coo coo, coo! Coo coo, coo coo, coo coo, coo! Coo coo, coo coo, coo coo, coo!

[ERZULIE, ANDREA (as breezes)]
Hoo hoo hoo hoo hoo hoo hoo hoo hoo hoo hoo hoo hoo hoo hoo hoo hoo hoo hoo hoo hoo hoo hoo hoo hoo hoo hoo hoo hoo hoo hoo hoo hoo hoo hoo

[STORYTELLER (PAPA GE), spoken]
Ti Moune lost all her fear. She knew Asaka was near!

[ASAKA, spoken]
You’ve never been away from the sea, child. You’re gonna need a helping hand
A fish has got to learn to swim on land!

[ALL (EXCEPT TI MOUNE, DANIEL)]
Huh!

[ASAKA]
Walk with me, little girl
Don’t you be afraid
Follow me, little girl
Let me be your guide
A pretty thing like you will need a thing or two
And whatever you need
Mama will provide
Oh...
Down the road, little girl
You may lose your way
All alone in a world
That may seem too wide
But sit on mama’s lap
And I will draw a map
And whatever you need
Mama will provide!

I’ll provide you:

[ANDREAA]  
Moss!

[ASAKA]  
To soften the road!

[WOMAN 2]  
Rocks!

[ASAKA]  
To sit on!

[MAN 1]  
Trees!
[ASAKA]  
To sleep underneath!

[MAN 2]  
Sand!

[ASAKA]  
Fun for your toes!

[STORYTELLERS (ANDREA, PAPA GE, ARMAND, TONTON, AGWE, MAN 2)]  
Plantain!
[ASAKA]
To fill up your belly

[ARMAND]
Breeze!

[ASAKA]
To fan your face!

[WOMAN 1]
Grass!

[ASAKA]
For making your bed!

[TI MOUNE]
Mosquitoes?

[ASAKA]
Ha!
Bugs will bite, little girl
And the night will fall
All alone in the dark
You’ll be terrified
But you will make it through
‘Cause I am liking you!
And whatever
You need
Mama will provide!

[ALL (EXCEPT ASAKA, TI MOUNE, DANIEL)]
Mama will provide...
Mama will provide...
Mama will provide...

[ASAKA]
Oh...
Walk with me, little girl
I’ll take you far
‘Round each bend, little friend
I'll be by your side
That's what a mama's worth
To give her child the earth
And whatever
You need, mama will...

[ALL (EXCEPT ASAKA, TI MOUNE, DANIEL)]
Mama will
Mama will
Mama will oh!
Mama will

[ASAKA]
Provide!!!

RETRIEVED FROM: https://genius.com/New-broadway-cast-of-once-on-this-island-mama-will-provide-lyrics
No recent statistics exist, but it is widely accepted that Haiti is not merely the poorest country in the Western Hemisphere but also one of the most unequal. A small elite of no more than several thousand families is extremely wealthy, including many millionaires among their number. In stark contrast, an estimated 80 percent of Haitians live in absolute poverty. There is a small middle class comprised of civil servants and other state-sector employees, but a vast gulf exists between a tiny rich minority and the overwhelmingly poor majority. Class and color have overlapped ever since Haitian independence, with the lighter-skinned minority occupying positions of political and economic power. This status quo was challenged by the Duvalier dictatorship, which promoted some of its black supporters into a growing middle class.

The country's wealthy are clustered around the cooler mountainside suburb of Pétionville, where French restaurants and luxury car concessions cater to expensive tastes. Education and medical services are entirely private, and the children of the elite tend to be educated abroad, either in Paris or the United States. Shopping trips to Miami are commonplace, and most of the richest families hold dollar bank accounts in the United States.

Life for the rural and urban poor could not be more different. Most Haitians live in small, often remote, villages or isolated settlements, with no access to electricity, clean water, or social services. Some rudimentary education is offered by church and other charitable organizations, but the distances children must travel to school, the costs of books and uniforms, and the necessity for them to work from an early age means that illiteracy is estimated at over half of the adult population. Illness can often spell financial disaster, as meager savings or investments such as a pig must be sold to pay for medicines. In some areas large numbers of people are dependent on aid agencies for food supplies.

RETRIEVED FROM: https://www.nationsencyclopedia.com/economies/Americas/Haiti-POVERTY-AND-WEALTH.html
MAP RETRIEVED FROM: https://mapcruzin.com/free-maps-haiti/?C=M;O=D
MAPS OF HAITI RETRIEVED FROM: http://www.maphill.com/haiti/3d-maps/physical-map/
Writing numbers down on a Number Line makes it easy to tell which numbers are greater or lesser.

Negative Numbers (−) | Positive Numbers (+)

(The line continues left and right forever.)

A number on the left is less than a number on the right.

Examples:
- 5 is less than 8
- −1 is less than 1
- −8 is less than −5

A number on the right is greater than a number on the left.

Examples:
- 8 is greater than 5
- 1 is greater than −1
- −5 is greater than −8

RETRIEVED FROM: https://www.mathsisfun.com/number-line.html
Cartesian Coordinates

Cartesian coordinates can be used to pinpoint where you are on a map or graph.

Using Cartesian Coordinates we mark a point on a graph by how far along and how far up it is:

The point \((12,5)\) is 12 units along, and 5 units up.

X and Y Axis

The \textit{left-right} (horizontal) direction is commonly called \textbf{X}.

The \textit{up-down} (vertical) direction is commonly called \textbf{Y}.

Put them together on a graph ...
Where they cross over is the "0" point, you measure everything from there.

- The **X Axis** runs horizontally through zero
- The **Y Axis** runs vertically through zero

**Axis**: The reference line from which distances are measured.
The plural of **Axis** is **Axes**, and is pronounced *ax-eez*

**Example:**

Point **(6,4)** is

6 units across (in the **x** direction), and

4 units up (in the **y** direction)

So **(6,4)** means:

**Go along 6 and then go up 4 then "plot the dot".**

RETRIEVED FROM: [https://www.mathsisfun.com/data/cartesian-coordinates.html](https://www.mathsisfun.com/data/cartesian-coordinates.html)
MAPS OF HAITI RETRIEVED FROM: http://www.maphill.com/haiti/3d-maps/physical-map/
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MapHill Port-Au-Prince

Name_________________

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K-12 Student Standards for English Language Arts » Grade 1

Reading Standards for Literature

Key Ideas and Details

1. Ask and answer questions about key details in a text.

2. a. Retell stories, including key details.
   b. Recognize and understand the central message or lesson.

3. Describe **characters**, **settings**, and major events in a story, using key details.

Integration of Knowledge and Ideas

7. Use illustrations and details in a story to describe its **characters**, **setting**, or events.

Range of Reading and Level of Text Complexity

10. With prompting and support read informational texts appropriately complex for grade 1.

Writing Standards

Research to Build and Present Knowledge

8. With guidance and support from adults, recall information from experiences or **gather information from provided sources** to answer a question.

K-12 Student Standards for English Language Arts » Grade 4

Reading Standards for Literature

Key Ideas and Details

1. Refer to details and examples in a text when explaining what the text says explicitly and when **drawing inferences from the text**.

2. Determine a theme of a **story**, drama, or poem from details in the text; summarize the text.

3. Describe in depth a **character**, **setting**, or event in a story or drama, drawing on specific details in the text (e.g., a character’s thoughts, words, or actions).
Integration of Knowledge and Ideas

7. Make connections between the text of a story or drama and a visual or oral presentation of the text.

9. Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.

Writing Standards

d. Use precise language and domain-specific vocabulary to inform about or explain the topic.

K-12 Student Standards for English Language Arts » Grade 7

Reading Standards for Literature

Key Ideas and Details

1. Cite several pieces of relevant textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

3. Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).

2. Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

3. Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

Craft and Structure

6. Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

Writing Standards

d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.
K-12 Student Standards for Mathematics» Grade 1

Measurement and Data 1.MD

C. Represent and interpret data.

4. Organize, represent, and interpret data with up to three categories; ask and answer questions about the total number of data points, how many in each category, and how many more or less are in one category than in another.

K-12 Student Standards for Mathematics» Grade 4

Measurement and Data 4.MD

A. Solve problems involving measurement and conversion of measurements from a larger unit to a smaller unit

1. Know relative sizes of measurement units within one system of units including ft, in; km, m, cm; kg, g; lb, oz.; l, ml; hr, min, sec. Within a single system of measurement, express measurements in a larger unit in terms of a smaller unit.

2. Use the four operations to solve word problems involving distances, intervals of time, liquid volumes, masses of objects, and money, including problems involving whole numbers and/or simple fractions (addition and subtraction of fractions with like denominators and multiplying a fraction times a fraction or a whole number), and problems that require expressing measurements given in a larger unit in terms of a smaller unit. Represent measurement quantities using diagrams such as number line diagrams that feature a measurement scale.

K-12 Student Standards for Mathematics» Grade 7

Ratios and Relationships 7.RP

A. Analyze proportional relationships and use them to solve real-world and mathematical problems.

2. Recognize and represent proportional relationships between quantities.

a. Decide whether two quantities are in a proportional relationship, e.g., by testing for equivalent ratios in a table or graphing on a coordinate plane and observing whether the graph is a straight line through the origin.
Expressions and Equations

B. Solve real-life and mathematical problems using numerical and algebraic expressions and equations.

3. Solve multi-step real-life and mathematical problems posed with positive and negative rational numbers in any form (whole numbers, fractions, and decimals), using tools strategically. Apply properties of operations to calculate with numbers in any form; convert between forms as appropriate; and assess the reasonableness of answers using mental computation and estimation strategies.

K-12 Student Standards for Social Studies» Grade 1

History

Standard 1 – Historical Thinking Skills

Students identify concepts of continuity and change in their personal environments.

1.1.3 Compare and contrast lifestyles of the past to the present

Geography

Standard 3 – Maps, Globes, and Environment

Students recognize and use basic geographic tools to organize and interpret information about people, places, and environments.

1.3.1 Identify a representation of a location/space on a map/globe

1.3.2 Identify simple map symbols, compass rose (cardinal directions), and key/legend

1.3.3 Use mental mapping (visualizing details of a place or location out of one’s sight) to develop a basic map of local places

1.3.4 Identify basic landforms using a globe or map

K-12 Student Standards for Social Studies» Grade 4

Geography Standard 4 – Maps and Globes

Students use map skills to construct and interpret geographical representations of the world.

4.4.1 Locate and label continents, oceans, the poles, hemispheres, and key parallels and meridians on a map and globe
Once On This Island and Resilience

BY: Karel Sloane-Boekbinder

Adapted from Ms. Guy’s novel, Once On This Island is a musical that takes place on the island of Haiti, the Jewel of the Antilles. Once On This Island is adapted from the 1985 novel My Love, My Love; or, The Peasant Girl by Rosa Guy, a writer from Trinidad. To write My Love, My Love; or, The Peasant Girl Ms. Guy reimagined Hans Christian Andersen's fairy tale The Little Mermaid, setting it on an island in the Caribbean.

In Haiti, colonial rule and enslavement were synonymous. Haiti won its independence from France on November 18, 1803 at the Battle of Vertieres, the last battle for Haitian Independence. Emperor Jean-Jacques Dessalines declared independence and restored the country’s original name Ayiti on January 1, 1804, making it the second country in the Americas, after the United States, to free itself from colonial rule. Haiti retains much of its connection to the Tiano, the indigenous people of the Caribbean and Florida and to African heritage and customs.

Ayiti or Haiti was the original name given to the entire island by the Tiano people. Some writings say the meaning is “Mountainous Land.” Tians would translate the name to say “The land that allows you to go within, so that you can access the best/highest you.”

To develop the designs for the Broadway production of Once On This Island Director Michael Arden and Costume Designer Clint Ramos traveled to Haiti to investigate the impact of recent historical events on the Haitian people and their social customs. Haiti is recovering from two tremendous disasters, an earth quake that devastated the country in 2010 and the ravages Hurricane Matthew left in its wake in 2016. Both Mr. Arden and Mr. Ramos were struck by the resilience of the Haitian people in the aftermath of these disasters, particularly in evidence in their social custom of transformation. They saw this custom of transformation everywhere. Make use of everything that is available, nothing is discarded. Instead, it is transformed into something that can be used again. Mr. Arden and Mr. Ramos decided a critical piece of storytelling would be to incorporate this resilience into the designs for Once On This Island.

To illustrate this Haitian resilience, Costume Designer Clint Ramos decided to incorporate trash and found objects into his designs. “The whole unifying thought of the design was: How do we create divinity from the discarded?” This was the guiding
question he used to design and develop costumes for each of the Haitian deity characters. Haitian deities or Loas/Lwas have their origins in African traditions, particularly the traditions of the Edo of Benin, Asante in Ghana and the Yoruba of Nigeria. Haitians believe Loas/Lwas are guiding spirits similar to angels.

In this lesson, students will investigate the ideas behind Clint Ramos’ costume designs for the Broadway production of *Once On This Island*, reflect on what it means to be resilient, and create an essay that chronicles either a personal event or a time in history when there was a group of people who were able to become “their best/highest self,” able to become strong, healthy, or successful again after something bad happened.

Begin this lesson by discussing the musical *Once On This Island*. Share with students this musical takes place on the island of Haiti, the *Jewel of the Antilles*. To develop the designs for the Broadway production of *Once On This Island* Director Michael Arden and Costume Designer Clint Ramos traveled to Haiti to investigate the impact of recent historical events on the Haitian people and their social customs. Haiti is recovering from two tremendous disasters, an earth quake that devastated the country in 2010 and the ravages Hurricane Matthew left in its wake in 2016. Both Mr. Arden and Mr. Ramos were struck by the resilience of the Haitian people in the aftermath of these disasters, particularly in evidence in their social custom of transformation. They saw this custom of transformation everywhere. Make use of everything that is available, nothing is discarded. Instead, it is transformed into something that can be used again. Mr. Arden and Mr. Ramos decided a critical piece of storytelling would be to incorporate this resilience into the designs for *Once On This Island*.

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As a class, read and discuss the article *Tony Winner Clint Ramos Shares the Secrets Behind The Gods' Costumes in Once On This Island*. Place the article on an ELMO or a SMART board where it can be visible to the whole class. Ask students to take turns reading the article aloud to the class. During the discussions, consider the following questions: 1) What originally inspired Clint Ramos to create his costume designs for *Once On This Island*? 2) What things showed designer Clint Ramos that the people of Haiti are resilient? 3) How do people in Haiti use resilience to help them overcome disaster? and 4) How does Clint Ramos use the stories of the Haitian Gods or Loas/Lwas Agwe, Erzolie, Papa Ge and Asaka to show resilience?

As a class, read and discuss the definition for resilience. Place the definition on an ELMO or a SMART board where it can be visible to the whole class. Discuss the
definition. As part of this discussion, share that Ayiti or Haiti was the original name given to the entire island by the Tiano people. Some writings say the meaning is “Mountainous Land.” Tiano would translate the name to say “The land that allows you to go within, so that you can access the best/highest you.” Discovering “access to the best/highest you” can be another way of defining resilience.

As a class, read and discuss the Resilience Words for Negative Emotions Words for Positive Emotions. Place the words on an ELMO or a SMART board where they can be visible to the whole class. Discuss the words.

Distribute a JPAS Once on This Island Resilience Essay Organizer to each student and a pencil. Ask students to consider either a time in their life or a time in history when there was a group of people who were able to become strong, healthy, or successful again, able to “access their best/highest self” after something bad happened. Ask students to complete their essay organizers using the Resilience Words for Negative Emotions Words for Positive Emotions.

Once students have completed their Resilience Essay Organizers distribute a JPAS Once on This Island Resilience Essay sheet to each student. Ask them to use their Essay Organizers to write an essay about either a time in their lives when they were resilient or a time in history when there was a group of people who were able to “access their best/highest self,” able to become strong, healthy, or successful again after something bad happened.

Once students have written their essays, have them take turns reading their essays aloud to the class.
Tony Award-winning costume and set designer Clint Ramos is one of the most in-demand designers working in New York, and this season he celebrates his second Tony nomination for his incredible work on the revival of *Once On This Island*. His Broadway resume includes beautiful, thoughtful designs for *Eclipsed* (Tony win), *Six Degrees of Separation*, *The Heidi Chronicles*, *The Elephant Man*, *Sunday in the Park with George*, *Violet*, & *In Transit* and off-Broadway’s *Paradise Blue*, *Torch Song*, *Sweet Charity* and *Here Lies Love* (Lortel Award).
Because I’m working on so many, multiple projects at the same time, the inspiration doesn’t come naturally. And so, I actually have to really work hard to find an anchor in the piece or the music to anchor myself emotionally to it—that’s the only way I can work. So, I read and reread the script to find something that will make me be consumed by it. I almost feel like part of my process is to get obsessed by a project. I think for *Once On This Island*, it really was looking at all these photographs of hurricane-ravaged Haiti and the Caribbean Islands. Just seeing the desperation and the hopelessness that those people felt—it showed in their faces—and also the resiliency. It was kind of like a simultaneous desperation and resiliency that was present in them, and that really hooked me into it.

I latched myself onto that then it just snowballed into this idea of that the only way to really get out of this kind of desperate, emotional place is by telling stories to each other that ultimately, whatever happens, we are going to be okay. A collective force, whether it be bigger than us, or us together, will help propel us forward.

**Agwe (played by Quentin Earl Darrington)**
I think we really can’t talk about these gods without talking about who they really are—they are storytellers. So, Agwe is the fisherman, who lost most of his boats, his nets, everything. In the beginning of the play, he’s painting his last boat, trying to repair it. He is also collecting trash bags—these blue and white trash bags that seem to be ubiquitous in these countries and also are polluting a lot of the oceans. There’s so much plastic in our oceans right now that it’s really crazy. His base costume was based on a photograph that I found in Haiti, and so we just replicated that.
And then slowly as he transforms, and the stuff that you thought were just mundane stage business, actually play into eventually what he looks like as a god. So, the paints that he uses for his boat, he actually paints on his body. Then, he weaves those plastic bags into this kind of beard and headdress structure that he puts on top of his head and around his face. Then there’s fisherman netting and some fisherman tools around his waist.
That’s his costume. We keep the board short that he wears in the beginning to not lose that idea that these are still people. There is this idea that the gods are within us.
In the beginning, she tended to a bunch of farm animals, chickens and goats, and she has a truck. She actually is the original owner of the goat. But because of the hurricane, she kind of lost her mind. She lost everything—all of her animals, except for this one goat. We see her with this goat collecting all these Coca Cola cans.
Her first look is just sort of a ravaged state, what she would have looked like during the hurricane, and never really recovered from it. Eventually, she becomes homeless; her hair is matted and she’s dirty. Then, when she transforms, the Coca Cola cans that you saw her collecting in the beginning becomes this harness—a fine structure that she wears on the back of her body. It’s sort of reptilian in a way. It just invokes something really slithery and something demonic. She has horns that she fashioned into her headdress. Then she paints herself with basically the grease from the truck. Also, a lot of the way she looks is influenced by this festival in Haiti (in Jacmel), which is basically like a Mardi Gras, where everybody takes on different characters. A lot of the men actually become this devil, demon kind character, and so it’s also based on that.
Erzulie (played by Lea Salonga)

Erzulie is fun, but I can’t really talk about Erzulie without talking about Lea Salonga. When Michael cast Lea, I was super excited, but it presented us with this conundrum: how does a person who looks like Lea belong in this world, in this hurricane-ravaged, Haiti? So, we poured over all of our research photographs, and we saw a lot of these Doctors Without Borders nurses and doctors. All these medical people coming down to Haiti to help the people, and so we were like, ‘Okay, so, we now know who she is the beginning.’ So, let’s make her nurse, but then how does she transform into Erzulie?
Looking into all the mythology of Haiti, Erzulie takes on different forms, but the goddess of love is usually rendered in white, because a lot of the iconography is based on the virgin. So, we actually begin the show with her in khakis, and then she puts on white scrubs, as if she’s going to perform some sort of like backyard surgery. She’s also distributing these mosquito nettings in the beginning to the people. If you catch most of the beginning of the preshow, she’s actually handing out mosquito nets. So, the whole costume of Erzulie the goddess is made entirely out of mosquito nets and her belt is two stethoscopes fashioned into a belt.
Then her headdress is basically a basket made out of electrical wires. We saw this piece of research where all of these electrical wires by the telephone poles were all just bunched up, and somebody was trying
(in the photographs) to carry it away—I guess to recycle or just sell later on—and that person had it on his head. He was carrying this big ball of wires on his head. I said, ‘Because her station is by the telephone pole, why don’t we make her a headdress out of all of this stuff?’ So that’s where the headdress came from. Then, all of a sudden, we thought what if it would light up? She’s a goddess, so what if the little balls light up in her number? And that’s basically the story of Erzulie’s costume.

Asaka (played by Alex Newell)

Alex is the Mother of the Earth, but Alex is a man, so it’s important for us that we telegraph his life in the beginning. So, he’s basically this (I would say) very, very effeminate man cooking in one of these makeshift, outdoor eateries. He’s cooking, and he has this large floral table cloth, plastic table cloth, which is ubiquitous to these countries.
Then, as the musical progresses, he uses that tablecloth as a skirt. I think the hardest piece to work with would probably be Alex’s skirt because it’s made entirely out of plastic. When he fully transforms into the god, we do it in steps. We actually blow that tablecloth up and make it into a very voluminous ball skirt. Then he finds plastic flowers from the garbage and makes it into his headdress. We keep the Atlanta Falcons jersey on him as his top, and then add a little bit of gold makeup on his face, and he becomes Asaka.

The final piece of that really was when Michael decided he wanted to do a preshow. That was our opportunity to actually contextualize everything. I still think that even without seeing the preshow, the design holds up, but I think what’s delicious about the preshow is it becomes rich and layered because you actually really know the story. There was also the reason why we kind of staggered the transformation, so, we as an audience know that these gods are just not appearing from the heavens. We as an audience are also complicit in creating these gods.
See all of Clint Ramos' costumes live at *Once On This Island* at Broadway's Circle in the Square Theatre.

resilience

noun

re-sil-i-ence | ri-ˈzil-ən(t)s |

Definition of resilience

2: an ability to recover from or adjust easily to misfortune or change

English Language Learners Definition of resilience
: the ability to become strong, healthy, or successful again after something bad happens

RETRIEVED FROM: https://www.merriam-webster.com/dictionary/resilience
## Resilience

### Words for Negative Emotions

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<thead>
<tr>
<th>anguish</th>
<th>bleakness</th>
<th>dysphoria</th>
<th>woe</th>
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<td>grief</td>
<td>bummer</td>
<td>forlornness</td>
<td>blue devils</td>
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<td>heartache</td>
<td>cheerlessness</td>
<td>funk</td>
<td>blue funk</td>
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<td>heartbreak</td>
<td>dejection</td>
<td>gloominess</td>
<td>broken heart</td>
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<td>hopelessness</td>
<td>despondency</td>
<td>letdown</td>
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<td>melancholy</td>
<td>disconsolateness</td>
<td>listlessness</td>
<td>downcastness</td>
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<td>misery</td>
<td>dispiritedness</td>
<td>moodiness</td>
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<td>distress</td>
<td>mournfulness</td>
<td>heavy heart</td>
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<td>dolefulness</td>
<td>sorrowfulness</td>
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### Words for Positive Emotions

<table>
<thead>
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<th>optimism</th>
<th>enchantment</th>
<th>paradise</th>
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<td>satisfaction</td>
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<td>exuberance</td>
<td>playfulness</td>
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<td>bliss</td>
<td>pleasure</td>
<td>felicity</td>
<td>rejoicing</td>
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<tr>
<td>contentment</td>
<td>prosperity</td>
<td>gaiety</td>
<td>sanctity</td>
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<tr>
<td>delight</td>
<td>well-being</td>
<td>gladness</td>
<td>vivacity</td>
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<tr>
<td>elation</td>
<td>beatitude</td>
<td>hilarity</td>
<td>cheeriness</td>
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<tr>
<td>enjoyment</td>
<td>blessedness</td>
<td>hopefulness</td>
<td>good cheer</td>
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<tr>
<td>euphoria</td>
<td>cheer</td>
<td>joviality</td>
<td>good humor</td>
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<tr>
<td>exhilaration</td>
<td>content</td>
<td>lightheartedness</td>
<td>good spirits</td>
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<tr>
<td>glee</td>
<td>delection</td>
<td>merriment</td>
<td>seventh heaven</td>
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<td>joy</td>
<td>delirium</td>
<td>mirth</td>
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<td>jubilation</td>
<td>ecstasy</td>
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Once on This Island

Resilience Essay Organizer

“"A collective force, whether it be bigger than us, or us together, will help propel us forward,"” Clint Ramos

Remember a time in your life or a time in history when there was a group of people who were able to become strong, healthy, or successful again after something bad happened.

WHO were the people that worked together? Are they people you know or people in history?:
1) 
2) 
3) 
4) 
5) 

WHAT happened, WHAT were they working on/what did they want to change? WHAT steps did they take and what were their goals?:
1) 
2) 
3) 
4) 
5) 

WHEN were they working to make this change happen?:
1) 
2) 
3) 
4)
WHERE were they working together to make the change happen?:

1) 
2) 
3) 
4) 
5) 

WHY did they want this change to happen?:

1) 
2) 
3) 
4) 
5) 

HOW did they work together, HOW did the change happen and HOW did they show their resilience? Was the change gradual (slowly over time) or did it happen suddenly (really quickly?):

1) 
2) 
3) 
4) 
5)
Once on This Island

Resilience Essay

NAME_________________

Using the details from your essay organizer, write about when there was a group of people who were able to become strong, healthy, or successful again after something bad happened.
K-12 Student Standards for English Language Arts » Grade 1

Reading Standards for Literature

Key Ideas and Details

1. Ask and answer questions about key details in a text.
2. a. Retell stories, including key details.
   b. Recognize and understand the central message or lesson.
3. Describe characters, settings, and major events in a story, using key details.

Integration of Knowledge and Ideas

7. Use illustrations and details in a story to describe its characters, setting, or events.

Range of Reading and Level of Text Complexity

10. With prompting and support read informational texts appropriately complex for grade 1.

Writing Standards

Research to Build and Present Knowledge

8. With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.

K-12 Student Standards for English Language Arts » Grade 4

Reading Standards for Literature

Key Ideas and Details

1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
2. Determine a theme of a story, drama, or poem from details in the text; summarize the text.
3. Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character’s thoughts, words, or actions).
Integration of Knowledge and Ideas

7. Make connections between the text of a story or drama and a visual or oral presentation of the text.

9. Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.

Writing Standards

d. Use precise language and domain-specific vocabulary to inform about or explain the topic.

K-12 Student Standards for English Language Arts » Grade 7

Reading Standards for Literature

Key Ideas and Details

1. Cite several pieces of relevant textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

3. Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).

2. Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

3. Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

Craft and Structure

6. Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

Writing Standards

3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.
Haiti and John James Audubon

BY: Karel Sloane-Boekbinder

Adapted from Ms. Guy’s novel, the setting of the musical Once On This Island is the island of Haiti, the Jewel of the Antilles. Haiti is also the birth place of naturalist John James Audubon. Audubon spent many years traveling the United States studying birds and their habitats. Through his study, he developed detailed paintings. These paintings were eventually published in a book titled Birds of America. He completed many of his paintings for this book while traveling in Louisiana.

Following the publication of Birds of America he continued to travel across the United States documenting animals and their habitats. A second book on mammals, the Viviparous Quadrupeds of North America, was created from his studies and the paintings he made while on these travels. The Audubon Nature Institute in New Orleans is named after him and continues the work of environmental stewardship and conservation efforts.

In this lesson, students will reflect on John James Audubon’s connection to New Orleans, learn about John James Audubon’s connection to Haiti, the setting for the musical Once On This Island and complete a color sheet inspired by the work of this famed naturalist.

Begin this lesson by asking students what comes to mind when they hear the name Audubon. Record student responses on an ELMO, Promethean or a SMART board where they can be seen by the whole class.

Expand the conversation. Share that the Audubon Nature Institute in New Orleans is named after him. The Institute in New Orleans focuses on environmental stewardship and conservation efforts inspired by the work of John James Audubon. Audubon’s work is known internationally and has been the inspiration for many organizations including the Audubon Society.

As a class, read and discuss the article John James Audubon The American Woodsman: Our Namesake and Inspiration. Place the article on an ELMO or a SMART board where it can be visible to the whole class. Ask students to take turns reading the article aloud to the class. As students read the article, consider the following questions: 1) What is the connection between John James Audubon and the Audubon Society? 2) Where was Audubon born? 3) Why did Audubon move to the
United States? 4) What did he do for his first study of birds? 5) Why did Audubon decide to travel the United States to paint birds and their habitats? and 6) What eventually happened to his paintings?

As a class, read and discuss CHRISTOPH IRMSCHER’s blog post Audubon’s Haiti. Place the blog post on an ELMO or a SMART board where it can be visible to the whole class. Ask students to take turns reading the post aloud to the class. As students read the post, consider the following questions: 1) How did Haiti shape Audubon’s art? 2) What Audubon bird painting is featured in the post? and 3) Why do we not know more about Audubon’s connection to Haiti?

Distribute a Great-tailed Grackle Color Sheet and either colored pencils or crayons to each student. Continue to display the image from CHRISTOPH IRMSCHER’s of Audubon’s grackle painting on an ELMO or a SMART board where it can be visible to the whole class. Explain the painting contains a male and a female grackle and that in nature female birds are often colored differently as a camouflage to protect them from predators. In Audubon’s painting the male bird is black/green and the female is brown and white. Ask students to use Audubon’s painting as inspiration when they choose the colors for their birds. Ask students to color in their sheets.
John James Audubon

The American Woodsman: Our Namesake and Inspiration

John James Audubon (1785-1851) was not the first person to attempt to paint and describe all the birds of America (Alexander Wilson has that distinction), but for half a century he was the young country’s dominant wildlife artist. His
Audubon was born in Saint Domingue (now Haiti), the illegitimate son of a French sea captain and plantation owner and his French mistress. Early on, he was raised by his stepmother, Mrs. Audubon, in Nantes, France, and took a lively interest in birds, nature, drawing, and music. In 1803, at the age of 18, he was sent to America, in part to escape conscription into the Emperor Napoleon’s army. He lived on the family-owned estate at Mill Grove, near Philadelphia, where he hunted, studied, and drew birds, and met his wife, Lucy Bakewell. While there, he conducted the first known bird-banding experiment in North America, tying strings around the legs of Eastern Phoebes; he learned that the birds returned to the very same nesting sites each year.

Audubon spent more than a decade as a businessman, eventually traveling down the Ohio River to western Kentucky—then the frontier—and setting up a dry-goods store in Henderson. He continued to draw birds as a hobby, amassing an impressive portfolio. While in Kentucky, Lucy gave birth to two sons, Victor Gifford and John Woodhouse, as well as a daughter who died in infancy. Audubon was quite successful in business for a while, but hard times hit, and in 1819 he was briefly jailed for bankruptcy.

With no other prospects, Audubon set off on his epic quest to depict America’s avifauna, with nothing but his gun, artist’s materials, and a young assistant. Floating down the Mississippi, he lived a rugged hand-to-mouth existence in the South while Lucy earned money as a tutor to wealthy plantation families. In 1826, he sailed with his partly finished collection to England. The American Woodsman was literally an overnight success. His life-size, highly dramatic bird portraits, along with his embellished descriptions of wilderness life, hit just the right note at the height of the Continent’s Romantic era. Audubon found a printer for the Birds of America, first in Edinburgh, then London, and later collaborated with the Scottish ornithologist William MacGillivray on the Ornithological Biographies—life histories of each of the species in the work.
The last print was issued in 1838, by which time Audubon had achieved fame and a modest degree of comfort, traveled the country several more times in search of birds, and settled in New York City. He made one more trip out West in 1843, the basis for his final work of mammals, the *Viviparous Quadrupeds of North America*, which was largely completed by his sons and the text of which was written by his long-time friend, the Lutheran pastor John Bachman (whose daughters married Audubon’s sons). Audubon spent his last years in senility and died at age 65. He is buried in the Trinity Cemetery at 155th Street and Broadway in New York City.

Audubon’s story is one of triumph over adversity; his accomplishment is destined for the ages. He encapsulates the spirit of young America, when the wilderness was limitless and beguiling. He was a person of legendary strength and endurance, as well as a keen observer of birds and nature. Like his peers, he was an avid hunter, and he also had a deep appreciation and concern for conservation; in his later writings he sounded the alarm about destruction of birds and habitats. It is fitting that today we carry his name and legacy into the future.

*You can browse and download the full set of John James Audubon's landmark watercolor prints here.*

RETRIEVED FROM: [https://www.audubon.org/content/john-james-audubon](https://www.audubon.org/content/john-james-audubon)
I had a fantastic time last weekend at the magnificent Audubon Museum in Henderson, Kentucky, as the invited speaker for the celebration of John James Audubon’s 233rd birthday. It never felt more relevant to remind people that Audubon was born in Haiti (then Saint-Domingue), and that Haiti shaped his art and his thinking in ways that still remain to be discovered. Looking through Audubon’s books at the museum, I found a marginal note in his copy of ornithologist Charles Lucien Bonaparte’s works, where Audubon refers to himself proudly as "J.A. born in Santo Domingue." And he underlines it, too. A very moving moment.

The beginning of the note—"The very bout de Petun’s Note"—refers to the Creole name for the
Smooth-billed Ani, still common in Haiti, whose song Audubon here compares to Bonaparte’s description of the "Great Crow Blackbird," likely the Great-tailed Grackle. An earlier marginal note confirms that he had derived this information from his reading of Buffon but the later comments directly relates this knowledge to his early years in Haiti, whether he actually remembers the bird or merely feels he can claim special authority for himself as actually coming from the same place as that bird. Amusingly, Audubon also rejects the illustration Bonaparte provides, denying that it's by him, as Bonaparte had claimed: "My Drawing has been So Shamefully cannibalized by an unknown Individual that to See My Name at the corner of the Plate might make me wish to abandon the great Labours I have been at to represent Nature as it is." Well, he didn’t abandon those labors. What still remains to be discovered is the extent to which Audubon’s Caribbean origins (about which he consistently lied, with the exception of the comment I found) had helped him to persist in his quest.

RETRIEVED FROM: http://www.christophirmscher.com/blog.htm?post=1080413
Haiti and John James Audubon Color Sheet
Great-tailed Grackle

NAME____________________
K-12 Student Standards for English Language Arts » Grade 1

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b. Recognize and understand the central message or lesson.

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Integration of Knowledge and Ideas

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10. With prompting and support read informational texts appropriately complex for grade 1.

Writing Standards

Research to Build and Present Knowledge

8. With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.

K-12 Student Standards for English Language Arts » Grade 4

Reading Standards for Literature

Key Ideas and Details

1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

2. Determine a theme of a story, drama, or poem from details in the text; summarize the text.

3. Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character’s thoughts, words, or actions).
Integration of Knowledge and Ideas

7. Make connections between the text of a story or drama and a visual or oral presentation of the text.

9. Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.

Writing Standards

d. Use precise language and domain-specific vocabulary to inform about or explain the topic.

K-12 Student Standards for English Language Arts » Grade 7

Reading Standards for Literature

Key Ideas and Details

1. Cite several pieces of relevant textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

3. Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).

2. Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

3. Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

Craft and Structure

6. Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

Writing Standards

d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.
ADDITONAL RESOURCES

http://onceonthisisland.com/wp-content/themes/islands/assets/OOTI.StudyGuide.pdf

https://www.broadway.com/shows/once-island/story/


https://broadwaydirect.com/trip-haiti-inspired-island-revival/


https://www.onceonthisisland.com/about/

https://olneyonceonthisisland.wordpress.com/

https://olneyonceonthisisland.wordpress.com/2013/10/09/jewel-of-the-antilles/


https://aalbc.com/books/excerpt.php?isbn13=9781566891318

https://www.scholastic.com/teachers/books/once-on-this-island-by-gloria-whelan/

http://schoolvideonews.com/Activities-Projects/Once-Upon-an-Island

https://folkways.si.edu/catch-calypso-beat-put-on-your-feet/music/tools-for-teaching/smithsonian


https://listverse.com/2013/12/11/10-things-you-didnt-know-about-voodoo/

http://fionacane.com/blog/

https://www.bklynlibrary.org/events/exhibitions/celebrating-agwe-paying-h

The Journey to the Island: The Broadway Cast: https://www.youtube.com/watch?v=zimRw8zul64

https://www.amazon.com/Simple-Things-Kids-Save-Earth/dp/B0075ORA5C