

JANUARY 11–FEBRUARY 9



**THE
SNOWY
DAY** AND
OTHER
STORIES
By EZRA JACK KEATS

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preparing for the play

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A NOTE TO TEACHERS AND PARENTS

THE SNOWY DAY AND OTHER STORIES BY EZRA JACK KEATS

Dear Educators and Parents,

Oh, the magic of a snowy day! Peter is ready to explore the winter wonderland outside – throwing snow balls, making snow angels, and the crunch, crunch, crunch of the fresh snow. This imaginative ode to childhood brings to life the heartwarming stories by Ezra Jack Keats. Adventure with Peter as he grows up and explores the wide and wonderful world around him.

Enclosed in this enrichment guide is a range of materials and activities intended to help you discover connections within the play through the curricula. It is our hope that you will use the experience of attending the theater and seeing THE SNOWY DAY AND OTHER STORIES BY EZRA JACK KEATS with your students as a teaching tool. As educators and parents, you know best the needs and abilities of your students. Use this guide to best serve your children—pick and choose, or adapt, any of these suggestions for discussions or activities. We encourage you to take advantage of the enclosed student worksheets—please feel free to photocopy the sheets for your students, or the entire guide for the benefit of other teachers.

Enjoy the show!

Julia Magnasco
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First Stage Policies

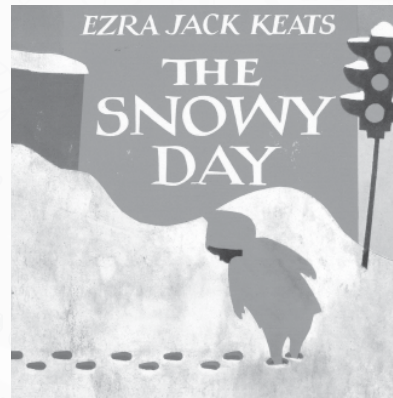
- The use of recording equipment and cameras are not permitted during the performance.
- Food, drink, candy and gum are not permitted during the performance.
- Electronic devices are not permitted in the theater space.
- Should a student become ill, suffer an injury or have another problem, please escort him or her out of the theater space.
- In the unlikely event of a general emergency, the theater lights will go on and the stage manager will come on stage to inform the audience of the problem. Remain in your seats, visually locate the nearest exit and wait for the stage manager to guide your group from the theater.

Seating for people with special needs: If you have special seating needs for any student(s) and did not indicate your need when you ordered your tickets, please call our Assistant Patron Services Manager at (414) 267-2962. Our knowledge of your needs will enable us to serve you better upon your arrival to the theater.

SETTING THE STAGE SYNOPSIS

“The Snowy Day”:

Peter wakes up in the morning and sees a beautiful blanket of snow outside his window. He bundles up and enjoys many fun activities in the snow. Before coming inside for the night, he puts a snow ball in his pocket to save for later. After sharing about his day to his mother, Peter discovers that his snowball has melted. He later dreams that all of the snow outside has melted and gone away. However, when Peter wakes up, he is delighted to see that it is snowing and he joins his friend Archie for another special day outside.



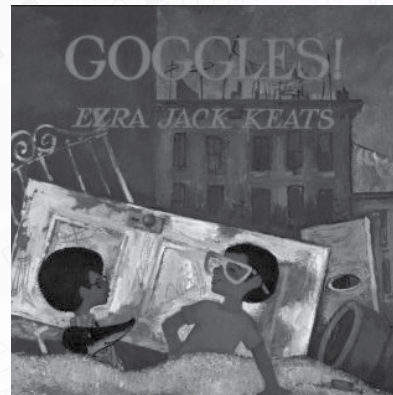
“Whistle for Willie”:

Peter sees another boy in the neighborhood whistling for his dog. Wanting to whistle for his own dog, Willie, Peter attempts it to no avail. He seeks help from his parents, but struggles- making himself dizzy from trying to whistle so intensely. Right as he is about to give in, Peter gives it another try and whistles for the first time. Peter whistles for Willie, who follows him home to show his parents his new talent.



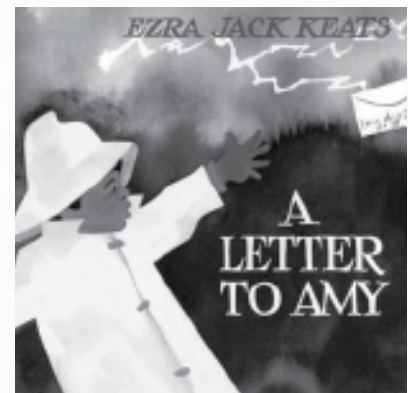
“Goggles!”:

Peter and his friend Archie arrive at their favorite spot to play: an abandoned lot. They play a game of hide and seek. During the game, Peter discovers a pair of old goggles in an old drain pipe. Before they can begin their game of astronauts, they are confronted by bullies. Peter is attacked by the bullies and during the scuffle, the goggles are tossed to the side. They are retrieved by Willie, who takes off with them. The two boys run away from the bullies and hide in a secret place where they find Willie. Peter tricks the bullies by pretending to tell Willie to meet them in the parking lot. When the bullies head in that direction, the boys and Willie safely return to Archie's house where they celebrate their new goggles.



“A Letter to Amy”:

Peter's birthday is one week away and he is very excited to throw a big birthday party with all of his friends. Peter has a special friend, Amy who he writes a special invitation for. He heads towards Amy's mailbox to secretly deliver the letter, but Amy's pet parrot Pepe alerts her. The letter is caught in the wind and Peter goes to catch it, but the wind changes directions and sends him crashing into Amy who leaves crying. A week later on Peter's birthday, the party is in full swing, but Peter is feeling down. His mood changes when Amy arrives and shows her appreciation for his letter. The play ends as Peter makes a wish and blows out the candles on his birthday cake.



ABOUT THE PLAYWRIGHT

Taken directly from: <https://tisch.nyu.edu/about/directory/dramatic-writing/1748357095>

As a playwright Jerome Hairston's work has been developed and produced at theaters across the country. His plays include: A.M. SUNDAY (Humana Festival, 2002, Centerstage Baltimore), L'EBOUEUR SLEEPS TONIGHT, FORTY MINUTE FINISH (Humana Festival 1999), METHOD SKIN, and KNIFE ON BONE. He has received commissions from The Kennedy Center, The Public Theatre/NYSF, Centerstage Baltimore, The McCarter Theater, The Children's Theater Company, The Bush Foundation/Guthrie New Play Program, and the Manhattan Theatre Club. He's been honored with a Heideman Award, an AATE distinguished play award, and the Fellowship of Southern Writers' Bryan Family Foundation Award for Drama. His plays have been published by Samuel French and featured in American Theatre Magazine. He received his BA in Theatre from James Madison University and is a graduate of Columbia University's MFA playwriting program. As a writer-producer his television credits include: *Law and Order Criminal Intent*, *Smash*, *Deception*, and *Game of Silence*, all for NBC, *Survivors Remorse* on Starz, and Cinemax's *Quarry*. He is currently a supervising producer on *Snowfall*, a new series on FX, and is co-writing a pilot for Fremantle Media and Amazon with esteemed dramatist Diana Son.

ABOUT THE AUTHOR

Taken directly from: <https://www.scholastic.com/teachers/authors/ezra-jack-keats/>

Ezra Jack Keats was an American author and illustrator of children's books. Keats was born in Brooklyn, N.Y. on March 11, 1916. He illustrated jackets for adult and juvenile books and provided drawings for almost a dozen children's books. He is the author of *The Snowy Day* (1962), a recipient of the Caldecott Medal and one of the first picture books in which the central character is a minority child. Keats used cut-out and gouache collage to create cityscapes that carry a strong dose of urban reality: grime, graffiti, and a lot of energy. He also wrote for the under-five audience in *Whistle for Willie* (1966), *Peter's Chair* (1967), *Goggles* (1969), and *Apt. 3* (1971), which focus on learning new things — how to whistle, outwit a tougher kid, or cope with emotion. Keats died at the age of 67 on May 6, 1983.

RECOMMENDED READING

Books by Ezra Jack Keats

- | | |
|---|---|
| <i>My Dog Is Lost</i> (1960) | <i>Skates!</i> (1973) |
| <i>The Snowy Day</i> (1962) — Caldecott Medal Winner | <i>Pssst! Doggie-</i> (1973) |
| <i>Whistle for Willie</i> (1964) | <i>Dreams</i> (1974) |
| <i>John Henry, An American Legend</i> (1965) | <i>Kitten for a Day</i> (1974) |
| <i>Jennie's Hat</i> (1966) | <i>Louie</i> (1975) |
| <i>Peter's Chair</i> (1967) | <i>The Trip</i> (1978) |
| <i>A Letter to Amy</i> (1968) | <i>Maggie and the Pirate</i> (1979) |
| <i>Goggles!</i> (1969) — Caldecott Medal Finalist | <i>Louie's Search</i> (1980) |
| <i>Hi, Cat!</i> (1970) | <i>Regards to the Man in the Moon</i> (1981) |
| <i>Apt. 3</i> (1971) | <i>Clementina's Cactus</i> (1982) |
| <i>Pet Show!</i> (1972) | <i>One Red Sun, A Counting Book</i> (1998) |

IT'S SHOWTIME!

Theatre Etiquette Activity

Adapted from: <http://www.louisvilleorchestra.org/wp-content/uploads/audience-etiquette-activity.pdf> , <http://www.musical-theater-kids.com/theater-etiquette.html>

There are many people involved, both on stage and behind the stage, who are working to put on the best performance possible for you and the rest of the people in the audience. Unlike watching television or a movie, the performers and crew can see and hear the audience members—therefore, it is the audiences' job to watch and listen carefully to the action on stage. The audience helps the performers and crew concentrate on doing their job when we practice the rules of theater etiquette.

- Visit the restroom **before** the performance begins.
- **Don't** speak during the performance...whispering is still speaking, so make sure you are only speaking in an emergency.
- **Do not** eat or drink in the theater.
- **Do not** put your feet up on the seats or balcony and do not kick the seat in front of you.
- **Do not** put or throw anything on the stage.
- **Do** laugh when the performance is funny.
- **Do** applaud when it is appropriate during the performance.
- **Do** applaud when the performance is over...this tells the performers and crew that you appreciate their work.

CONTINUED ACTIVITY:

1. Hand out the included worksheet to students.
2. As a class, go through the different event locations listed on the worksheet and discuss each event.

What can you do there? What can't you do there? Why?

3. Fill out the worksheet using "Always, Sometimes or Never". Ask students why they think we behave differently at these different places (different atmospheres, expectations, traditions, etc.).
4. Discuss in detail the behavior expectations we have at the theater.

PRE-SHOW QUESTIONS

1. THE SNOWY DAY AND OTHER STORIES BY EZRA JACK KEATS is based on the books "The Snowy Day", "Whistle for Willie", "Goggles", and "A Letter to Amy" by Ezra Jack Keats. Have you ever heard or read any of these stories?
2. In the play, Peter ages from 3-7 years old. How old are you? When is your birthday? What are some of your favorite things about being your age? What about growing up sounds exciting to you?
3. In the story "The Snowy Day", Peter has a very fun day playing outside in the winter weather. What are some of your favorite activities to do in the snow?

IT'S SHOWTIME!

Theatre Etiquette Activity

Adapted from: <http://www.louisvilleorchestra.org/wp-content/uploads/audience-etiquette-activity.pdf> , <http://www.musical-theater-kids.com/theater-etiquette.html>

Look at the different events listed across the first row in the table below. For each event, fill in ALWAYS, SOMETIMES or NEVER with the listed behavior expectations. Note the different behavior expectations there are for different events we attend.

BEHAVIOR	BASEBALL GAME	CHURCH/ WORSHIP SERVICE	LIVE THEATRE PERFORMANCE	ROCK CONCERT	MOVIE THEATER
CHEER					
CLAP POLITELY					
TALKING TO THOSE AROUND YOU					
EATING					
STANDING UP AND WALKING AROUND					

WHIMSICAL WILLIE MARIONETTES

Classroom Art Activity

Taken directly from: <http://www.pbs.org/parents/crafts-for-kids/puppy-puppet-marionette/>



MATERIALS

One paper towel roll (or two toilet paper rolls stuck together).
One toilet paper roll.
Paint or markers.
Twigs.
Googly eyes.
Glue.
Chestnuts (or similar objects/material).
Scissors.

DIRECTIONS

1. Paint your toilet paper rolls your desired color.
2. Shape your dog's head by cutting four parallel slits, two-thirds of the way down, into your short toilet paper roll. Then squeeze them together by pressing on the ends of the roll so that each of the four sides slightly overlaps and they all push inward. This forms a pointy nose for the dog. Add some glue and hold in place with an elastic band or piece of string—but make sure you don't glue the band on by accident.
3. Trim a little off the long roll to make the ears. Cut ear shapes and glue onto the head.
4. Add the eyes by gluing your googly eyes to the head.
5. Add the feet and tail. Pierce a hole in each chestnut. (Note: adult participation recommend for this step if you use a hard material like a chestnut. If you use something softer, children can poke their own holes.) Then make holes in the long roll—one for the tail (a twig) and four for the feet (the chestnuts). Thread one piece of string through a chestnut, then through the body, and then through the second chestnut for each pair of feet. For the tail, stick the twig through the hole and secure with glue.
6. Attach the head by piercing it twice – once at the top (roughly between the ears) and once below. Pierce a hole at the front end of the long body roll (at the opposite end to the tail). The string will run from your hand piece (see next step) right through the head and then connect with the body.
7. Make the marionette hand piece by tying two twigs together with string into an X. Attach one end of the string to the back of the long body roll (make a small hole near the tail, thread the string through and secure with a knot), run it up to and across the center of the hand piece and attach at the other end, as described in step 6: running it through the head and into the front of the long body roll and again securing it with a knot.

Once you assemble, play away! Put on a puppet show or showcase your marionette for friends and family!

SUMMING UP SNOWBALLS

Classroom Math Activity



MATERIALS

Scissors.

Glue.

Snowball Number Cut-Outs.

Snowball Math Worksheet.

DIRECTIONS

1. Provide students with scissors and the snowball cut out sheet. Instruct students to cut out each piece.
2. Provide students with the snowball math worksheet.
3. Instruct students to use their snowball numbers to solve the following addition problems by gluing the correct snowballs to the correct circle. Students will use each number once.

1. $\textcircled{1} + \textcircled{\quad} = \textcircled{2}$

2. $\textcircled{3} + \textcircled{4} = \textcircled{\quad}$

3. $\textcircled{3} + \textcircled{3} + \textcircled{3} = \textcircled{\quad}$

4. $\textcircled{2} + \textcircled{4} = \textcircled{\quad}$

5. $\textcircled{\quad} + \textcircled{1} = \textcircled{5}$

6. $\bigcirc 3 + \bigcirc 2 = \bigcirc$

7. $\bigcirc + \bigcirc 5 = \bigcirc 8$

8. $\bigcirc 1 + \bigcirc 1 = \bigcirc$

9. $\bigcirc 4 + \bigcirc 4 = \bigcirc$

MY PERFECT PET

Classroom Language Arts Activity

Taken directly from: First Stage's "Stargirl" Enrichment Guide

Willie the wiener dog is a cool companion in Peter's adventures. Fill in the blanks below to share about your own special pet, or one that you would like to have!

My pet's name is: _____

How big is your pet? _____

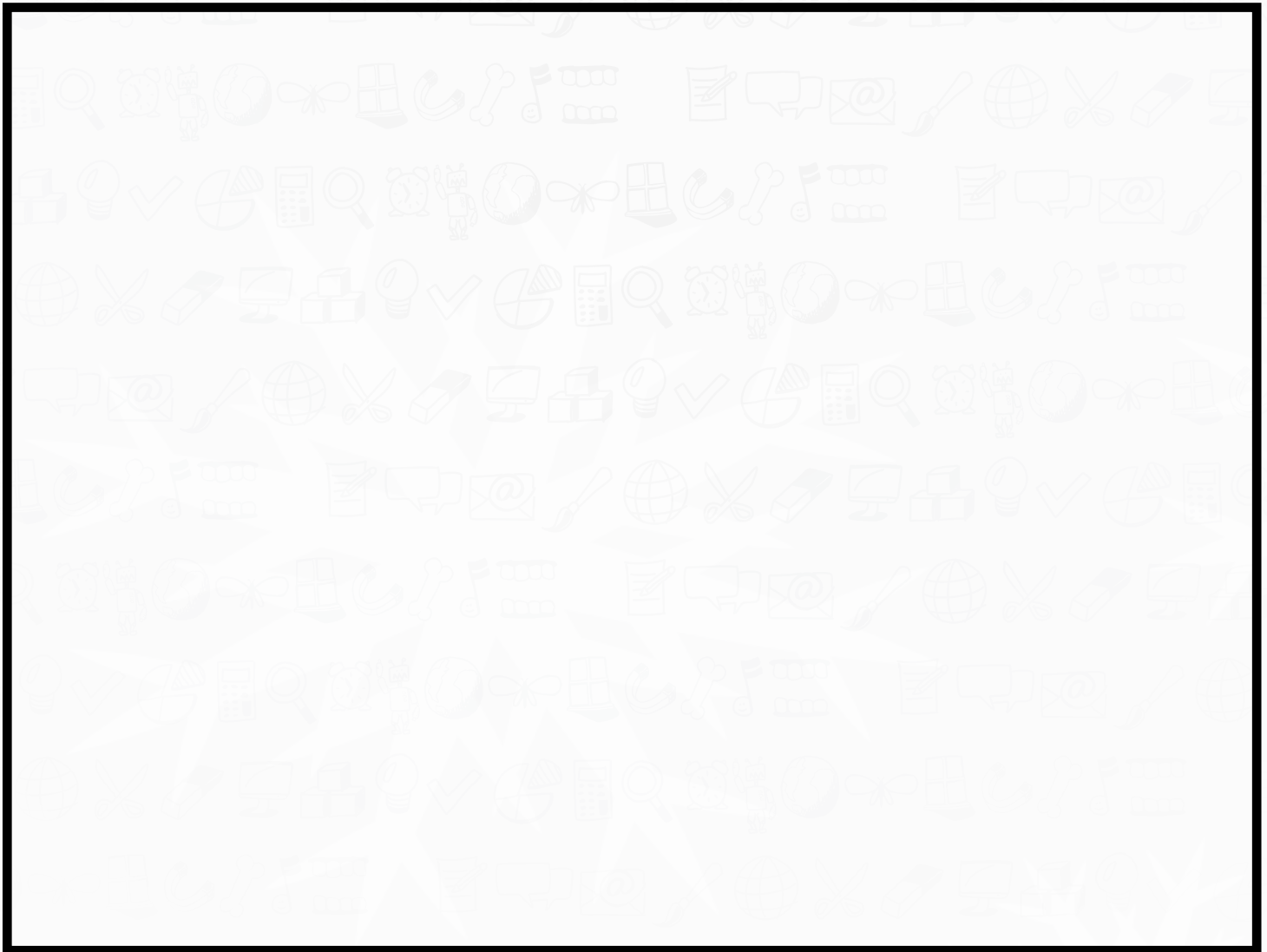
What color is your pet? _____

Is your pet furry, scaly, or slippery? _____

What special tricks can your pet do? _____

Is there anything else about your pet that makes it extra special and unlike any other pet? _____

In the space below, draw a picture of your perfect pet!



GROWING UP Family Resource

Adapted from: <https://www.choc.org/neuroscience/developmental-services/ages-stages/#3-years>

Growing up is an emotional and complex process for both children and their caregivers. While children may progress at different rates, the following are some of the common milestones your child may reach in the following age groups:

3-YEAR-OLDS

What does my child understand?

- Understands size differences (such as, big and little)
- Understands past tense (yesterday)
- Understands long sentences
- Understands prepositions (on, under, behind)
- Uses pronouns correctly (such as, I, you, he, and me)
- Asks “why” constantly
- Counts up to four objects by 4 years old
- Says full name and age
- May have fears of certain things (for example, dark, monster under the bed, and going down the drain)
- Attempts to solve problems
- Remembers certain events
- Can point to the correct picture when asked a simple question about it.

4-YEAR-OLDS

- Begins to understand time
- Begins to become less aware of only one’s self and more aware of people around him/her
- May obey parent’s rules, but does not understand right from wrong
- Believes that his or her own thoughts can make things happen

5-YEAR-OLDS

- Increased understanding of time
- Curious about real facts about the world
- May compare rules of parents with that of friends

6- TO 7-YEAR-OLDS

- Understands concept of numbers
- Knows daytime and nighttime
- Knows right and left hands
- Can copy complex shapes, such as a diamond
- Can tell time
- Can understand commands with three separate instructions
- Can explain objects and their use
- Can repeat three numbers backwards
- Can read age-appropriate books and/or materials



PROP BOXES

Classroom Teacher Resource

Taken directly from: https://www.educationworld.com/a_curr/profdev/profdev101.shtml

Dramatic play is an essential mode of learning for young children, and “prop boxes,” play materials grouped by theme, make this activity even more effective. Find out how you can use these educational tools to guide your students toward meaningful role-playing and creative exploration.

“Play is the most important medium for development and learning for young children, aged birth to eight years,” explains Ann Barbour, a professor of early childhood education at California State University, Los Angeles. “But for many reasons, children have fewer and fewer opportunities to play. So, it’s important that teachers consciously support children’s play by providing adequate time, space, and interesting materials, like those that can be collected and stored in a prop box.”

“Prop boxes” are groups of dramatic play materials that are organized around specific themes. Those themes range from simple subjects like the beach or the farm to the more complex bank, dentist, or science lab. The boxes often are placed in a dramatic play center to spark students’ imagination and promote role-playing and exploration.

“Prop boxes enable children to act out what they know, cement their concepts, practice skills in a meaningful context, and learn with and from other children who also are engaged with the materials,” explained Barbour, the co-author of **Prop Box Play: 50 Themes to Inspire Dramatic Play**. “If the materials in the box encourage children to adopt different roles (i.e., chef, server, customer, cashier), children not only have opportunities to try on different roles themselves but also to practice taking someone else’s perspective and responding appropriately.”

PLAY THAT'S RELEVANT AND "REAL":

Because dramatic play is the prevailing form of play among three- to six-year-olds, prop boxes are especially appropriate for that age group. Depending on the theme, Barbour suggests that they also can be used to support units of study in the elementary grades. Most important is selecting materials that are relevant and suitable for the developmental levels of the students who use them. While a *wash day* or *bedtime* prop box would be ideal for younger children, the *travel agency* or *pioneer* box would be a better fit for older students.

“Preparing the environment is a powerful support for play as well as a powerful influence on children’s behavior,” Barbour told Education World. “It’s important to set aside enough time for children to get into their play. Meaningful socio-dramatic play requires at least a 30-minute block of time, because it takes time for children to choose and

negotiate roles, select props, and select and enact dramatic play scenarios.”

According to Barbour, the key to great prop box play is choosing themes that students have had firsthand experience with. If they have been to a bakery, they will possess enough understanding of bakeries, for their age level, to play out what they know and to expand their understanding. Wonderful materials only generate wonderful learning experiences when the theme is relevant for the children.

LIGHTS! CAMERA! ACTION! PROP BOXES AT WORK

As an example of a theme that works well in many settings, Barbour offers the television production studio. Children of all ages can pretend to be on television. Younger children might act out what they have seen, while older ones can be reporters, interviewers, advertisers, and more. Barbour believes that theme even makes television more interactive for children, and strengthens verbal skills. Items featured in a television production studio prop box are a clamp light, a dry-erase board, make-up brushes, post-it notes and name cards, products to advertise, a homemade movie camera, and a television carved from a cardboard box.

Barbour has the following advice for teachers who are new to using prop boxes in the classroom:

- Choose a theme you know your students will find interesting, and begin collecting materials associated with that theme. Your attic, basement, or closet -- or your friends’ and relatives’ attics, basements and closets -- are great places to find props. Thrift stores and garage sales are equally wonderful. Put the materials in a labeled box and add items to it as you stumble across them.
- Include clothing because clothes help children “step into a role.” Including props that both boys and girls will find appealing also is important. Some themes, like the flower shop or gas station/garage, might be more attractive to one gender or the other. In that case, you’ll need to make a conscious effort to include materials that will appeal to the opposite gender as well.
- Choose real items that can be used safely, rather than “toys.” For example, children can do and learn so much more with a real, but broken, telephone than with a toy telephone.

PROP BOXES

Classroom Teacher Resource (continued)

- Include literacy materials in every prop box, so children can pretend to read and write, even if they're not yet able to really do so, and can associate literacy/numeracy activities with meaningful contexts. A restaurant prop box can have menus, pads and pens for servers to take orders, a money box or cash register, and so on. There are literacy materials associated with every theme.
- Set up a "store." Store prop boxes work well because of the different roles associated with stores, the fact that children generally have had experiences shopping, and because it's easy to include literacy materials. Specific store themes include *grocery store*, *ice cream stand*, *shoe store*, and *post office*.
- Ask the children what they think should be included. You don't have to do everything yourself! You can ask children what they'll need to set up a shoe store. If they've visited a shoe store, they'll know lots of items to include.
- Let families know what you're doing. They can be wonderful sources for materials. Businesses, too, often are generous in donating materials.

"THE FLOWER SHOP"

Brigitte Green-Churchwell of Sandusky, Ohio, appreciates the value of real, hands-on experiences that add relevancy to prop box play. In her preservice teaching, she introduced prop boxes to early childhood and elementary classes. Her favorite box, a flower shop, allowed preschool students to mimic a real flower shop they had explored during a field trip. The operators of the shop had permitted the students to do arrangements and get a firsthand look at what it was really like to work in that type of business. The students translated that experience into their dramatic play.

Green-Churchwell, who is pursuing a masters in education, included ample "real" materials in her flower shop box: a mixed assortment of silk flowers, faux grass, brown paper bags torn up as "dirt," gardening gloves, flower pots, tissue paper, plastic vases, seed packets, watering can, old hose, gardening tools, hat, cash register, telephone, ordering pad, pencil, price list, money, and a play car/truck as the delivery vehicle.

The preschoolers enjoyed the box so much they wanted to work with it every day. One of Green-Churchwell's favorite moments occurred when one student approached her with a true dilemma -- the shop had no name! The

group then agreed that "The Flower Shop" was an appropriate name and set out to create a sign with paper, crayons, and markers. Problem solved!

"Another memorable moment at a different preschool was when a student declared himself *the boss*," reported Green-Churchwell. "He was working diligently with the other students until he recognized that one student had been on the telephone way too long, 'talking' to his mom. The self-proclaimed leader came to me about the problem, and I asked him what he thought a boss might do to solve the problem. He went right over and told the other student, 'You are tying up the phone line, and we can't get orders. If you want to talk to your mom, go home, but we've got work to do. Please get off that phone now.'" *The boss's* approach was effective -- the boy got off the phone. Another problem solved!

"In kindergarten, we used various kinds of prop boxes to take a hands-on look at different careers," Green-Churchwell recalled. "Some of the prop boxes included *The Barber Shop and Beauty Salon*, *The Community*, and *The Restaurant*. Our community box illustrated different people who work in a neighborhood, such as police, postal workers, garbage collectors, bakers, bankers, and more. The restaurant box explored various types of service in different eating establishments, fast food vs. sit down, for example."

WHAT MAKES A GOOD PROP BOX?

- "Relevancy," says Ann Barbour. A great prop box
- * contains real materials rather than toys, whenever possible.
 - * is inclusive of both genders and culturally sensitive.
 - * has enough materials to support three or more children in sustained play.
 - * offers open-ended literacy materials. (materials, such as play dough, that can be used for multiple purposes.)

Barbour added, "Just pans and plates are better than plastic food, because children can pretend to cook their own food -- whatever their own family eats -- rather than be limited by plastic fried eggs."

In second grade, Green-Churchwell used a simulation prop box to help students experience the voyage and conditions of the Pilgrims coming to America and struggling to build a new home. That box included garments, a journal, tools, and supplies the Pilgrims might have used. The simulation prop box provided students with an emotional and "real" connection with the Pilgrims and the trials they endured.

"I prefer the hands-on methods of learning," said Green-Churchwell. "Prop boxes have served as a dynamic key to hands-on discovery learning for both me and my students, and my students love them because they are a learning form of play."

A LETTER TO PETER

Classroom Language Arts Activity

In the space below, write a letter to Peter, just like he did for his special friend Amy. Write a friendly letter to Peter telling him about a fun snow day that you have had, a cool toy that you have played with, or a special talent that you have!

(Date)

(Greeting)

(Closing)

(Signature)

SNOW SCIENCE

Classroom Science Activity

Taken directly from: <https://lemonlimeadventures.com/snow-sink-float-winter-science-kids/>

MATERIALS

Snow.
2 bowls.
2 jars of water (warm and cold).
Food coloring.
Stopwatch (optional).

DIRECTIONS

1. Fill both jars with the same amount of water, using cold water in one and warm in the other.
2. Use a few drops of food coloring to color each bowl of snow two separate colors.
3. Ask the classroom to make predictions about what will happen to the snow- will it float or sink in the water? Tally results on the board.
4. Conduct the experiment and reflect on the results with the students.
Ask students, "How do you think the snow mixed in with the water instead of remaining as snow?"

WHO SAID IT?

1. "I got a snowball, a beautiful snowball. Safe in my pocket, good night snowball, good night."
2. "You just have to keep trying."
3. "Things are looking real fine now."
4. "It's me Peter. It's me Peter. SQUAWK!"
5. "The letter was really good. Just like a real letter. With all the words. And the address. And the stamp."
6. "Show us what ya got, kid."
7. "What's that snowball? Not tired? Me neither!"
8. "We could be...I don't know...MOTORCYCLE RACERS!"
9. "And guess what? (Whispers) It's your birthday."
10. "We got the goggles. We got the goggles. We got the goggles! Goggles!"

POST-SHOW QUESTIONS

1. In the play, Peter encounters bullies who attempt to take away the goggles he found with his friend, Archie. Have you ever experienced a bullying situation before? What positive choices can you make to combat a bullying situation
2. Peter was a little shy and nervous when he tried to deliver his letter to Amy. When was a time you felt nervous or shy? What made you feel better?
3. Peter loves being around his friends Archie and Amy. Who are your best friends and what makes these friends so special to you? What are some of your favorite activities to do with them?
4. At first, when Peter was trying to whistle, he almost gave up because he was having a hard time learning how. Have you ever had a hard time understanding something new? What did you do to get through the hard times and learn that new skill?

WHO SAID IT? (ANSWERS)

1. "I got a snowball, a beautiful snowball. Safe in my pocket, good night snowball, good night." . . . PETER
2. "You just have to keep trying." MOM
3. "Things are looking real fine now." ARCHIE
4. "It's me Peter. It's me Peter. SQUAWK!" PEPE
5. "The letter was really good. Just like a real letter. With all the words. And the address. And the stamp." AMY
6. "Show us what ya got, kid." DAD
7. "What's that snowball? Not tired? Me neither!" PETER
8. "We could be...I don't know...MOTORCYCLE RACERS!" PETER
9. "And guess what? (Whispers) It's your birthday." AMY
10. "We got the goggles. We got the goggles. We got the goggles! Goggles!" PETER & ARCHIE