

ENRICHMENT GUIDE

TOMÁS and the Library Lady

Touring Dates

February 1st - March 5th, 2010

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CHILDREN'S THEATER • IN-SCHOOL EDUCATION • THEATER ACADEMY

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preparing for the play

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A Note to Teachers and Parents

Dear Teachers and Parents,

TOMÁS AND THE LIBRARY LADY, adapted by the picture book by Pat Mora, is based on the true life story of Tomás Rivera, son of migrant workers who went on to become the chancellor of the University of California, Riverside, the first Mexican American to hold such a position at the University of California. This heartwarming story illustrates the power of positive encouragement and how believing in someone can motivate them to conquer fears and do exceptional things.

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 TOMÁS AND THE LIBRARY LADY 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.

Best regards,
Julia Magnasco
Education Director
(414) 267-2971

First Stage Policies

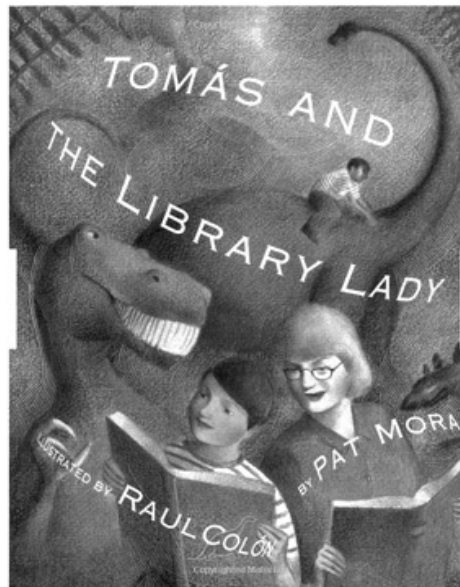
- The use of recording equipment and cameras are not permitted during the performance.
- Food, drink, candy and gum are not permitted during the performance.
- Electronic devices are not permitted in the theater space.
- Should a student become ill, suffer an injury or have another problem, please escort 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 disabilities: If you have special seating needs for any student(s) and did not indicate your need when you ordered your tickets, please call our School Sales Specialist at (414) 267-2962. Our knowledge of your needs will enable us to serve you better upon our arrival to your school.

Setting the Stage: Synopsis

Tomás is the son of migrant workers. Tomás and his family—his mother, father, grandfather, and younger brother Enrique—are driving from their home in Texas, to Iowa, where there is work for them picking crops. As they drive through the night, Tomás' mother, Josefa, worries about her son; she worries about taking him out of school early again, and she worries about the recurrent nightmares he is having. Tomás' father, Florencio, assures Josefa that they are doing what they have to do so they may provide a good life for their boys and so that they may have a better life than them. That evening, Tomás wakes up in the car from another bad dream. In his dream he is confronted by his old classroom teacher, who yells at Tomás for not being able to understand English and for only speaking Spanish. The teacher calls Tomás a lazy daydreamer. Tomás has this dream almost every night, and is terrified of this teacher. Even though it is just a dream, it all seems very real to Tomás. The family drives all through the night, through many states, being guided by the light of the full moon. As Tomás and his mother talk, she dreams about the future for Tomás—all the things he can do and be—but Tomás tells his mother that he plans to stay with her and 'Apa forever.

When the family arrives at their new home in Iowa, Josefa is outraged. The place the family is expected to make a home out of is an old chicken coop. It is small and dirty, and they are expected to share this small space with other migrant families. However, Florencio promises to sweep the coop and put up



dividers to make two rooms, one for sleeping and the other for a kitchen. That night, as Tomás sleeps in his new house, the nightmare occurs again. His teacher forces Tomás to say "I will not daydream, be lazy or speak Spanish!" This nightmare troubles Tomás more and more. He's worried about going back to school in Texas in the fall. He doesn't want to get yelled at or laughed at because he does not know English very well. Tomás

doesn't know what to do about this problem, but he keeps this all to himself.

As the adults work in the fields all day, Tomás and Enrique carry water out to them. In the evening, Tomás begs Papá Grande to tell him one of his many stories. Tomás loves his grandfather's stories, and knows every one of them by heart. Papá Grande tells Tomás that since he already knew all of his stories, he is going to have to learn some new stories to tell the family!

The next day, 'Ama asks Tomás to head into town to mail a letter for her. While in town, Tomás stares at the large buildings. Then, Tomás stops at a building he thinks is called the 'meat library'. Tomás thinks this is the strangest thing he's ever heard of, and stands there speechless, staring into the building. As he stands there, a woman approaches Tomás and asks him if he wants to come into the library. Tomás tries asking the woman why the building is called a 'meat library', but since he knows very little English and she knew very little Spanish, it takes them both quite a while to understand each other. Finally, the



Setting the Stage: Synopsis (Continued)

woman comprehends what Tomás is trying to tell her, and she explains to Tomás that the name of the library is the Carnegie Library—it has books in it, not meat! The woman works at the library, and she offers to let Tomás borrow as many books as he likes from the library. Together, the library lady and Tomás begin reading books every day, and as they read, Tomás' English improves.

Tomás loves reading new books, and he couldn't wait to discover new adventures and learn new things in his books. Everyday, Tomás visits the library, and everyday he and the Library Lady read together. She teaches Tomás English, and he teaches the Library Lady Spanish. When Tomás would return to the migrant work camp in the evening, he would read aloud stories to his family. They were all very impressed at how well he could read in English.

Tomás' recurring dream is still haunting him. He tells his 'Ama that he doesn't want to return to school in the fall, that he wants to stay and work with his family. His mother tells him that she knows school is challenging, but brave people take on challenges head on and complete them. When Tomás mentions his bad dream to the Library Lady, she tells him that he is probably having the bad dream because something is on his mind, eating away at him, and that the only way to stop it is to confront the problem or the fear head on.

One day Tomás and Enrique are sent to the garbage dump to find coal and other materials they can use to build a fire. While at the dump, Tomás finds a number of books that have been thrown away. He takes these books and shows them to the Library Lady. When she tells Tomás they are dirty and in poor condition, he tells her he thinks they are beautiful and that they are going to be the start of his very own library. Tomás also shows the Library Lady the

stories he has been writing. The Library Lady tells Tomás he is going to have a magnificent library.

Late one evening, Tomás overhears his parents talking. The harvest season in Iowa is over and it is time to return to their home in Texas. They are planning to leave the very next day. That night, Tomás has the nightmare again. However, this time, when his teacher begins yelling at him for not speaking English, Tomás confronts her and tells her that he does speak English, and reads and writes in English too! He tells the teacher that he is no longer afraid of her, and she disappears. That morning, Tomás takes Papa Grande to the library with him, to say goodbye to the Library Lady. He gives her a Mexican sweet bread that his mother baked. She gives Tomás a brand new book. She thanks Tomás and tells him how much she is going to miss him. Tomás will miss her too.

Tomás Rivera grew up to be a teacher and a writer. He created many magnificent stories.



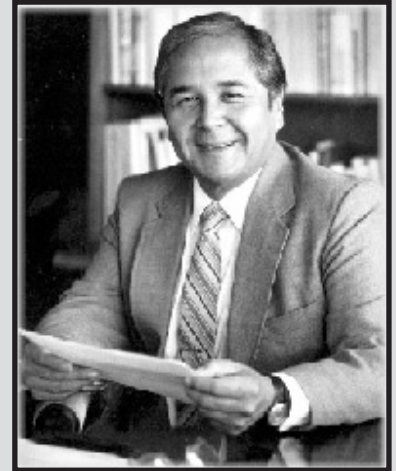
About Tomás Rivera

Taken from: http://en.wikipedia.org/wiki/Tomás_Rivera, <http://www.education.txstate.edu/departments/Tomás-Rivera-Book-Award-Project-Link.html>

Tomás Rivera (December 22, 1935 – May 16, 1984) was a Chicano author, poet, and educator. He was born in Texas to migrant farm workers, and had to work in the fields as a young boy. However, he achieved social mobility through education—gaining a degree at Southwest Texas State University (now known as Texas State University), and later a PhD at the University of Oklahoma—and came to believe strongly in the virtues of education for Mexican Americans.

As an author, Rivera is best remembered for his 1971 Faulknerian stream-of-consciousness novella *...y no se lo tragó la tierra*, translated into English variously as *This Migrant Earth* and as *...and the Earth Did Not Devour Him*. This book won the first Premio Quinto Sol award.

Rivera taught in high schools throughout the Southwest USA, and later at Sam Houston State University and the University of Texas at El Paso. From 1979 until his death in 1984, he was the chancellor of the University of California, Riverside, the first Mexican American to hold such a position at the University of California.



Texas State University College of Education developed the Tomás Rivera Mexican American Children's Book Award to honor authors and illustrators who create literature that depicts the Mexican American experience. The award was established in 1995 and was named in honor of Dr. Tomás Rivera, a distinguished alumnus of Texas State University.



Words worth sharing from Tomás Rivera

"Love is necessary in the classroom. A teacher should realize that if he has love for children he will be creating lasting happy individuals. A degree of love brings security to a child and makes him feel worthwhile. A child realizes he is loved and in turn will respond as a unique individual to that love" -1961

"It is impossible to imagine Chicano literature without the migrant worker."
-The Great Plains as Refuge in Chicano Literature

"The Great Plains have a special attraction to me as a person and as a fiction writer. I spent half of my first twenty years in one or another Midwestern or Great Plains state. As a child and as a young man, I lived in Iowa, the Dakotas, Minnesota, Michigan, Wisconsin, and Ohio."
-The Great Plains as Refuge in Chicano Literature



About the Author

Taken directly from: http://www.patmora.com/book_pages/Tomás.htm, <http://www.eduplace.com/kids/hmr/mtai/mora.html?grade=4>

Pat Mora

Pat Mora says she feels “very fortunate” that she grew up in El Paso, Texas, in a bilingual home. Mora very often works Spanish words into her English stories, because she wants readers to remember that people speak many languages the world over. “Quien habla dos lenguas, vale por dos,” she says. (“If you speak two languages, your value is doubled.”) She spreads her enthusiasm for languages and for reading by helping people all across the country celebrate April 30 each year as Día de los Niños, Día de los Libros (Children’s Day, Book Day).



Photo by Cheron Bayna

Tomás and the Library Lady was Pat Mora’s first children’s book to be accepted for publication, in 1989. However, it didn’t actually get published until 1997. Why did it take so long? The book’s illustrations slowed down the publication process. Raul Colón, the illustrator of the finished book, was actually the third illustrator to work on the book!

● Did you ever meet Tomás Rivera?

Yes, I did meet Tomás Rivera when I was an administrator at the University of Texas at El Paso. He was very intelligent, hard-working, and he loved to read. He also had a big smile and a wonderful sense of humor. I also went to visit him once when he was the Chancellor of the University of California at Riverside (CA).

● What was your purpose in writing this story?

*I was sad when Tomás died because I thought he was such a special man and leader. I wanted to honor him, and I decided to write a children’s book about him so that children, teachers, librarians and parents would know the story of Dr. Tomás Rivera who was a writer and educator. I also wanted my readers to think about the difficult life migrant workers have and how families and librarians help children succeed. I’m always surprised when even after having read *Tomás and the Library Lady* students can’t tell me what a migrant worker is.*

● How is your life similar to Tomás’ life?

What an interesting question! Tomás and I were both born in Texas. He was born in Crystal City, and I was born in El Paso. We both spoke Spanish at home. (In my house, we spoke both Spanish and English.) We both loved to read and both liked doing well at school. We both went to college and became teachers. We both were parents and became university administrators. We both became writers and wanted our readers to know about the lives and dreams of Mexican Americans. We both felt lucky to be bilingual and wanted all people who are bilingual to be proud of their home languages.

When my first book of poetry for adults was published, I sent Dr. Tomás Rivera a copy. He was a very busy man, but he took the time to read my book, and he wrote me and said, “Don’t do what I did. Write.” I get teary when I type his kind words. What did he mean? When Dr. Rivera became an administrator, he had to stop writing because he had so many responsibilities. He was telling me not to continue spending all my time being an administrator.



About the Playwright



Jose Cruz Gonzalez

Taken directly from: <http://www.dramaticpublishing.com/AuthorBio.php?titlelink=10081>

José Cruz González's plays include THE BLUE HOUSE, SUNSETS AND MARGARITAS, THE HEART'S DESIRE, TOMÁS AND THE LIBRARY LADY, THE CLOUD GATHERER, EARTH SONGS, WAKING UP IN LOST HILLS, SEPTEMBER SHOES AND HARVEST MOON. A collection of his plays, *Nine Plays by José Cruz González: Magical Realism & Mature Themes in Theatre for Young Audiences* was published in the fall of 2008 by the University of Texas Press. During 2008, TOMÁS AND THE LIBRARY LADY toured nationally. González has written for PAZ, the Emmy Award-nominated television series produced by Discovery Kids for The Learning Channel. He was a recipient of a 2004 TCG/Pew National Theatre Residency Grant. In 1997, he was awarded an NEA/TCG Theatre Residency Program for Playwrights and in 1985 was an NEA Director Fellow. González teaches theatre at California State University Los Angeles and is a member of The Dramatists Guild of America, TYA/USA and an associate artist with Cornerstone Theater Company (California) and playwright-in-residence with Childsplay (Arizona).

Pre-Show Questions

1. Do you ever visit the library? When? Where? At school or another library in your community? What are your favorite types of books to read?
2. Have you ever had to encounter a difficult situation that has made you scared? What did you do in that situation? How did you overcome your fear?
3. Tomás speaks Spanish. He learns to speak English from the help of the librarian and by reading many books. Do you speak more than one language? How did you learn that new language, and who helped you?



Recommended Reading

Other books by Pat Mora:

Yum! Mmmm! Que Rico! Americas' Sproutings
Book Fiesta!: Celebrate Children's Day/Book Day
Uno, Dos, Tres: One, Two, Three
The Rainbow Tulip
Pablo's Tree
A Pinata in a Pine Tree: A Latino Twelve Days of Christmas
Confetti: Poems for Children
Dona Flor: A Tall Tale About a Giant Woman with a Great Big Heart
Abuelos
A Birthday Basket For Tia
The Gift of the Poinsettia + El Regalo De LA Flor De Nochebuena
The Night the Moon Fell: A Maya Myth
The Bakery Lady / La señora de la panadería

More recommended books

Harvesting Hope: The Story of Cesar Chavez by Yuyi Morales
Too Many Tamales by Gary Soto
Library Lil by Suzanne Williams
Richard Wright and the Library Card by William Miller
My Name Is Maria Isabel by Alma Flor Ada
The Librarian of Basra: A True Story from Iraq by Jeanette Winter
My Diary From Here to There / Mi diario de aqui hasta alla by Amada Irma Pérez

Share What You are Reading



Writing and Reading Book Reviews

Reading/Language Arts Classroom Activity

Here's a fun way for students to share information about books they have just read with other students around the country, and learn about new books to read by checking out book reviews written by other kids.

At Scholastic's website,
<http://teacher.scholastic.com/activities/swyar/index.asp>,
students can write and publish their own book review, and read other students' book reviews based on genre and grade level.



Library Magic



A Poem by Pat Mora

In memory of the leader, educator and author, Tomás Rivera



“¡Vamos! Let’s go to the library!”

Tomás said to his family.

*He showed them his favorite books
and his cozy reading nooks.*

“¡Vamos! Let’s go to the library!”

Tomás said to his friends. “Hurry!”

*They saw libros in stacks and rows.
They laughed at funny puppet shows.*

“¡Vamos! Let’s all go to the library!”

Join the fun, a treasure house that’s free.

Bring your friends and family.

*Stories, computers, maps and more,
facts, fun. Enter the magic door.*

Like Tomás, open books and soar.

Be a reader. Explore galore.



Judging a Book By it's Cover

Reading/Art Classroom Activity

Taken directly from: http://www.educationworld.com/a_lesson/02/lp288-01.shtml

Materials

- Damaged library books
- Paper
- Pencils
- Crayons, colored pencils, or markers
- Scissors
- Tape
- Large paper bags or thick paper
- Clear contact paper (optional)



Activity

1. In preparation for this activity, gather damaged books from your classroom library or ask the school librarian to choose some age-appropriate books in need of repair.
2. Have students identify the information contained on most book covers from the damaged books gathered.
 - a. Your class' list should include title, author, illustrator, publisher, description of the book, and any other relevant information suggested by the examples.
3. Compare some of the book covers. Are some more interesting and appealing than others? Why?
 - a. Discuss what makes an attractive and effective book jacket. What is a publisher's goal in designing a cover? If possible, write these suggestions on the board.
4. Distribute the damaged books to individual students or groups.
 - a. You may permit students to choose a specific book or hand the selections out at random.
5. Give the students a set amount of time to read the books. (Selections should be age-appropriate.)
 - a. If the books are long, postpone the rest of the activity for several days to allow students to read the material. If they are short books or picture books, have them read the books during class and continue.
6. Instruct students to outline the design of a new cover for the book on paper that includes all aspects of an excellent book cover as the class has defined.
7. As they complete their designs, have the students share their work with you and get approval to move on to the next phase of the activity -- creating the cover.
8. Provide paper bags or thick paper and art supplies for students to use as they work.
9. When students have finished, again examine the book covers and help students proofread their work. If desired, have students add a layer of clear contact paper to the book cover to preserve it. Then the students may fasten their covers securely, without taping them directly to the books.
10. Put the books with their new covers on display. Hold a vote within your classroom for the cover that is most inviting -- a cover that encourages readers to read the book inside!



Ideas to Motivate Young Readers

Reading Classroom Activities

Taken directly from: http://www.educationworld.com/a_lesson/lesson/lesson035.shtml

The folks at the BOOK-IT!® Program have given permission for Education World to reprint 25 great ideas from teachers -- ideas that are sure to get kids across the grades excited about reading.

Learn more about the BOOK-IT!® Program at: <http://www.bookitprogram.com/default.asp>

● Musical Books

Chairs are placed back-to-back in a straight line, and the teacher places a book under each chair. Every child then sits on a chair. The children march around the chairs when the teacher starts the music. When the music stops the children sit down and begin to read the book under their chair. After a few minutes, the teacher starts the music again. After the game, the teacher puts the books in a special box marked "Musical Books" so that the children may later read the rest of the story.

Mary Vandeyander, Jefferson Elementary, Newell, West Virginia, Grade 2

● Scavenger Hunt

Have a "scavenger hunt" by dividing the class into teams and giving each team a copy of the same book. Have them find the page numbers of particular objects, events, or people in the book. Give a reward to the winning team.

Lana Downing, Hanson Memorial School, Franklin, Louisiana, Grade 6

● Name That Book

Explain to your students how important the cover and title are to a story. Then read a book to your students without telling them the title or showing them the cover. After reading the book, give the children a piece of paper to draw what they think the cover and the title of this book should be. Finally, display the storybook surrounded by the children's covers.

Christine Schmidt, Our Mother of Sorrows School, Cincinnati, Ohio, Grades 1-6

● Mystery Reader

Every year I choose two or three weeks for my "Mystery Reader" project. I send home a secret flyer to the parents to see if they would like to come in and read to us during story time. It can be parents, grandparents, aunts, or uncles. They pick out their own story (usually their child's favorite) and give me a first and second choice of dates. I then make up a schedule after the slips are in. This usually takes a week, and then I send back another secret note to those who responded informing them of their date. The kiddos are surprised and love it. I take a picture of each Mystery Reader reading and send it home with the child in a thank you note.

Carol Lee Restifo, Ridgfield School, Erie, Pennsylvania, Grade 1

● Story Webs

All you need for this game is a ball of string and a story to share. Have your students sit in a circle on the floor. One of the students gives the beginning sentence of a familiar story. Then the student holds onto the end of a ball of string and rolls the ball to another student, who will give the next part of the story in sentence form. This is repeated until the story has been told. Soon you'll have a spider's web in your students' circle. Any story can be used for variation, or new stories can be created with each student adding a new idea!

Marilyn Weiland, Alta Elementary, Alta, IA, Grade 1



Ideas to Motivate Young Readers (Con.)



● Read to the Principal

Recognize students' accomplishments in reading by selecting one or two children daily to go to the principal's office to read to him/her. Before starting the program, make a computer banner that says "I READ TO THE PRINCIPAL." The children can color the letters. Hang the banner in the principal's office and ask the children to sign the banner with different colored markers after they've read their selections. The principal may want to give the child a bookmark that is signed by him/her that says "I READ TO THE PRINCIPAL."

Norma Kreusch, Beulah Elementary and Jr. High, Beulah, Colorado, Grade 2

● TV vs. Reading

Begin a TV/Reading Chart for each child. It would be a weekly chart to keep a record of time spent reading and time spent watching TV at home. If total reading time exceeds total TV watching time, the child earns a treat. The class with the most winners could have a party.

Lindy Guy, Maclay School, Tallahassee, Florida, Librarian

● Books Open Doors

Each classroom will agree on a favorite book. Then students will decorate their doors as giant book covers. The giant book-cover door will open up to find the room decorated as a scene or setting from the book. One day during Children's Book Week, the students will come to school dressed as characters from their chosen book. Judges can select grade-level winners or a hallway winner. A giant "Book Cake" could be served at lunch to reward everyone's hard work.

Beth Barlow and Donna Lawson, Jane Macon Middle School, Brunswick, Georgia, Grade 6

● Read-a-Thon

The school could have a day-long Read-a-Thon, with the central office tabulating the number of books or pages read in the whole school, principals and custodian included. Hourly results could be posted on rungs of a ladder reaching to the sky.

Miriam Leon, Crockett School, San Marcos, Texas, Grade 1

● Bead Hangers

I give students a colored bead for each book report they turn in. I also give them a ribbon on which to string these beads. When they have read ten books, I give them a shiny bangle to place between the 10th and 11th book beads. I give them another bangle to place between the 20th and 21st beads, the 30th and 31st beads, etc. These are hung in our window, which adds a festive air to our room. The students take their chains home at the end of the year.

Edith Burke, Gold Canyon Elementary, Apache Junction, Arizona, Grade 4

● "Picture" Books

Take a picture of each student holding his/her favorite book and attach a short summary of the student telling in his/her own words why this book is so special. Laminate and display. Students can read about classmates' selections and expand their knowledge of exciting books to read.

Marcelle J. Smith, Gamewell Elementary, Lenoir, North Carolina, Grade 1

Note: The following teacher ideas were originally published by the BOOK IT!® National Reading Incentive Program in 1989. Education World and BOOK IT!® recognize that some of the teachers credited with the ideas above might have retired or changed schools or grades since 1989, but we wanted to give full credit where credit is due!



Migrant Farm Workers

Social Studies Teacher Information

Taken directly from: http://www.extension.org/pages/Migrant_Farm_Workers:_Our_Nation's_Invisible_Population

Farm Workers in the United States

By Eduardo González, Jr., State Diversity Specialist,
Cornell University Cooperative Extension Farm workers in United States

Between 1 and 3 million migrant farm workers leave their homes every year to plant, cultivate, harvest, and pack fruits, vegetables and nuts in the U.S. Although invisible to most people, the presence of migrant farm workers in many rural communities throughout the nation is undeniable, since hand labor is still necessary for the production of the blemish-free fruits and vegetables that consumers demand.

● Who are Migrant Farm workers?

Migrant farm workers are predominantly Mexican-born sons, husbands, and fathers who leave what is familiar and comfortable with the hopes and dreams of making enough money to support their families back home; feed themselves; purchase land and a home; and – like many immigrants who came before them – ultimately return to their homeland. While others come from countries such as Jamaica, Haiti, Guatemala, Honduras, Puerto Rico, the Dominican Republic, and other states in the United States their aspirations remain the same. They are young, averaging about 31 years of age. Some arrive as single men, while others leave their families behind while they seek work and others travel and work with their families. For those who travel without their families, once they realize that they will need to maintain their U.S. earning capacity, they would much rather have their families settle with them in the U.S. More than half of all farm workers – 52 of every 100 – are unauthorized workers with no legal status in the United States.

Many farm workers arrive with solid agricultural skills firmly grounded in practical experience and working knowledge of agriculture. This expertise is complemented by a strong work ethic, deeply rooted in their commitment to provide for their families or make it on their own. This is reflected in their willingness to make considerable sacrifices in order to guarantee a more prosperous future for their extended families, their children and/or their siblings. These sacrifices range from separation from their countries of origins, families, and what is familiar to learning to navigate a foreign land where little is known about them and whose customs, language, foods, and ways of life are different from what they know. In many instances this new place brings about feelings of alienation and isolation. So in many ways, migrant farm workers work in settings that do not mirror those of the majority of the nation's working populace.

In spite of these challenges, for many the hopes and dreams of making more money in the U.S rather than in their countries of origin is enough to drive them to make this enormous sacrifice. Many experience great pride in the contribution that they make to society through their labor for they realize their work feeds the world. For these farm workers there is also a sense of accomplishment in their ability to support their families in purchasing homes or going to school in their home country. For others, their hopes and dreams do not always materialize to the degree envisioned and promised with 61 percent of U.S. farm workers' income falling below the poverty level. A median income of less than \$7,500 a year leave many feeling trapped with no other viable options outside of formwork and with the shame and indignity of returning to their homelands with less than what they came.

● Why Do They Come?

A host of push-pull factors contribute to the overwhelmingly immigrant farm worker labor pool. Some push factors in farm workers' countries of origin are economic instability, political unrest, population growth, land reform shortcomings in rural areas, and



Migrant Farm Workers (continued)

scarce employment opportunities. Push factors that impact immigration patterns vary from country to country and from individual to individual. This is to say that the circumstances that cause an individual to emigrate from Colombia, South America may be different from those that cause an indigenous person from the states of Michoacán, Oaxaca, or Guanajuato in Mexico to come to the United States. A Colombian immigrant fleeing political persecution and civil unrest seeks asylum as a political refugee, while the indigenous Mexican treks across the desert into the U.S. in search of work and income to support their family back home or just to be able to eat.

Pull factors within the United States include the ongoing desire for a low cost labor force to fill jobs no longer attractive to US citizens due to low pay, limited or no benefits and/or substandard work conditions. Other more direct pull factors have included federally enacted and administered farm labor programs such as the Bracero contract labor program that recruited workers from Mexico to harvest crops in the Southwestern United States from 1942 - 1964. Today, larger numbers of Mexican farm workers have moved into other regions of the country, including the Northeast, through a similar farm labor contract program known as the H-2A agricultural guest worker program enacted by Congress in 1952 and more widely used when the Bracero program ended in 1964.

● The Changing Face of Immigrants

As we continue to grow as a nation of immigrants, we need to make an extraordinary effort to understand farm workers in their full context. The legacy and lingering effects of living in a divided society have left us with incomplete, inaccurate and distorted information as to the history, triumphs and contributions of different groups within our society. As a nation built on the sacrifices of many different immigrant groups we must bear in mind that while the faces of immigrants have changed, their pioneering spirit, courage, determination, ability to thrive, and dreams of securing a better future for their children remain the same.

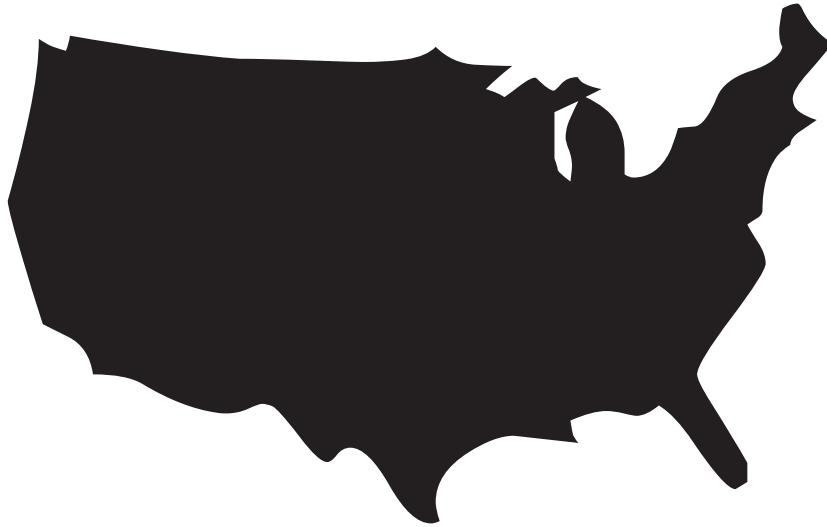
Resources for additional information about Migrant Farmworkers:

- **National Center for Farmworker Health, Inc.**
www.ncfh.org
- **Harvest of Hope Foundation**
www.harvestofhope.net
- **United Farm Workers**
www.ufw.org
- **Migrant Worker's Children**
users.owt.com/rpeto/migrant/migrant/html



Our Great States: Compare and Contrast

Geography Classroom Activity



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- Using a large U.S. map, or providing individual maps for each student or pair of students, help students locate our state of Wisconsin.
 - Ask students what they notice about this state: What region of the U.S. is Wisconsin located? What are the other states that border it? What size is it? Are there bodies of water close by? What makes Wisconsin unique and different from other states?
 - If possible, create a chart on the board and write these answers under the heading: Wisconsin.
 - Next, help students locate the state of Texas on the map.
 - Ask students what they notice about this state: What region of the U.S. is Texas located? What are the other states that border it? What size is it? Are there bodies of water close by? Has anyone ever visited Texas? If so, what is the weather like? What was unique about Texas that differentiate it from Wisconsin?
 - If possible, write these answers on the board under the heading: Texas.
 - Now, help students locate the state of Iowa on the map.
 - Again, ask students what they notice about this state: What region of the U.S. is Iowa located? What are the other states that border it? What size is it? Are there bodies of water close by? Has anyone ever visited Iowa? If so, what is the weather like? What was unique about Iowa that differentiate it from Wisconsin?
 - If possible, write these answers on the board under the heading: Iowa.
 - Share with students that Tomás Rivera's family, from *Tomás and the Library Lady*, traveled from their home in Texas to Iowa, in search of farming work.
 - Ask students to trace the route Tomás and his family had to travel to get from Texas to Iowa. What states did they drive through? Ask students to figure out how many more states Tomás and his family would have had to drive through if they would have traveled from Texas to Wisconsin.
 - Pass out the included student worksheet for students to complete.
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Our Great States: Compare and Contrast

Geography Student Worksheet

Taken from: <http://members.enchantedlearning.com/compare/drawandcompare/states/index.shtml>

Draw and Compare States

#1

Texas

#2

Iowa

Which state is closer to where you live? _____

Which is farther north in the USA? _____

Which is farther west in the USA? _____

Which is bigger (in square miles)? _____

Which state was harder to draw, and why? _____



Coping with Nightmares

Teacher and Parent Information

Taken directly from: <http://www.athealth.com/Consumer/articles/Siegel.html>

Nightmare Remedies: Helping Your Child Tame the Demons of the Night

by Alan Siegel, Ph.D.



Our children do not have to suffer their nightmares in silence, brooding about the lingering feeling of suffocation left by the formless ghost or shuddering at the memory of the razor-sharp teeth of a pack of wolves ripping into their flesh. There are remedies for even the most dreadful nightmares.

Unfortunately, the raw terror that lingers after a nightmare may accentuate a child's insecurity and bring on anxiety for hours or even days afterward. It may even disturb their ability to sleep by inducing insomnia, or fears and phobias about sleeping and dreaming. To help your child restore their capacity to sleep and to harness the healing and creative potential of scary dreams, we must help them break the spell of their nightmares.

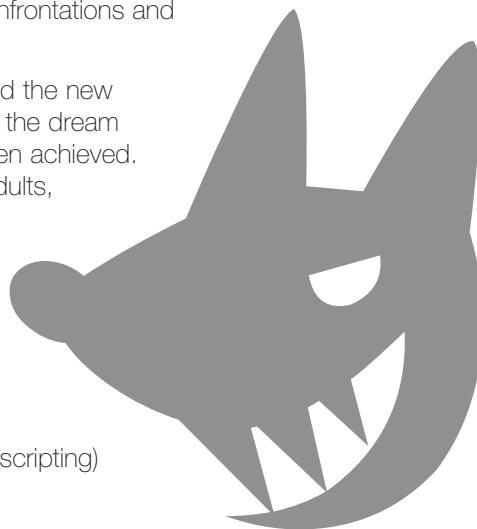
The silver lining of painful nightmares is that through the often-transparent symbolism, they shine a spotlight on the issues that are most the upsetting, yet inexpressible for your child. Every nightmare, no matter how distressing, contains vital information about crucial emotional challenges in your child's life. To a parent whose ears and heart are open, listening to the most distressing nightmares is like hearing your child's unconscious, speaking directly to you delivering a special call for help.

Most nightmares are a normal part of coping with changes in our lives. They are not necessarily a sign of pathology and may even be a positive indication that we are actively coping with a new challenge. For children, this could occur in response to such events as entering school, moving to a new neighborhood or living through a divorce or remarriage.

Using role-playing and fantasy rehearsals, parents can coach their children to assert their magical powers and tame the frights of the night. New endings for dreams can be created so that falling dreams become floating dreams and chase dreams end with the capture of the villain. When we give our children reassurance and encouragement to explore creative solutions to dream dilemmas, we restore their ability to play with the images in their nightmares rather than feeling threatened or demoralized. These assertiveness skills carry over into future dream confrontations and lead to greater confidence to face waking challenges.

Rehearsal is practicing solutions to a nightmare's various threats. Going a step beyond the new endings or magical tools used in rescripting a nightmare, rehearsal involves repeating the dream and its solutions in various forms until a sense of mastery or accomplishment has been achieved. This stage parallels the stage of psychotherapy called "working through," where for adults, the insights they have gained need to be put to the test--at first in the relationship with their therapist and gradually by practicing new forms of relating with others and experiencing themselves in new ways.

Resolution is the final stage of alleviating the haunting spell of a nightmare. Discovering the source of the nightmare in your child's life and working towards acknowledging and even correcting the life problem that has caused the nightmares are preliminary steps. Resolution can only come after a child feels secure enough (reassurance) to explore new solutions through art, writing, drama, and discussion (rescripting) and has practiced those solutions (rehearsal) with a parent or adult guide.



Developing Courage

Humanities Classroom Activity/Discussion Starter

Taken from: <http://pages.cms.k12.nc.us/gems/providencespring/courage.pdf>

Materials

One sheet of copy paper

Small book

Show the class the piece of paper and ask them if there is any way the paper can hold up the book, using only one hand to hold the paper. You can ask for several volunteers to try; soon they will realize there is no way. Now take the paper and roll it tightly into a tube, the diameter of about 1 to ½ inches. Hold the tube in one hand and carefully place the book on top of the open end of the tube. It should support the book. Relate this to the ability we all have to turn our weaknesses into strengths and show courage. The paper at first is flimsy, weak, lacking backbone and character— easy to crush and overwhelm. This might be compared to some people who are faced with a problem or obstacle, they may lack the courage to confront the problem or stand up to the opposition. But, with determination we can turn our weaknesses into strengths. Just as the paper can be rolled into a sturdy tube, we can work to add muscle to our weaknesses if we have the courage to persist. We will then develop backbone to hold up under pressure. Ask students to share how Tomás turned a weakness of his into a strength. Next, have a discussion with the class exploring different weaknesses someone might have, and ways that person could turn that weakness into a strength.



Speaking Spanish

Spanish Classroom Activity

Both Spanish and English are used to tell the story of TOMÁS AND THE LIBRARY LADY. Below are a number of Spanish words used throughout the play. Share this list with your class. Read the sentences taken from the script of Tomás, or create your own sentences, and see if students can figure out the English translation of each Spanish word.

1. My **compadre** says there's plenty of work in Iowa.

Compadre means friend.

2. **Un escritor** writes great thoughts and **un pintor** paints **importante** paintings.

Un escritor is a writer, un pintor is a painter, and importante means important.

3. Your 'Apa and I can see **muy bien** because of the light of a full moon, and the headlights of the **carro** shine on the passing road signs.

Muy bien means very well, and carro is car.

4. And the library is filled **con muchos libros**.

Con muchos libros means "with many books."

5. Tomás, why don't you read a **cuento** to us!

Cuento is a story.



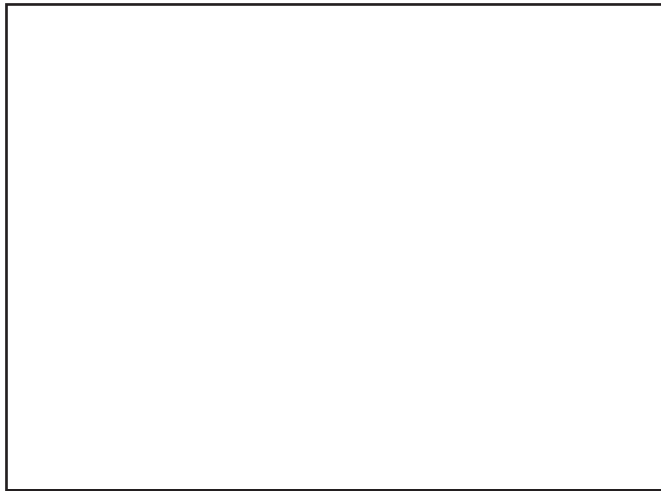
Speaking Spanish

Spanish Student Worksheet

Below are words written in English and Spanish. Trace the Spanish translation of each word, and draw a picture of the word in the space provided.

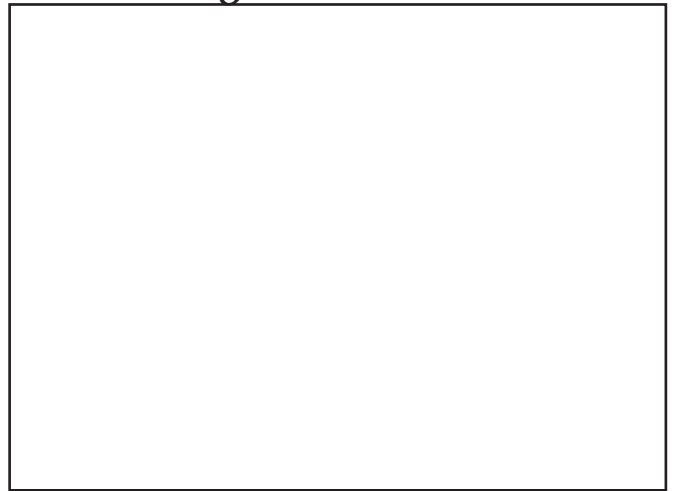
When you finish writing the words below and drawing their pictures, say these Spanish words out loud and try using them in a spoken sentence. Next, test yourself to see how many other words in Spanish you know and use these words in your conversations all day long!

bird = PÁJARO



PÁJARO

tiger = EL TIGRE



EL TIGRE

elephant = EL ELEFANTE



EL ELEFANTE

bull = TORO



TORO



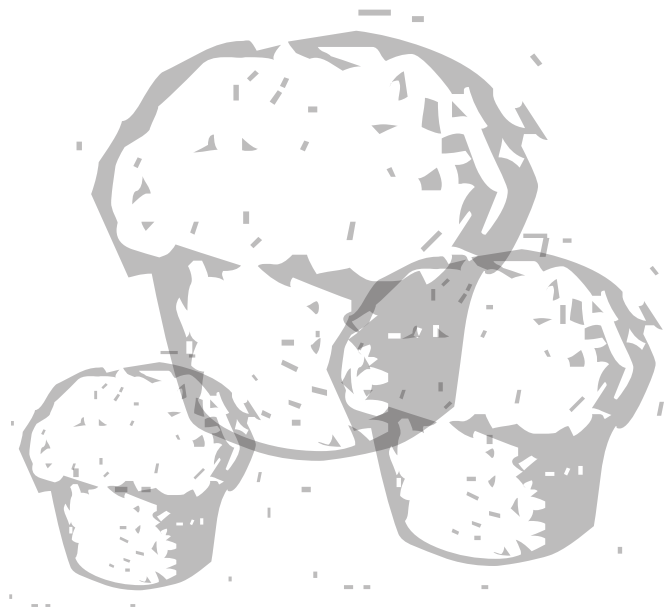
Basic Pan Dulce (Mexican Sweet Bread) Recipe

Science Classroom/Family Activity

Taken directly from: http://www.cdktichen.com/recipes/recs/287/Basic_Pan_Dulce_Mexican_Sweet_Bread51673.shtml

Ingredients

1 package active dry yeast
1/2 cup lukewarm water
1/2 cup granulated sugar plus
1 tablespoon granulated sugar
1 teaspoon salt
3 1/2 cups flour; divided
2 tablespoons vegetable shortening
2 eggs; beaten
TOPPING
1/2 cup granulated sugar
1/4 cup vegetable shortening
1/4 teaspoon salt
1 teaspoon ground cinnamon
1 egg yolk
2/3 cup flour



Directions

1. Stir together yeast, water, 1 tablespoon sugar and salt until yeast dissolves and bubbles. Add 1-3/4 cups flour and beat well. Cover and let stand in slightly warm place until doubled in bulk, about 45 to 50 minutes.
2. Beat together shortening and remaining 1/2 cup sugar until fluffy. Beat in eggs. Add to risen dough along with the remaining flour, beating well. Dough will be moderately soft.
3. Cover and let rise again until double in bulk, about 1 hour. Turn out on a floured board. Divide dough into 12 equal size pieces and form each piece into a round flat bun, about 4 inches in diameter.
4. Place buns on greased baking sheet. Spread topping on each bun. Cover and let rise until doubled in bulk, about 50 to 60 minutes. Preheat oven to 400 degrees F. Bake buns for about 15 minutes or until edges are golden.

TOPPING: Beat together until creamy sugar, shortening, salt and cinnamon, blending well. Add egg yolk and flour. Stir until crumbly.

This recipe from CDKitchen for Basic Pan Dulce (Mexican Sweet Bread) serves/makes 12



Who Said It?

1. Say it Tommy, I will not daydream, be lazy or speak Spanish! Say it; say it or I'm gonna get you!
2. You know, your Papa Grande is always reminding your father and I how smart and talented you are.
3. Papa Grande and I can put up a divider to make two rooms, one where we can sleep, and the other for a kitchen.
4. Tomásito, you're going to have to learn some new stories!
5. I'm sorry I scared you. You look like you could use a cool drink of water. Why don't you come inside the library?
6. And the library is filled con muchos libros. All kinds, all sizes, all colors with big letters, and little letters, some with pictures , and some without pictures, and they all smell so good.
7. Tomásito, why don't you read a cuento to us!
8. I know that school isn't so easy. There are many new things to learn and sometimes they can be a challenge.
9. Voracious means that you read so much like a hungry caterpillar who's just finished devouring a giant leaf.
10. Tomás, it's going to be a magnificent library!
11. I'm not afraid anymore!
12. Today I have a sad word to teach you. The word is adios.
13. This is so you can write your own stories. You're going to grow up to be something amazing like a great writer or maybe even a librarian!

Post-Show Questions

1. Who did Tomás meet at the library, and what did this person do to help Tomás? Is there a special teacher, librarian, or other adult that has helped you in a challenging situation, or given you encouragement to endure a difficult task?
2. How does Tomás help his family by reading to them? How do you help your family and share your special gifts and talents with them?
3. Tomás did not like school in Texas before he could speak, read, and write in English. How do you think school will be different for him this year, now that he knows English?



Who Said It? Answers

1. Say it Tommy, I will not daydream, be lazy or speak Spanish! Say it; say it or I'm gonna get you! **Nightmare Teacher**
2. You know, your Papa Grande is always reminding your father and I how smart and talented you are. **'Ama**
3. Papa Grande and I can put up a divider to make two rooms, one where we can sleep, and the other for a kitchen. **'Apa**
4. Tomásito, you're going to have to learn some new stories! **Papa Grande**
5. I'm sorry I scared you. You look like you could use a cool drink of water. Why don't you come inside the library?
Library Lady
6. And the library is filled con muchos libros. All kinds, all sizes, all colors with big letters, and little letters, some with pictures , and some without pictures, and they all smell so good. **Tomás**
7. Tomásito, why don't you read a cuento to us! **Papa Grande**
8. I know that school isn't so easy. There are many new things to learn and sometimes they can be a challenge. **'Ama**
9. Voracious means that you read so much like a hungry caterpillar who's just finished devouring a giant leaf. **Library Lady**
10. Tomás, it's going to be a magnificent library! **Library Lady**
11. I'm not afraid anymore! **Tomás**
12. Today I have a sad word to teach you. The word is adios. **Tomás**
13. This is so you can write your own stories. You're going to grow up to be something amazing like a great writer or maybe even a librarian! **Library Lady**

