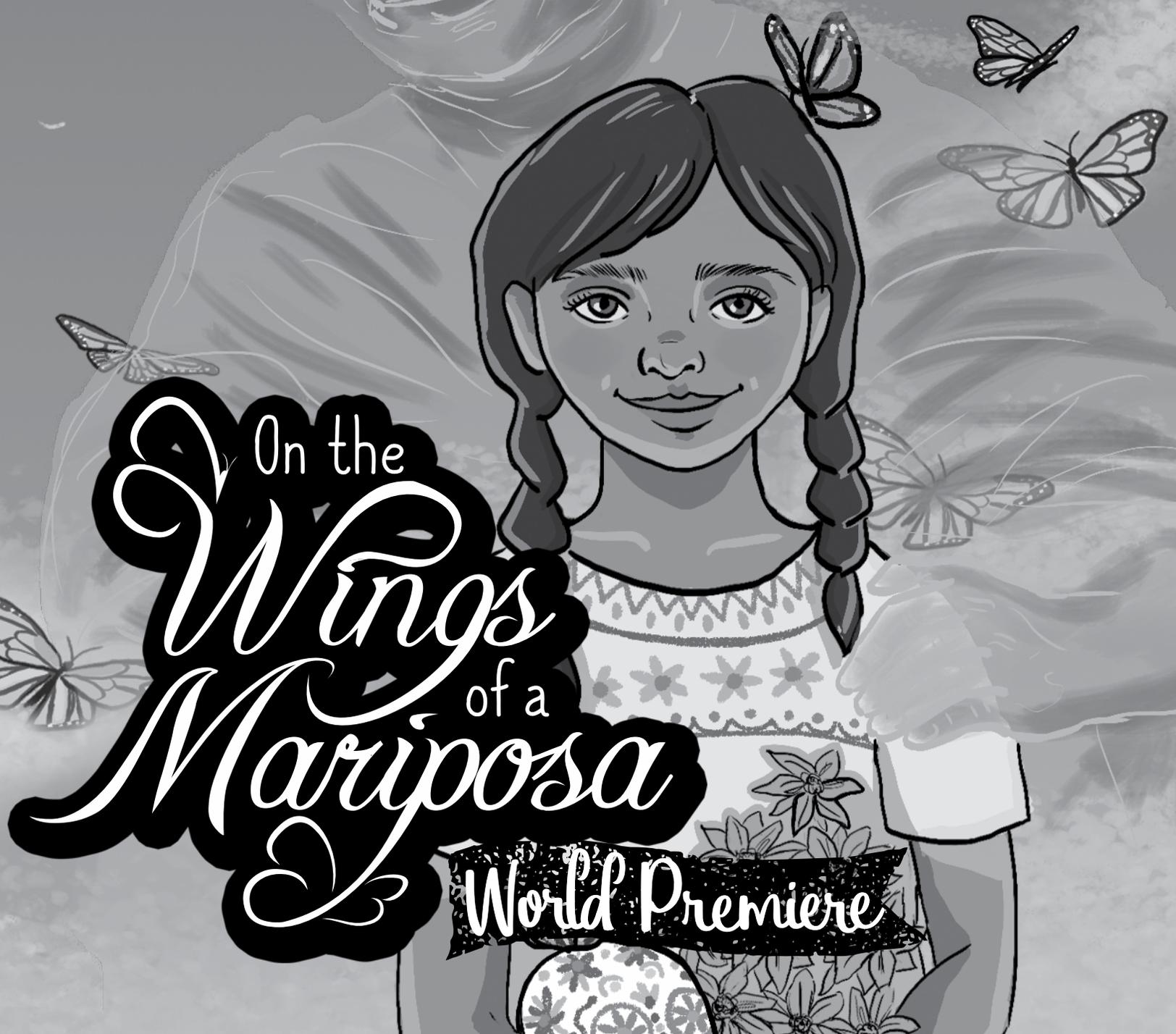


OCTOBER 17–NOVEMBER 8, 2019



On the
Wings
of a
Mariposa
World Premiere

INSIDE THE GUIDE

SETTING THE STAGE

preparing for the play

Synopsis	3-4
About the Playwright	5
About Composer	5
About the Author	6
Recommended Reading	6
Pre-Show Questions	6
Showtime Etiquette	7-8

FOR TEACHERS

Curriculum connections before or after the play

TEACHER/FAMILY RESOURCE

Coping with Nightmares	14
----------------------------------	----

HISTORY

The History of Día de los Muertos	9-10
---	------

SOCIAL

Grief and Mourning Practices Around the World	11
---	----

GEOGRAPHY

Mapping Monarchs	12
----------------------------	----

SCIENCE

Smell and Memory	13
----------------------------	----

CULINARY

Tortillas de Maíz	11
Sugar Skulls	15

CURTAIN CALL

Post-Show Questions	16
Who Said It?	16
Who Said it? (ANSWERS)	17



A NOTE TO TEACHERS AND PARENTS

ON THE WINGS OF A MARIPOSA

Dear Educators and Parents,

Ten-year-old Pilar breathes in her grandmother's rebozo to relive memories of her beloved abuelita—making corn tortillas, dueling the monsters under the bed and journeying to the forest known as El Círculo Mágico. Slowly, the scent begins to fade—and with it, Pilar's memories. Amidst the monarch butterflies' annual migration and Día de los Muertos celebrations, soar with Pilar on her journey in this bilingual world premiere play, where she discovers that "when you love someone, they never really leave you." Based on the bestselling children's book, *Ghost Wings* by Barbara Joose

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 ON THE WINGS OF A MARIPOSA 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
Education Director
(414) 267-2971
Julia@firststage.org

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 play opens in El Círculo Mágico (The Magic Circle) in the middle of a forest in Mexico. A group of mariposas monarcas (Monarch butterflies) enter and explain their annual migration from the north for the winter season. A young girl, Pilar, smells a richly-colored rebozo (shawl) that she wears daily. Pilar is taken back to a memory she shared with her Abuelita (grandmother) in El Círculo Mágico. She is joined by Abuelita who reminisces about memories of her childhood in the forest watching the mariposas.

Abuelita explains that the mariposas will be leaving soon in la primavera (the spring), and picks up a mariposa who is resting on the ground. She explains to Pilar that anyone can hear mariposas speak, but it requires using the heart as well as the ears.

Pilar smells the rebozo again and explains that she does so, because it smells like Abuelita, who she says smells like flores y tortillas de maíz (flowers and corn tortillas). Abuelita suggests that Pilar start heading home and asks if they can relive a new memory next time she appears. They agree as the memory of Abuelita fades away.

Meanwhile, back at Pilar's home, her mother (Mami) is greeted by Pilar's classmate, Ramiro. He asks if Pilar is home and compliments Mami on the marigolds that she is planting. Ramiro says that he helped his Abuelito (grandfather) plant marigolds to be placed on his Abuelita's ofrenda, an altar used to celebrate loved ones during Día de los Muertos (The Day of the Dead). Mami explains that her mother, Pilar's Abuelita, loved roses which she will plant later to place on her ofrenda and then reminisce about her.

Pilar arrives home and struggles to remember her day at school when asked about it by Mami and Ramiro. Mami questions Pilar about her muddy shoes. Pilar lies about stepping in a mud puddle rather than admit that she visited El Círculo Mágico. Ramiro shows Pilar a calaverita de azúcar (sugar skull) that he made in excitement over Día de los Muertos, which is six months away. Ramiro heads for home and Pilar is prepared to help her mom plant flowers until she is asked to take off her rebozo. Her mother understands the reason why she would rather keep it on and Pilar heads inside.

In the kitchen, Pilar prepares to make tortillas and inhales her rebozo which causes a memory of her Abuelita to begin. As they work, Abuelita explains that when the mariposas leave the Magic Circle in the spring, that she too will be going on a journey and will need Pilar to stay put so that she can find her way back. Abuelita is soon pulled away by the wing of a mariposa as the memory is cut short.

One week later, Pilar prepares for bed and places Abuelita's rebozo underneath her pillow. Mami comes to tuck her in and they say a prayer together. As Mami leaves, Pilar has a nightmare about monstruos (monsters) who emerge from different areas of her room. She screams for help and her mom enters as the monsters disappear. Pilar asks her to check for monsters under the bed and Mami discovers Pilar's muddied shoes. Pilar admits that she has been going al bosque (to the forest) after school. Mami tells Pilar that the forest is dangerous and that she does not want her visiting there again. Pilar says that she has her Abuelita there to protect her from danger. Mami offers to let Pilar sleep in her bed, but Pilar rejects the offer saying that she has no memories of Abuelita in her mother's bed.

As Mami exits, los monstruos reappear and Pilar takes a deep breath of her rebozo which causes Abuelita to appear with a broom. Abuelita fights off the monsters, but Pilar is still concerned. She tells Abuelita that the rebozo doesn't seem to be working like usual and that her recent memories have been shorter and harder to experience. Abuelita begins to disappear as she reminds Pilar that she is always there even when she is not in sight. Abuelita sings "K'exi Mitani" and lulls her granddaughter into a peaceful sleep.

Pilar returns to the forest where the mariposas have gone away and tries to smell her rebozo. She discovers, to her disappointment, that the rebozo no longer works and that her memories are gone. Pilar begins to cry as she hears a voice coming from the trees. A young girl named Amparo appears and recognizes Pilar from the local market. Amparo realizes that she actually made Abuelita's rebozo. She is in the forest searching for cochinita bugs to use as dye for new rebozos, which she makes with her family. Amparo asks if she can try to help Pilar regain her memories by repairing the rebozo. Pilar agrees and they leave for her house.

In Pilar's kitchen, she and Amparo are busy making corn tortillas. Amparo shares a memory of her tío (uncle) who taught her how to sew and now works in las minas (the mines). Ramiro enters with a bag full of rose petals and reveals that he plucked them from Mami's garden. He panics when he realizes that Pilar did not ask for her mother's permission to pluck the petals. Pilar explains that she doesn't think her mother would understand the reason that she needs the flowers. Ramiro offers to help make tortillas and reminisces about making them with his mother over the winter as she told him stories about his Abuelita. Amparo shares more about her tío who told her once that "doing something difficult is easier when you do it with people you are close to."

SETTING THE STAGE SYNOPSIS

Later, Pilar is confronted by her mom in el jardín (the garden). Mami realizes that Pilar was responsible for destroying her rose bush which was planted to be used for Abuelita's ofrenda. Pilar reveals her plan to help the rebozo regain its scent by placing it around the pile of rose petals and tortillas for 3 days. Mami wishes her the best of luck.

In El Círculo Mágico, Ramiro, Pilar, and Amparo enter to test the rebozo. Pilar wishes to be left alone, so Amparo and Ramiro exit to make chocolate sugar skulls. Pilar smells the rebozo, but only a faint and brief memory occurs- the rebozo no longer works as strongly as it used to.

In the late summer, Mami is in el jardín planting roses to replace the ones that were picked by Ramiro. Amparo and Ramiro arrive with a small rose bush as an apology. Mami accepts the apology and goes to fetch Pilar, but Pilar is holed up in her room and does not want to come out.

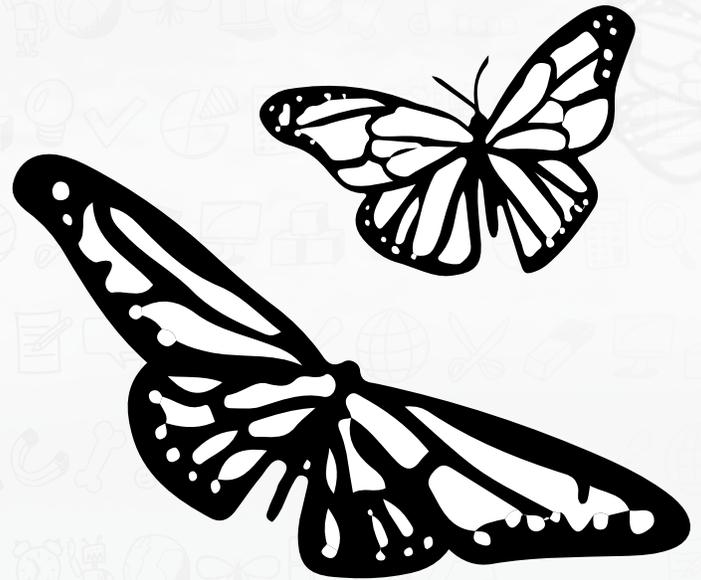
Ramiro returns the next day, but Pilar still does not want to come out of her room. He reveals that Amparo's tío died in an accident in las minas and that she is at home grieving as well. Mami promises to keep Amparo and her family in her prayers.

That night in her room, Pilar says a prayer with her mother. The monsters appear once again and Pilar fails to fight them off alone. She cries out for Mami who enters and explains that the monsters are just a part of her imagination. Pilar says that she wishes Abuelita was there to protect her. Mami holds Pilar and sings "K'exi Mitani" to console her.

The next day, Pilar and Mami work together in the garden. Pilar thanks Mami for sleeping in her room with her during the night. Mami admits that she had no idea how much the memory of Abuelita helped keep away Pilar's nightmares. She points out to Pilar that her memories of Abuelita remain in her heart. Pilar asks her mom if she will go somewhere with her in order to help her feeling more courageous. Mami agrees and follows Pilar.

Pilar leads Mami to the magic circle, much to her distaste. Mami is afraid of the forest and holds a broom for protection, but soon realizes that the forest is much more pleasant than she imagined. Mami shares her own memories of Abuelita who told her many stories about El Círculo Mágico when she was young. Pilar thanks her mom for joining her, despite her own fears of the forest.

In the fall, we see Pilar, Mami, Amparo, and Ramiro shopping and selling their goods in the local market as they prepare to honor their ancestors on the Day of the Dead. Later, Mami and Pilar's friends guide her in creating an ofrenda for her Abuelita which includes the four elements of earth, air, wind, and fire. As they all sprinkle flower petals and celebrate their loved ones at el cementario (the cemetery), mariposas fill the air. Abuelita appears in her rebozo and she shares memories with Pilar and Mami. Pilar recalls her favorite memory of Abuelita: her first visit to El Círculo Mágico.



ABOUT THE PLAYWRIGHT: ALVARO SAAR RIOS

Taken directly from: <https://www.dramaticpublishing.com/authors/profile/view/url/alvaro-saar-rios>

Alvaro Saar Rios' plays have been performed in New York City, Hawaii, Milwaukee and all over Texas. His play LUCHADORA! was selected for the 2014 Austin Latino New Play Festival and named one of the 15 best plays of 2014-15 in Milwaukee. Other plays include SEGUIN: UNSUNG TEXICAN HERO, ONE HOT TEXICAN SUMMER (OR THE SUMMER I FOUND OUT I WAS MEXICAN), WELCOME TO MILWAUKEE/ BIENVENIDOS A MILWAUKEE, THE CRAZY MEXICAN SHOW and THE MOLE HILL STORIES, a bilingual adaptation of Lois Ehlert's children's books. His one-act musicals JOURNEY TO THE RICH COAST and TRASH OR TUNES were co-written with composer John Tanner for the Zoological Society of Milwaukee. Rios has received commissions from Houston Grand Opera, First Stage Children's Theater, the Alley Theatre, Milwaukee Repertory Theater, Honolulu Theatre for Youth, Express Children's Theatre, Houston Community College, The Roberto Hernández Center at the University of Wisconsin-Milwaukee, Talento Bilingüe de Houston and the Zoological Society of Milwaukee. Rios co-founded The Royal Mexican Players with his wife, Michelle Lopez-Rios. Since 2004, they have created original scripted and devised plays. They have also developed workshops for high schools, colleges and conferences, including Texas A&M University, Palo Alto College, the Association for Theatre in Higher Education and the Texas Thespian State Festival. Their work has been seen in London; Bogota; Washington, D.C.; Houston and Denver. Rios holds an MFA in writing for the stage and screen from Northwestern University. Originally from Texas, Rios currently lives in Chicago, and he is an assistant professor of playwriting at the University of Wisconsin-Milwaukee as well as a resident playwright with Chicago Dramatists and Milwaukee's First Stage.



ABOUT THE COMPOSER: DINORAH MÁRQUEZ

Taken directly from: <https://www.latinoartsinc.org/strings-program/teacher-bios/>

Dinorah Márquez was born in Mexico City. At the age of 10, she immigrated with her family to El Paso, Texas, where she began her musical studies with violinists James Angerstein and Abraham Chávez. Márquez completed her undergraduate studies in American Studies, at Northwestern University, with a minor in International Studies at the University of Florence, Italy. She later worked as Assistant Press Secretary for Mayor Harold Washington in the City of Chicago. After several years, she returned to her musical activities both in the U.S. and Mexico, where she was a guest performer with the Filarmónica del Bajío in Guanajuato, the Orquesta de México in Mexico City, and the Camerata del Estado de Veracruz.

Márquez founded an ethnomusicology project, which continues to this day. It focuses on the preservation of indigenous violin traditions in Xico, Veracruz, Mexico. She received a master's degree in Viola Performance and String Pedagogy from the University of Wisconsin-Milwaukee. She also received a Certificate in Chamber Music from the Leonard Sorkin International Institute of Chamber Music where she studied with the members of the Fine Arts Quartet. Upon graduation, Márquez established the national award winning Latino Arts Strings Program (LASP). The LASP has given her the opportunity to provide immigrant Latino children with the type of musical training she received as an immigrant child.



CONTENT ADVISORY

This play contains themes of death, loss, and grief. It features sequences of nightmares which might be frightening for some audience members.

BARBARA JOOSSE: AUTHOR OF GHOST WINGS

Taken directly from: <https://wisckidlit.wordpress.com/joose-barbara/>

Barbara Joose is the author of more than 30 books for children, which have been translated into 24 languages. She is a native of Wisconsin, currently living in Port Washington, and she attended UW-Madison. Joose and her husband Chuck have 3 grown children, Maaike, Anneke, and Rob, and two dogs, Nugget and Poppy.

Joose was not always a fan of books and libraries, until she first read the Eloise books — about children who were naughty and nice. Joose also eventually discovered that libraries were more than places where you were supposed to be neat, and quiet, and not giggle — they are places where kids can find out about whatever they want.

Joose has won many awards for her children's books, including: 10 Best Illustrated Books, New York Times; Best Picture Book Text, Society of Children's Book Writers; New York Library Association Top Book of the Season; Chicago Library's Best; ABC's Best Books for Children; New York Library Association Best of the Season; Chicago Libraries Best; CCBC 2005 Choices; Book of the Week, Booklist; and Kansas State Reading Circle's recommended list.



RECOMMENDED READING

The Education of Margot Sanchez by Lilliam Rivera

Mexican WhiteBoy by Matt de la Peña

Juliet Takes a Breath by Gabby Rivera

Crossing the Line by Malín Alegría

More Happy Than Not by Adam Silvera

Shadowshaper by Daniel José Older

The Revolution of Evelyn Serrano by Sonia Manzano



PRE-SHOW QUESTIONS

1. ON THE WINGS OF A MARIPOSA is based on Barbara Joose's book: *Ghost Wings*. Have you ever read the novel? If so, what differences do you think might exist between the novel and the play?
2. The subject of loss is very present in the play. Have you or someone you know ever lost someone close to you? How did that make you feel? How did you cope with it? Did you have people there to support you during that challenging time? If so, what kind of people?
3. This play is presented in both English and Spanish. Do you or does anyone in your family speak multiple languages? What sort of differences and similarities do you notice between those languages?

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.

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					

THE HISTORY OF DÍA DE LOS MUERTOS

Classroom History/Social Studies Information

Taken directly from: <https://www.history.com/topics/halloween/day-of-the-dead>

On the Mexican holiday known as the Day of the Dead (el Día de los Muertos), families welcome back the souls of their deceased relatives for a brief reunion that includes food, drink and celebration. A blend of Mesoamerican ritual, European religion and Spanish culture, the holiday is celebrated each year on November 1-2.

Origins of Day of the Dead

The roots of the Day of the Dead, celebrated in contemporary Mexico and among those of Mexican heritage in the United States and around the world, go back some 3,000 years, to the rituals honoring the dead in pre-Columbian Mesoamerica. The Aztecs and other Nahua people living in what is now central Mexico held a cyclical view of the universe, and saw death as an integral, ever-present part of life.

Upon dying, a person was believed to travel to Chicunamictlán, the Land of the Dead. Only after getting through nine challenging levels, a journey of several years, could the person's soul finally reach Mictlán, the final resting place. In Nahua rituals honoring the dead, traditionally held in August, family members provided food, water and tools to aid the deceased in this difficult journey. This inspired the contemporary Day of the Dead practice in which people leave food or other offerings on their loved ones' graves, or set them out on makeshift altars called ofrendas in their homes.

Influence of Catholicism and Spanish Culture

In ancient Europe, pagan celebrations of the dead also took place in the fall, and consisted of bonfires, dancing and feasting. Some of these customs survived even after the rise of the Roman Catholic Church, which (unofficially) adopted them into their celebrations of two minor Catholic holidays, All Saints Day and All Souls Day, celebrated on the first two days of November.

In medieval Spain, people would bring wine and pan de ánimas (spirit bread) to the graves of their loved ones on All Souls Day; they would also cover graves with flowers and light candles to illuminate the dead souls' way back to their homes on Earth. In the 16th century, Spanish conquistadores brought such traditions with them to the New World, along with a darker view of death influenced by the devastation of the bubonic plague.

How Is the Day of the Dead Celebrated?

El Día de los Muertos is not, as is commonly thought, a Mexican version of Halloween, though the two holidays do share some traditions, including costumes and parades. On the Day of the Dead, it's believed that the border between the spirit world and the real world dissolve. During this brief period, the souls of the dead awaken and return to the living world to feast, drink, dance and play music with their loved ones. In turn, the living family members treat the deceased as honored guests in their celebrations, and leave the deceased's favorite foods and other offerings at gravesites or on the ofrendas built in their homes.

The most prominent symbols related to the Day of the Dead are calacas (skeletons) and calaveras (skulls). In the early 19th century, the printer and cartoonist José Guadalupe Posada reenvisioned Mictecacíhuatl, the Aztec goddess of the underworld, as a female skeleton known as La Calavera Catrina, now the most recognizable Day of the Dead icon.

During contemporary Day of the Dead festivities, people commonly wear skull masks and eat sugar candy molded into the shape of skulls. The pan de ánimas of All Souls Day rituals in Spain is reflected in pan de muerto, the traditional sweet baked good of Day of the Dead celebrations today. Other food and drink associated with the holiday, but consumed year-round as well, include spicy dark chocolate and the corn-based liquor called atole.

Movies Featuring Day of the Dead

Traditionally, the Day of the Dead was celebrated largely in the more rural, indigenous areas of Mexico, but starting in the 1980s it began spreading into the cities. UNESCO reflected growing awareness of the holiday in 2008, when it added Mexico's "indigenous festivity dedicated to the dead" to its list of Intangible Cultural Heritage of Humanity.

THE HISTORY OF DÍA DE LOS MUERTOS (CONT.)

Classroom History/Social Studies Information

Taken directly from: <https://www.history.com/topics/halloween/day-of-the-dead>

In recent years, the tradition has developed even more due to its visibility in pop culture and its growing popularity in the United States, where more than 36 million people identified as being of partial or full Mexican ancestry as of 2016, according to the U.S. Census Bureau.

Inspired by the 2015 James Bond movie Spectre, which featured a large Day of the Dead parade, Mexico City held its first-ever parade for the holiday in 2016. In 2017, a number of major U.S. cities, including Chicago, Los Angeles, San Antonio and Fort Lauderdale, held Day of the Dead parades. That November, Disney and Pixar released the blockbuster animated hit Coco, a \$175 million homage to the Mexican tradition in which a young boy is transported to the Land of the Dead and meets up with his long-lost ancestors.

Though the particular customs and scale of Day of the Dead celebrations continue to evolve, the heart of the holiday has remained the same over thousands of years. It's an occasion for remembering and celebrating those who have passed on from this world, while at the same time portraying death in a more positive light, as a natural part of the human experience.

Sources

Día de los Muertos: A Brief History, National Hispanic Cultural Center

Dobrin, Isabel, "Día de los Muertos Comes to Life Across the Mexican Diaspora," NPR, November 2, 2017

Giardina, Carolyn, "'Coco': How Pixar Brought its 'Day of the Dead' Story to Life," Hollywood Reporter, December 12, 2017

Scott, Chris. "Day of the Dead parade - Life imitates art," CNN, October 28, 2016

Mictlantecuhtli, Ancient History Encyclopedia

GRIEF AND MOURNING PRACTICES AROUND THE WORLD

Classroom Social Studies Activity

Initiate a discussion about mourning and celebrating the life of those who have passed away in *ON THE WINGS OF A MARIPOSA*. In this project, students will give oral reports on mourning practices in different cultures.

ACTIVITY

1. Have the class brainstorm a list of questions about mourning, such as: What rituals do family members perform? How are people supposed to express sorrow? How are the dead memorialized? Then ask students to name cultures whose mourning practices they would like to learn more about.
2. Divide the class into small groups, assign each group a different culture, and then have students in each group research the mourning practices of that culture. Research might include interviewing family members, classmates, or friends. Encourage students to find artistic expressions of mourning to share with the class, such as songs, music, poems, and artwork.
3. Students should decide among themselves how they will share in the presentation of information. After they finish their research, have each group give an oral report to the class.

TORTILLAS DE MAÍZ

Family Culinary Resource

Taken directly from: <https://www.allrecipes.com/recipe/17500/com-tortillas/>

INGREDIENTS

- 1 3/4 cups masa harina.
- 1 1/8 cups water.

DIRECTIONS

1. In a medium bowl, mix together masa harina and hot water until thoroughly combined. Turn dough onto a clean surface and knead until pliable and smooth. If dough is too sticky, add more masa harina; if it begins to dry out, sprinkle with water. Cover dough tightly with plastic wrap and allow to stand for 30 minutes.
2. Preheat a cast iron skillet or griddle to medium-high.
3. Divide dough into 15 equal-size balls. Using a tortilla press, a rolling pin, or your hands, press each ball of dough flat between two sheets of plastic wrap.
4. Immediately place tortilla in preheated pan and allow to cook for approximately 30 seconds, or until browned and slightly puffy. Turn tortilla over to brown on second side for approximately 30 seconds more, then transfer to a plate. Repeat process with each ball of dough. Keep tortillas covered with a towel to stay warm and moist until ready to serve.

MAPPING MONARCHS

Classroom Geography Activity

Taken directly from: https://www.educationworld.com/a_lesson/dailyp/dailyp/dailyp096.shtml

MATERIALS

Map of North America.
Crayons, markers, or colored pencils.
Examples of color-coded maps.

INSTRUCTIONS

In this lesson students will create a color-coded map that illustrates the approximate timeline of the fall migration of monarch butterflies.

To start the lesson, you will want to introduce students to color-coded maps. A great place to start is by sharing a map from the weather page of the newspaper that shows the temperature bands for a given day. You might project that map for all to see and then ask questions such as Will the high temperature today be in the 60s or 70s? or What will today's high temperature be in Northern California?

Provide each student with a copy of a North America map that includes lines of latitude. Review with students the location of the lines of latitude. Since most maps will show only latitude lines such as 20 North, 25 North, 30 North, and so on, ask students to point their finger at the approximate location of some of the in-between lines of latitude -- for example, 27 North and 42 North. Go around the room making sure that students grasp the concept of the location of "in-between" lines of latitude.

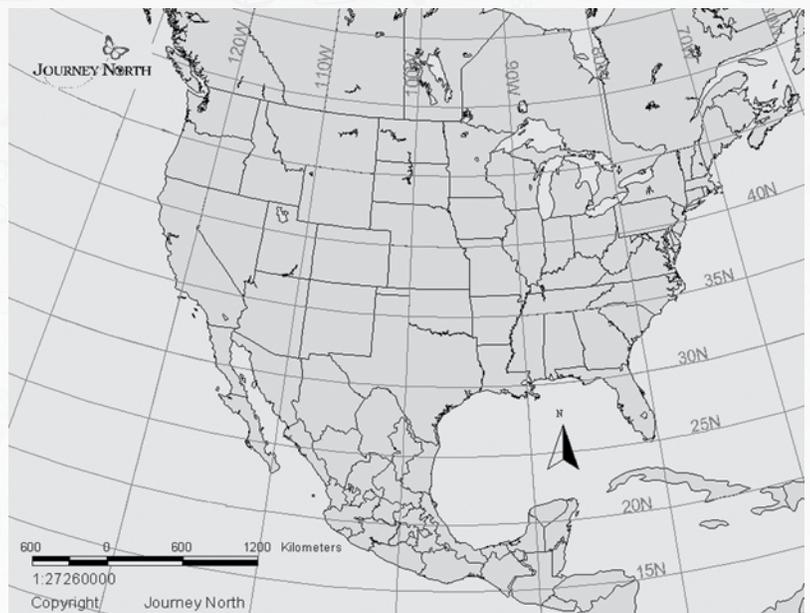
Next, share with students that each fall monarch butterflies fly from the cooler northern climates to warmer areas of California, Mexico, Texas, and Florida. The Journey North website provides lots of good information about the monarchs' migration. Monarch Watch Migration & Tagging is another good source of information.

Write on a board or chart the following information. This data shows the approximate latitude of migrating butterflies throughout the fall migration:

DATE	LATITUDE
August 15	49 North Latitude
September 1	47 North Latitude
September 15	41 North Latitude
October 1	35 North Latitude
October 15	29 North Latitude
October 30	25 North Latitude

Have students draw on their maps the approximate locations of the lines of latitude listed above.

Then have students use crayons or markers to color each band on their map a different color. Finally, have students create a map key that shows the approximate date represented by each band of color.



SMELL AND MEMORY

Classroom Science Activity

Taken directly from: <https://www.education.com/science-fair/article/smell-enhance-memory/>

In this experiment, students will try to “link” certain memories with specific scents. They will then evaluate if memory recall is improved when the specific smells are reintroduced at a later time.

MATERIALS

Test subjects.
20 images of everyday objects.
20 note cards.
Scissors.
Glue.
20 distinct smells.
Box.
Paper.
Pencils.
Notebook for recording results.

INSTRUCTIONS

Create flashcards of 20 everyday objects.

Gather 20 different smells. You can use candles, perfume, cologne, food, etc. Assign a smell to each flashcard.

Show test subjects each flashcard. While showing them the image, ask them to smell the scent that you have assigned to that image for approximately 15 seconds while studying the picture. Place the item that is being smelled in a box so that the test subject cannot see it.

After 2 hours, ask each test subject to list the items they saw on the flashcards.

Evaluate the lists. Identify the items that are missing from each list.

Ask each test subject to smell the scent corresponding to each item missing from the list. Allow them 1 minute after each smell to try to recall and write down the item that they are missing.

Record how often smell is able to help test subjects remember the missing items.

Analyze your results. What percentage of the time did smell help a test subject recall an image?

COPING WITH NIGHTMARES

Teacher and Family Resource

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.

SUGAR SKULLS

Family Culinary Resource

Taken directly from: <https://www.thespruce.com/recipes/how-to-make-sugar-skulls-calavera-de-azucar/c12860df-02bc-4901-a2e4-46efbf570322>

How to Make Sugar Skulls (Calavera de Azúcar)

INGREDIENTS

Betty Crocker™ gel food color.
1/4 cup meringue powder.
6 cups granulated sugar.
1/3 cup water.
7 1/2 teaspoon meringue powder.
6 teaspoons water.
1 pound powdered sugar.
Royal Icing.

DIRECTIONS

1. Mix the sugar, meringue powder, and water together until all the granules of sugar are wet. Pick up a handful of the mixture and squeeze in your hand. If it holds together, its ready. If it falls apart, it will need a tiny bit more water.
2. Fill your skull mold with the wet sugar, pressing down on the sugar and compacting it as you go. Fill both the front and back skull cavities with the sugar. Scrape off the excess sugar.
3. Cut a piece of parchment paper and a piece of cardboard just a bit bigger than your mold. Set the parchment paper down on top of the mold. Set the cardboard on top of the paper. Grab onto the mold and cardboard, and carefully flip the whole thing upside down. Set it on the counter, then carefully lift the mold up off the sugar skulls. The mold should pop right off. If the sugar sticks, it's too wet. Scrape it out of the mold, clean the mold, and add some more dry sugar to the mixture and try molding it again. If your sugar skulls do not hold together, the mixture needs more water.
4. Your sugar skulls now need to dry. Midway through the drying cycle you need to carefully flip them over so the back sides can dry out at well. They should be ready to decorate in 12-24 hours.
5. Make royal icing. Beat together powdered sugar, meringue powder, and water until its shiny and will hold stiff peaks.
6. Once your skulls are dried, spread a thin layer of royal icing on the flat part of the backside of each skull. Press the front and back sides together. Use your finger to wipe off the icing that oozes out from in between the two pieces. Allow the skulls to dry for at least an hour.
7. After your skulls are dry, they are ready to decorate. Color small bowls full of royal icing using food coloring. If you won't be using the icing right away, be sure to cover each bowl with plastic wrap.
8. Pipe royal icing onto the skulls. Get as creative as you'd like and use lots of bright colors on each skull for a dramatic appearance.
9. Allow your sugar skulls to dry for several hours before using them as decorations for your Day of the Dead event.

WHO SAID IT?

1. Mariposas carry the spirits of our loved ones. And those loved ones nunca se desaparecen. They will be with you even when you think they aren't.
2. My abuelito says there's nothing wrong with being sad.
3. I don't know about you, but I'm outta here.
4. I don't have memories of abuelita in your bed.
5. A mi mamá le encantaba reír. If there is one thing I'll miss most, it's that. She believed laughing was as important as eating good food.
6. Like the ofrenda, la velación nocturna is another way to remember the loved ones who are no longer with us.
7. My abuelita believed that living things speak to us. Árboles, plantas, mariposas. Todo.
8. You didn't ask your mom!?! Ay, Dios Mío. She's going to blow fire and smoke out of her nose when she finds out.
9. A veces things don't last as long as we hope they would.
10. Memories change, mijita. Sometimes they grow. Sometimes they change. But they never disappear.

POST-SHOW QUESTIONS

1. After the death of a loved one, people often tend to cling on to something that physically represents the person lost. Why do you think Abuelita's rebozo was so important to Pilar? How do you think it made her feel when she would wear it or smell it?
2. This play is set in Mexico and was written and performed in both English and Spanish. What were some strategies the actors and designers used to tell the story in a way that audiences could understand the play even if they did not speak English and/or Spanish?
3. Pilar helps create an ofrenda for her Abuelita to celebrate her memory during Día de los Muertos. Do you participate, or have you participated in any traditions or ceremonies to celebrate memories of your loved ones? If so, what were those traditions or ceremonies?

WHO SAID IT? (ANSWERS)

1. Mariposas carry the spirits of our loved ones. And those loved ones nunca se desaparecen
They will be with you even when you think they aren't. ABUELITA
2. My abuelito says there's nothing wrong with being sad. RAMIRO
3. I don't know about you, but I'm outta here. RAMIRO
4. I don't have memories of abuelita in your bed. PILAR
5. A mi mamá le encantaba reír. If there is one thing I'll miss most, it's that.
She believed laughing was as important as eating good food. MAMI
6. Like the ofrenda, la velación nocturna is another way to remember the loved ones
who are no longer with us. AMPARO
7. My abuelita believed that living things speak to us. Árboles, plantas, mariposas. Todo. PILAR
8. You didn't ask your mom!?! Ay, Dios Mío. She's going to blow fire and smoke out
of her nose when she finds out. RAMIRO
9. A veces things don't last as long as we hope they would. MAMI
10. Memories change, mijita. Sometimes they grow. Sometimes they change.
But they never disappear. ABUELITA