

The B Street Theatre
Contact: Tara Sissom Pittaro
(312)504-8334
studentmatinees@bstreettheatre.org



Teacher's Study Guide

Tiny Trailblazers: Kids Who Changed the World

By Sean Patrick Nill & Lyndsay Burch



SPONSORS



City of
SACRAMENTO

Supported by the Sacramento Metropolitan Arts Commission's Cultural Arts Awards Program, funded by the City and County of Sacramento



Table of Contents

BEFORE, DURING AND AFTER THE PLAY

Conversations Before the Play.....	3
Synopsis, Themes, Theatrical Terms.....	4
Pre-show Discussion Questions.....	5
During the Play/Theatre Etiquette.....	6
After the Play.....	7
Classroom Activities.....	8
Playwright Contest Form.....	24
Cast & Creative Bios.....	27

Conversations Before Your Students See a Play

Feel free to use any of the prompts to start a conversation

What Makes a Good Audience?

- Have you ever seen a play before?
- What is the job of an audience at a play?
- Are there things that you should or should not do?

What Kind of Jobs Are There At a Theatre?

- Of course, everyone sees the actors, but can you think of another job someone might do?
- Would you ever want to work at a theatre? What kind of job would you want?
- While you are at the theatre, see if you can find other people doing jobs around the building.

What Kind of Stories Do You Like?

- People love to tell stories, and sometimes those stories are adapted into books, movies or plays. What kind of stories do you like to tell? What kind do you like to hear or see?
- What is more entertaining, a funny story or a serious story?
- Where do stories come from?

At the end of the play, you will get to raise your hand and ask a question! While you are watching, be thinking of a good question to ask the actors and the creative team.

BEFORE THE PLAY

SYNOPSIS: Since the beginning of time, children have been instrumental in propelling human ingenuity to new heights. From noticing scientific phenomena and fighting for social justice to bringing much needed fun to bleak situations, the youngest among us have always been one step ahead without getting much of the credit...until now. This collection of stories will highlight the kids who have made the biggest difference!

THEMES: American History, Social Justice, Coming of Age, Character Counts, Friendship, Inventors, World History, Music & Composition

THEATRE TERMS & DISCUSSION QUESTIONS

Visual and Performing Arts 3.0 Historical & Cultural Context

HOUSE: Where the audience sits.

STAGE: Where the action takes place and the actors stand.

SCRIPT: The written play that tells actors what to say and what to do.

ACTORS: The people who say the words and do the actions on stage.

CHARACTER: The person or thing that an actor pretends to be or portrays.

DIRECTOR: The person who tells the actors how to say the words and where to stand.

SCENERY or the SET: Backdrops, platforms, furniture, and scaffolds that actors interact with to help the audience understand where the scene takes place.

COSTUMES or WARDROBE: The clothes an actor wears onstage.

PROPS: The things that actors use, such as a book or broom, during the play.

SOUND: The sound effects (like a doorbell or thunder) that help to tell the story.

LIGHTING: The lights that help the audience to see the action taking place on stage.

THEATER: The place where a play is performed. It is from the Greek word *THEATRON*, which means “*watching place*”.

DISCUSSION QUESTIONS BEFORE THE PLAY

Speaking & Listening: Comprehension & Collaboration

5.1 6.1 7.1 8.1 9-10.1 11-12.1

SPEAKING & LISTENING: Presentation of Knowledge & Ideas

5.6 6.6 7.6 8.6 9-10.6 11-12.6

VISUAL & PERFORMING ARTS

Artistic Perception

1. What is the difference between a play and a movie? If you have never seen a live play before, what do you think it will be like? Using the list of theatrical terms, can you give examples of these terms from plays or movies you have seen?
2. Why is it more difficult or unusual for children to change the world? Why do you think it's important for kids to make a difference in the world?
3. What are some qualities you think trailblazers share? How do you think those qualities help them achieve their goals?
4. Can you name a time when you or someone you know took a stand for something important? What happened?
5. What kind of challenges do you think young trailblazers might face? How can they overcome them?
6. If you could change one thing in the world, what would it be and why?
7. What do you hope to learn about the kids featured in the play? Is there a specific story you're excited to hear?
8. How do you think art and storytelling can inspire change in the world?
9. In what ways do you think children can influence the decisions of adults?
10. What role do you think creativity plays in making a positive impact?

DURING THE PLAY

Theatre Etiquette

Theatre etiquette is the appropriate behavior while engaging with live performances. This is important to ensure that both the audience and performers have a safe and exciting experience, while staying focused on the play.

1. Respectfully use the restroom before the show, or during intermission. Getting up during a performance can be distracting to people sitting around you. Walking the aisles during a performance could hinder the action taking place. You never know when a character will come into the house, (where the audience sits).
2. Snacks of all kinds are prohibited from entering the house. Opening wrappers and food containers can make a lot of unexpected noise, which will disrupt the show. Some foods could produce an odor that is unpleasant to people sitting around you. Drinks or beverages can spill, making a mess or causing a distraction.
3. Keep your shoes on at all times. Please refrain from putting your feet on the railings, seats in front of you and your own seat.
4. Turn off all electronic devices. Sounds from devices could cause confusion among the actors on stage. No photos or videos are allowed during a performance. You can take a photo with your group before or after the play.
5. Clap at the end of a scene or the performance to show appreciation. Laugh at the funny parts, or cry if the scene makes you sad. Enjoy all the emotions that live theatre gives you to its fullest.
6. Stay focused on the play and avoid any conversations with those around you. The other audience members or actors might find this distracting.
7. If you need to speak, whisper quietly so as not to disrupt others. Save more extended conversations for after the performance.
8. Follow the rules and instructions provided by the theater staff, while in the building.

DISCUSSION QUESTIONS AFTER THE PLAY

Speaking & Listening: Comprehension & Collaboration

5.1-2 6.1-2 7.1-2 8. 1-2 9-10.1 11-12.1

SPEAKING & LISTENING: Presentation of Knowledge & Ideas

5.6 6.6 7.6 8.6 9-10.6 11-12.6

VISUAL & PERFORMING ARTS

Artistic Perception 4.0 Aesthetic Valuing 5.0 Connections, Relationships, Applications

1. What did you think of the scenery, lighting, costumes and props? Did they help you understand the story? (*Use the theatrical terms from pg. 4.*)
2. How could you tell when actors were playing different roles? How did the actors change character? Could you follow the story when some actors played multiple characters? Why or why not?
3. How did the sound effects and lighting help you follow the story?
4. What themes did the play explore and how did you find them?
5. What was your favorite part of the play? Did you have a least favorite part?
6. Were there any surprises or unexpected moments in the play that stood out to you? How did these moments contribute to your enjoyment or understanding of the story?
7. Did you not agree with any of the messages or themes of the play? If so, which ones and why?
8. If you could ask the actors or director one question about their interpretation of the characters, what would it be? Why do you think that question is important to you?
9. Would you like to see more plays or performances in the theatre after watching this one? What aspects of the experience would make you want to come back?

VOCABULARY & READING

READING (Foundational Skills): Phonics and Word Recognition 5.3-4

VISUAL & PERFORMING ARTS 5.0 Connections, Relationships, Applications

- Use a **DICTIONARY** to define the words, divide them into syllables, and identify their parts of speech.
- Do any of these words have multiple meanings? How do you know which meaning the author or speaker intends?

Learn how to use some of the words you heard during the play.

1. Significant :

2. Renaissance:

3. Prodigy:

4. Atrocious:

5. Sanitation:

6. Preposterous:

7. Pseudonym:

8. Prejudice:

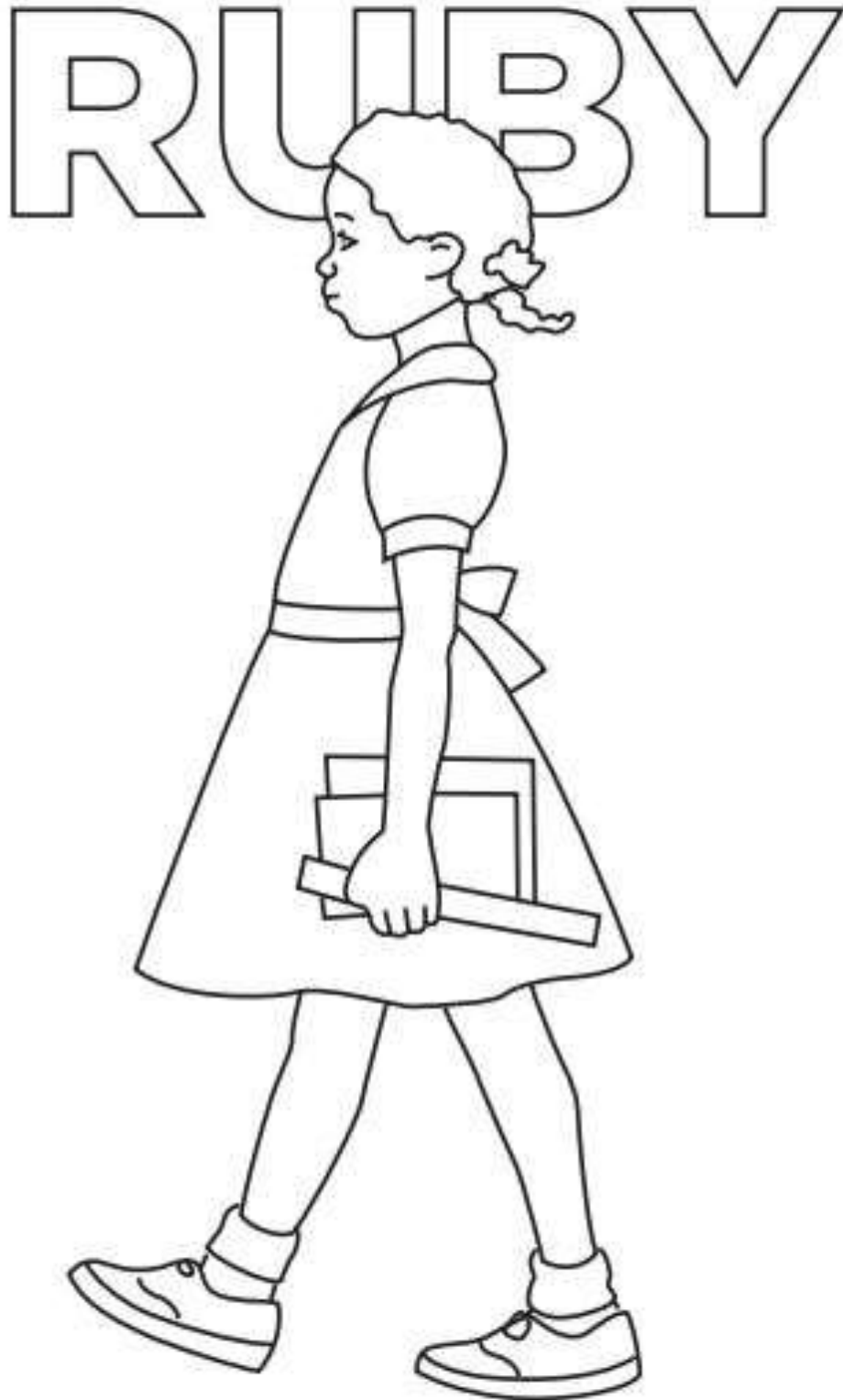
9. Trailblazer:

10. Integrated:

11. Epiphany:

12. Magnitude:

**CONNECTIONS, RELATIONSHIPS, APPLICATIONS COLORING PAGE (SS) CREATIVE
EXPRESSION** Color this representation of Ruby Bridges



CONNECTIONS, RELATIONSHIPS, APPLICATIONS COLORING PAGE (SS) CREATIVE EXPRESSION Color this representation of Anne Frank

Anne Frank



**CONNECTIONS, RELATIONSHIPS, APPLICATIONS COLORING PAGE (SS) CREATIVE
EXPRESSION** Color this representation of Mozart



CONNECTIONS, RELATIONSHIPS, APPLICATIONS

(W) SCRAMBLE

Unscramble these words from *Tiny Trailblazers*

Scramble the Trail: Tiny Word Adventures

IFINANIGTSC _____

NEEINCSSRAA _____

YPOGDRI _____

UOATROCIS _____

NISTOANAIT _____

ERROOTPEPSUS _____

PONYDSMUE _____

EUPCEDJIR _____

RLIZELARATB _____

TTERDNIEGA _____

NIAPHYPE _____

EIAMGDNTU _____

CONNECTIONS, RELATIONSHIPS, APPLICATIONS:

(W) WORD SEARCH find the words & character names from the show!

Trailblazing Words: A Tiny Challenge

```

E E P H Y L L I S W H E A T L E Y E Y V
D Z O E T E N X D U A G M R I Q Z M S V
E L E H R S O V U L I P Q O N L G L P V
V W P D A E I Z N N I Y R L T P S P I B
Q N B D I S Z G D V P U I Z E R R P R M
P Q E L L V L N N P K R K W G O S P I M
Y K P W B I M E I I B D N L R D A M D V
F C I W L L O S W W F Z M T A I N S R J
M L P E A Q Z I G Y N I C W T G N V E Z
V I H F Z V A M J H G Q C W E Y E U N A
J W A M E K R A H E V Y P A D F F X A X
A L N N R E T G C I I H L F N H R B I T
G J Y L R U B Y B R I D G E S T A C S F
J B I U P R E J U D I C E R T A N F S F
P R E P O S T E R O U S R U M K K K A D
T M M A G N I T U D E X H Y D E V C N B
G N P G O A T R O C I O U S P P J L C V
D X M L Z Q Y P S E U D O N Y M H W E A
U T F Q E W C I X S A N I T A T I O N U
T D F J B H U J D R F M O W P K X Z A H

```

Phyllis Wheatley

Ruby Bridges

Integrated

Atrocious

Magnitude

Mozart

Preposterous

Renaissance

Trailblazer

Anne Frank

Epiphany

Significant

Sanitation

Pseudonym

Prejudice

Prodigy

PLAYWRITING COMPREHENSION GROUP DISCUSSION

Speaking & Listening: Comprehension & Collaboration

5.1 6.1 7.1 8.1 9-10.1 11-12.1

VISUAL & PERFORMING ARTS

Artistic Perception

Have two students read the excerpt from the play out loud, one should read “Ruby” the other should read “Lucy”. Have a third student read the words in italics (the stage directions). Define any words you don’t already know with a dictionary.

RUBY BRIDGES

There are more kids like us, Lucy.

Not geniuses. Not prodigies.

Just kids who had no other choice but to be brave.

LUCY

I’m not good enough to help. I’m not smart enough to do anything.

(Beat)

RUBY BRIDGES

Ok.

(RUBY BRIDGES walks over and picks up the suitcase.)

LUCY

I don’t know how.

RUBY BRIDGES

I think the world of you, Lucy. But if you don’t believe in yourself, then you’re right; there’s nothing you can do.

LUCY

Will I see you again?

RUBY BRIDGES

Maybe. I hope so.

(RUBY BRIDGES exits. LUCY picks up the diary and returns to the library desk. The school bell rings.)

Discuss the following questions as a class or in small groups, based on the scene included above from *Tiny Trailblazers*:

1. What do you think the author is trying to convey through the dialogue between Ruby and Lucy? What is the tone, or emotion of the scene?
2. How do the characters' actions, such as Ruby picking up the suitcase, and Lucy picking up the diary move the story along or the actors in the space? What kinds of other movements could they do?
3. What clues in the dialogue suggest the relationship or history between the two characters together? How does this affect the way they interact with each other?
4. (*Beat*) is a theatre or script way to indicate a “one-count” beat or second of silence in a scene. What are some synonyms for this word? Why would you need a beat? What does it do for the audience?
5. Keep adding more to this scene, how would you change the story to go into another direction if you were the playwright and could add any character or have the actors say any line of dialogue.
6. Feel free to get on your feet and act it out or draw it like you would see it in a comic book.

Activity (Connections- SEL- Awareness of community and school, Activity-relationship building)

- Marty and Lucy decided to create a catalog of *Tiny Trailblazers*. Independently or in pairs, have your students find a kid who did something to change the world and write an article for Marty and Lucy's catalog. Encourage them to have at least two primary resources, an image of the kid who changed the world, and a description of how what they did impacts the world around them. Why is what they did significant?
- Throughout the play, Lucy meets children through history that have impacted their communities. In groups of 4, have your students think of their communities and develop a pitch that could benefit their school community. What is a problem on campus that they could work together to solve? (bullying, garbage, studying habits) Have the students identify the problem that they would like to work on and then create a 3 step solution for the problem. Encourage students to identify what steps need to be taken; who can help them, do they need to talk to someone on campus, do they need a deadline for each step.
 - Example:
 - Problem: At our school, we have noticed litter around campus.
 - Solution: We would like to make a litter crew that helps clean up during lunch.
 - We need to talk to Principal Burch to see if we can get high- visibility vests, gloves, and trash bags.
 - To incentivize students joining the team, we need to ask Principal Burch if we can give out Dog Bucks for the student store if you use 15 minutes of lunch. (Amy will ask during the student council meeting.)
 - Start Nov 4th during 7th/8th lunch. All other tasks need to be completed by Oct 31st.
- Throughout the play, Lucy meets children through history that have impacted their communities. Have your students break into small groups and develop a short scene with a new character who has made an impact through history that could help Lucy on her journey. Have them think about what is the lesson or impact that the character made on history and what they could teach the rest of the class. Have them develop a title for their scene, to cast themselves as characters in the scene, and then present their idea to the rest of the class.
- Lucy struggles with self-confidence throughout the play. If she were your friend, what would you say to her to encourage her to have confidence in herself and her abilities?

Social Sciences, World History, Tradition and Culture (2.5, 6-8 Research, evidence, and point of view)

- Select a historical figure from the play who has made a significant impact on their field, society, or the course of history. Your students' task is to research this person and write a detailed analysis of their contributions. In your analysis, address the following points:
 - **Biographical Overview:** Provide a brief overview of the person's life, including key dates, locations, and personal background.
 - **Major Contributions:** Describe the specific actions, inventions, or ideas that this person is known for. What were their main achievements or contributions?
 - **Historical Significance:** Explain why their work or actions were important. How did their contributions affect their own time and how do they continue to impact the present or future?
 - **Contemporary Relevance:** Discuss how the person's work or ideas are relevant today. Are there modern applications or ongoing influences that stem from their achievements?
 - **Critical Perspective:** Offer a critical perspective on their impact. Were there any controversies or criticisms associated with their actions or legacy?

- Anne Frank
 - **Who was Anne Frank, and where was she born?** Briefly describe Anne Frank's early life and her family background.
 - **What was the "Secret Annex," and why did Anne Frank and her family go into hiding there?** Explain the circumstances that led Anne and her family to live in hiding.
 - **How did Anne Frank describe her experiences and feelings during her time in hiding?** Discuss some of the main themes and emotions Anne expressed in her diary.
 - **Who were the other people living in the Secret Annex with Anne Frank?** Name the other individuals who were in hiding with Anne and briefly describe their relationships.
 - **What role did the diary play in Anne Frank's life?** Explain how Anne's diary helped her cope with her situation and how it became important to her.
 - **What happened to Anne Frank and the other people in the Secret Annex after they were discovered?** Summarize the events that followed their arrest and what eventually happened to Anne and her family.
 - **Why is Anne Frank's diary considered an important historical document?** Discuss the significance of Anne Frank's diary in understanding the Holocaust and human experiences during that time.
 - **What lessons can we learn from Anne Frank's story?** Reflect on the broader messages and lessons that can be drawn from Anne Frank's life and writings.
 - **How can we honor and remember Anne Frank today?** Suggest ways that individuals and societies can keep Anne Frank's memory and message alive.

- Ruby Bridges
 - **Who was Ruby Bridges, and what historical event is she most known for?** Provide a brief overview of Ruby Bridges' early life and the significant event she is associated with.
 - **What was the significance of Ruby Bridges attending an all-white school in New Orleans?** Explain the historical context of desegregation and why Ruby Bridges' attendance at an all-white school was important.

- **How did Ruby Bridges' first day at William Frantz Elementary School go?** Describe the challenges Ruby faced on her first day and the reactions from other students and adults.
 - **Who supported Ruby Bridges during this challenging time, and how did they help her?** Identify key figures who supported Ruby, including family members, teachers, and federal marshals
 - **What role did federal marshals play in Ruby Bridges' experience?** Explain why federal marshals were necessary and how they assisted Ruby in going to school.
 - **How did Ruby Bridges' presence in the school impact the community and the nation?** Discuss the broader effects of Ruby Bridges' actions on the civil rights movement and on the desegregation of schools.
 - **What were some of the challenges Ruby Bridges faced from other students and their families?** Describe the opposition Ruby encountered and how it affected her daily life and education.
 - **How did Ruby Bridges' bravery and actions contribute to the civil rights movement?** Reflect on Ruby's role in the broader struggle for civil rights and equality.
 - **What is the significance of Ruby Bridges' story today?** Discuss why Ruby Bridges' story remains important and how it continues to inspire people.
 - **In what ways can we honor and remember Ruby Bridges' contributions to education and civil rights?** Suggest methods or activities for recognizing Ruby Bridges' legacy in today's world.
- Mozart
 - **Who was Wolfgang Amadeus Mozart, and where was he born?** Provide a brief introduction to Mozart's life, including his birthplace and early years.
 - **What are some of Wolfgang Amadeus Mozart's most famous compositions?** Name a few of Mozart's well-known works and describe why they are important or special.
 - **How did Wolfgang Amadeus Mozart start his musical career at such a young age?** Explain how Mozart's early exposure to music and his prodigious talent influenced his career.
 - **What were some challenges Mozart faced during his life?** Discuss any difficulties Mozart encountered in his personal or professional life.
 - **How did Mozart's music influence the classical music period?** Describe how Mozart's compositions contributed to the development of classical music.
 - **What are some characteristics of Mozart's music that make it unique?** Identify features of Mozart's music, such as melody, harmony, or structure, that set his work apart.
 - **What role did Mozart's family play in his musical development?** Describe the influence of Mozart's family, including his father Leopold, on his musical career.
 - **How did Wolfgang Amadeus Mozart's life and work impact his contemporaries and future musicians?** Explain how Mozart's music affected other composers and musicians during his time and after.
 - **What was the significance of Mozart's operas?** Discuss the impact of Mozart's operas and mention some of his most famous ones.
 - **What can we learn from Wolfgang Amadeus Mozart's life and achievements?** Reflect on the lessons or inspiration that can be drawn from Mozart's life and career.
 - Robert Patch
 - **Early Innovation:** What was the invention that earned Robert Patch his patent at such a young age? Describe its function and significance.

- **Inspiration and Process:** What inspired Robert Patch to create his invention? How did he go about developing his idea into a patentable product?
 - **Challenges:** What challenges did Robert Patch face as a young inventor, and how did he overcome them?
 - **Impact and Legacy:** How did receiving a patent at a young age influence Robert Patch's future? What impact did his invention have on his life and career?
 - **Patenting Process:** What are the steps involved in obtaining a patent? How might Robert Patch's experience have differed from that of adult inventors in terms of the patenting process?
 - **Role of Young Inventors:** What are some benefits and potential drawbacks of encouraging young people to pursue patents and inventing? How can education systems support young inventors?
 - **Current Trends:** How does Robert Patch's story relate to current trends in innovation among young people? Are there similar young inventors making headlines today?
 - **Personal Reflection:** How does Robert Patch's story inspire you personally? Can you think of a problem you'd like to solve or an invention you'd like to create?
- Samantha Smith
 - **Initial Letter:** What motivated Samantha Smith to write her letter to Soviet Premier Yuri Andropov? What were her main concerns and questions in the letter?
 - **Response and Visit:** How did Yuri Andropov and the Soviet government respond to Samantha Smith's letter? What was the significance of her visit to the Soviet Union?
 - **Public Reaction:** How did Samantha Smith's letter and her visit affect public opinion in the United States and the Soviet Union? What were some of the reactions from the media and the general public?
 - **Cold War Context:** How did Samantha Smith's actions fit into the broader context of Cold War relations between the United States and the Soviet Union? What role did her visit play in easing tensions?
 - **Impact on Diplomacy:** In what ways did Samantha Smith's visit contribute to diplomatic efforts during the Cold War? How was her visit received by political leaders and policymakers?
 - **Legacy and Influence:** What lasting impact did Samantha Smith have on international relations and on the perception of young people's roles in global issues? How is her story remembered today?
 - **Educational and Cultural Impact:** How did Samantha Smith's story influence educational programs and cultural representations related to the Cold War? Are there any contemporary examples of young people influencing international relations?
 - **Personal Reflection:** What can we learn from Samantha Smith's courage and initiative? How might her actions inspire young people today to engage with global issues or advocate for peace?
 - Louis Braille
 - **Early Life:** What challenges did Louis Braille face during his early life, and how did these experiences influence his work?
 - **Invention of Braille:** What was the Braille system, and how did Louis Braille develop it? Describe the key features of the Braille alphabet and how it works.
 - **Motivation:** What motivated Louis Braille to create his tactile writing system? What were the limitations of the existing systems for blind individuals before Braille?

- **Impact on Education:** How did the Braille system transform educational opportunities for blind and visually impaired people? What were some of the initial reactions to the Braille system from the educational community?
 - **Challenges and Recognition:** What challenges did Louis Braille face in getting his system widely adopted? How was his work received during his lifetime and after his death?
 - **Braille's Legacy:** In what ways has the Braille system continued to impact the lives of blind and visually impaired individuals today? How is Braille used in modern times?
 - **Technological Advances:** How has technology enhanced or complemented the Braille system in recent years? What are some modern tools and devices that support Braille literacy?
 - **Global Influence:** How has the Braille system been adapted for different languages and cultures around the world? Can you provide examples of how Braille is used in various countries?
 - **Personal Reflection:** How does Louis Braille's invention inspire you? What can we learn from his perseverance and innovation in overcoming challenges?
 - **Braille Awareness:** What steps can be taken to raise awareness about the importance of Braille and support its use in various settings, such as schools, libraries, and public spaces?
- Phyllis Wheatley
 - **Early Life:** What do we know about Phillis Wheatley's early life and background? How did her experiences as an enslaved person shape her perspective and work?
 - **Education and Literacy:** How did Phillis Wheatley acquire her education and literacy skills? What role did her owners play in her intellectual development?
 - **Poetry and Themes:** What are some of the major themes in Phillis Wheatley's poetry? How do her poems reflect her experiences and views on topics like freedom, religion, and identity?
 - **Publication and Recognition:** How did Phillis Wheatley's poetry gain recognition and lead to the publication of her book? What challenges did she face in getting her work published?
 - **Impact on Abolitionism:** How did Phillis Wheatley's work contribute to the early abolitionist movement? What role did her poetry play in discussions about slavery and racial equality?
 - **Cultural and Historical Context:** How did the cultural and historical context of the 18th century influence Phillis Wheatley's writing? What were some of the social and political issues of her time?
 - **Legacy:** What is Phillis Wheatley's legacy in American literature and history? How is she remembered and honored today?
 - **Comparison with Contemporaries:** How does Phillis Wheatley's work compare with that of her contemporaries? Are there similarities or differences in themes and styles between her work and that of other poets of her era?
 - **Personal Reflection:** How does reading Phillis Wheatley's poetry influence your understanding of the experiences of African Americans in her time? What insights can you gain from her work about resilience and creativity?
 - **Modern Relevance:** In what ways can Phillis Wheatley's life and work inspire current discussions about race, identity, and social justice? How can her contributions be integrated into modern educational and literary contexts?

- Akrit Jaswal
 - **Early Life and Background:** What were some key aspects of Akrit Jaswal's early life that contributed to his development as a prodigy? How did his background and family influence his educational journey?
 - **Early Achievements:** At what age did Akrit Jaswal start showing signs of exceptional intellectual ability? What were some of his early achievements that brought him into the spotlight?
 - **Medical Innovations:** What medical innovations or contributions is Akrit Jaswal known for? Describe one of his significant projects or ideas related to medicine.
 - **Educational Path:** How did Akrit Jaswal's educational path differ from that of his peers? What steps did he take to pursue his interests and passions in medicine and science?
 - **Challenges and Support:** What challenges did Akrit Jaswal face as a young prodigy? How did he overcome these challenges, and what role did support from family, mentors, or institutions play in his success?
 - **Impact and Influence:** How has Akrit Jaswal's work impacted the field of medicine or scientific research? What influence has his story had on the perception of young prodigies in science and education?
 - **Current Work and Future Goals:** What is Akrit Jaswal currently working on? What are his future goals or aspirations in his field?
 - **Inspiration and Motivation:** What motivates Akrit Jaswal in his work and studies? How does his story inspire others, particularly young students interested in science and medicine?
 - **Public Perception and Media:** How has the media portrayed Akrit Jaswal and his achievements? What impact has media coverage had on his career and public perception?
 - **Personal Reflection:** How can Akrit Jaswal's story influence your own approach to learning and pursuing your interests? What lessons can be learned from his journey about perseverance and passion?

Arts Standards (1.MU:Pr4.1)

Grade Level: High School / Advanced Middle School

Subject: Music Appreciation / Music History

Duration: 90 minutes (1.5 hours)

Objectives:

- Students will understand the historical context and significance of Mozart's *Apollo et Hyacinthus*.
- Students will analyze the musical elements and structure of the opera.
- Students will reflect on the emotional and thematic aspects of the opera.
- Students will explore the impact of Mozart's work on the development of classical music.

1. Introduction (15 minutes)

- **Warm-Up Activity:** Begin with a brief discussion on what students know about Mozart. Ask if they have heard of any of his works and what they know about his contributions to classical music.

- **Introduction to *Apollo et Hyacinthus*:** Provide a brief overview of the opera, including its history, composition, and significance. Highlight that it was written when Mozart was only 11 years old and was his first opera.

2. Historical Context (15 minutes)

- **Background Information:** Distribute handouts with information about *Apollo et Hyacinthus*, including its plot, historical context, and Mozart's early life. Discuss the opera's origin as a Singspiel (a German opera with spoken dialogue).
- **Discussion Questions:**
 - What were the social and cultural conditions in Salzburg when Mozart composed this opera?
 - How might Mozart's early experiences and training have influenced this work?

3. Musical Analysis (30 minutes)

- **Listening Activity:** Play selected excerpts from *Apollo et Hyacinthus*. Choose sections that showcase different musical elements such as melody, harmony, and orchestration.
- **Analysis:**
 - **Melody and Harmony:** Discuss the melodies and harmonies used in the excerpts. How do they contribute to the mood and emotion of the scenes?
 - **Structure and Form:** Analyze the structure of the opera. Discuss the use of arias, recitatives, and choruses.
 - **Musical Techniques:** Identify specific musical techniques employed by Mozart in this opera. How do they reflect the style of the period?

4. Thematic Exploration (15 minutes)

- **Plot and Themes:** Discuss the themes of the opera, which are based on Greek mythology. How do the themes of love, loss, and transformation play out in the music?
- **Group Activity:** Divide students into small groups and assign each group a scene or aria from the opera. Have them analyze the thematic elements and how the music supports these themes.

5. Reflection and Discussion (10 minutes)

- **Personal Response:** Have students reflect on their personal responses to the music. How did the excerpts make them feel? Did they notice any emotional or dramatic elements?
- **Class Discussion:** Discuss how Mozart's early work in *Apollo et Hyacinthus* foreshadows his later contributions to classical music. What does this opera reveal about his talent and potential?

6. Wrap-Up and Homework (5 minutes)

- **Summary:** Recap the key points discussed in the lesson, including the historical context, musical analysis, and thematic elements.
- **Homework Assignment:** Ask students to write a short essay or reflection on how *Apollo et Hyacinthus* demonstrates Mozart's early musical genius. They should consider the historical context, musical features, and personal emotional response.

BOOK YOUR TICKETS FOR THESE SHOWS TODAY!

Email studentmatinees@bstreettheatre.org to reserve the lowest rate for all titles next season!

See more about each title by clicking the link here:

<https://bstreettheatre.org/family/tts-folktales-fables/>



[Marie Curie & The Sisterhood of Science: 1/29-2/28/25](#)

[The First Adventures of the Hardy Boys: 4/23-5/23/25](#)

WRITE TO US, SEND US ART, or YOUR IDEAS FOR PLAYS! B STREET THEATRE, Attn: Tara Sissom, 2700 CAPITOL AVE. SACRAMENTO, CA 95816

2024-25 PLAYWRITING COMPETITION SUBMISSION
(mail to the theatre!)

NAME:

GRADE:

SCHOOL:

TEACHER'S NAME:

TELL US ABOUT THE HERO OF YOUR STORY

WHERE'S A COOL PLACE YOUR STORY CAN TAKE PLACE?

WHAT DOES YOUR HERO WANT MORE THAN ANYTHING ELSE IN THE WORLD?

WHAT'S KEEPING YOUR HERO FROM GETTING WHAT THEY WANT?

GIVE US SOME DEETS! WHO ELSE IS IN THE STORY? WHAT OTHER CRAZY THINGS COULD HAPPEN?

WHAT'S THE TITLE OF YOUR STORY?

GIVE US A PREVIEW OF THE STORY? (WRITE SOME DIALOUGE, MAYBE A JOKE!)

HOW DO YOU WANT THE STORY TO END?

Draw a picture of a character, the set, a costume piece or anything important to your play!

Cast & Creative Bios

TINY TRAILBLAZERS: KIDS WHO CHANGED THE WORLD

is a two-act play with one intermission.

CAST

LUCY.....Amy Kelly*
 ENSEMBLE.....Stephanie Altholz*
 ENSEMBLE.....John Lamb*
 ENSEMBLE.....Meher Mistry*
 ENSEMBLE.....Peter Story*
 ENSEMBLE.....Taylor Vaughan*

CREATIVE

Director & Playwright.....Sean Patrick Nill
 Playwright.....Lyndsay Burch
Scenic Design.....Eric Broadwater
Lighting Design.....Dylan Ballestero
Costume Design.....Gina Coyle
 Properties Design.....Larri Russell
Choreography.....Jacob Gutiérrez-Montoya
 Technical Director.....Jarrod Bodensteiner
 Stage Manager.....Nick Heacock*
 Production Assistant.....D’Arcy Dent



*The actors or stage managers employed in this production are members of the Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Taking photographs or making video or audio recordings during the performance is strictly prohibited.



ACTORS' EQUITY ASSOCIATION

Actors' Equity Association ("Equity"), founded in 1913, is the **U.S. labor union that represents more than 51,000 professional** Actors and Stage Managers. Equity fosters the art of live **theatre as an essential component of society and advances the careers of its members by negotiating wages, improving working conditions and providing a wide range of benefits**, including health and pension plans. Actors' Equity is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. #EquityWorks

CAST

Amy Kelly, LUCY

Amy is a member of the B Street Theatre Core Acting Company. Recent Mainstage credits include: PICKLEBALL, THE PLAY THAT GOES WRONG, THE LOST CLAUS, LOVERS & EXECUTIONERS, DANCE NATION, THE HOUSE ON HAUNTED HILL, THE LADIES FOURSOME, ONE MAN, TWO GUVNORS, **and** TREATMENT. **Recent Family Series credits include:** A CHRISTMAS CAROL, CHARLOTTE'S WEB, THE SWORD IN THE STONE, THE WIZARD OF OZ, A YEAR WITH FROG AND TOAD, THE FLYING MACHINE **and** WINNIE THE POOH. Writing credits include: TREATMENT **and** SURPRISE PARTY AT THE END OF THE WORLD (New Play Brunch - October 2018). Amy is also a teaching artist with the B Street Theatre Conservatory. You can **see her sing with her band Mustache and Cleavage at Upstairs @ the B.** Her film credits include *Nick and Tristan Go Mega Dega (2010)*, *West Hollywood Motel (2013)*, *Honest Abe the Backstory (2020)* **and** many others. She was featured in one of LA's longest running comedy shows All About Walken: The Impersonators of Christopher Walken. TV **credits include** *Free Radio*, *New York Goes to Hollywood* **and** Netflix's *Thirteen Reasons Why*. Special thanks to all who run the Sofia, the incredible cast and crew, Sean Nill, Amy's family, her spouse, their **three children and her dear sister Emily.**



Peter Story, ENSEMBLE

Peter Story is a proud B Street Theatre Core Company Member. You may have seen him **recently in** COSMO ST. CHARLES IS DEAD AND SOMEONE IN THIS ROOM KILLED HIM, **RESCUE ME (which he also co-wrote with Tara Sissom-Pittaro)**, LOVE & BASEBALL, **or** LOVERS & EXECUTIONERS. **Some of his favorite B Street credits include** ONE MAN, TWO GUVNORS; BYHALIA, MISSISSIPPI; THE FOREVER QUESTION **and** IRONBOUND. **Local credits include** LUNA GALE (Capital Stage) & FIVE COURSE LOVE (**Sacramento Theatre Company**). **Other regional credits include** SURVIVING SEX (Garry Marshall Theatre) & the national tour of the one-man MEN ARE FROM MARS, WOMEN ARE FROM VENUS. **Some on-camera favorites are** *CSI*, *Without a Trace*, *Days of Our Lives* & *Ugly Betty*. @thepeterstory



Stephanie Altholz, ENSEMBLE

Stephanie is a B Street Theatre Core Company Member. Recent Mainstage credits include: PICKLEBALL, COSMO ST. CHARLES IS DEAD AND SOMEONE IN THIS ROOM KILLED HIM, SNOW FEVER: A KARAOKE CHRISTMAS, THE PLAY THAT GOES WRONG, THE LAST WIDE OPEN, CHARADE, DANCE NATION, ONE MAN, TWO GUVNORS, AIRNESS, WE'RE GONNA BE OKAY **and** THE LAST MATCH. **She co-starred in and cowrote TREATMENT with company members Tara Sissom and Amy Kelly.** Upstairs at the B credits include: Maximum Occupancy and Seekers of the Strange. Other Mainstage credits include: HAND TO GOD, SPEEDTHE-PLOW, HANDLE WITH CARE, 5 LESBIANS EATING A QUICHE **and** THE EXPLORERS CLUB, **and** many more. Family Series credits include: 'TIS THE SEASON: A CELEBRATION OF HOLIDAY STORIES, A YEAR WITH FROG & TOAD, 'TIS THE SEASON, CHARLOTTE'S WEB, ALICE IN WONDERLAND, ROBIN HOOD, FRANKENSTEIN, **and others.** Regional Theater credits include: ALABASTER, SLOWGIRL, REASONS TO BE PRETTY, **and** CLYBOURNE PARK (**Capital Stage**).



Meher Mistry, ENSEMBLE

Meher is a member of the B Street Theatre Core Acting Company. She is originally from Mumbai, India. Her credits at B Street include **COSMO**

ST.CHARLES IS DEAD AND SOMEONE IN THIS ROOM KILLED HIM, INSERTION, MS. HOLMES AND MS. WATSON: APT 2B, LOVERS AND EXECUTIONERS, DANCE NATION, THE CONFERENCE OF THE BIRDS, 'TIS THE SEASON and JUNIE B JONES IS NOT A CROOK. **Regional credits include COME FALL IN LOVE at The Old Globe, San Diego.**

She has performed in several productions in Mumbai and other Indian cities, including Disney India's BEAUTY AND THE BEAST, MONSOON WEDDING, THE TRUTH, UNCLE VANYA, THE SOUND OF MUSIC, LUCRECE, JESUS CHRIST SUPERSTAR. **Television credits include *The Week That Wasn't, Made in Heaven, Good Karma Hospital.* Film credits include *Silvat, Bansuri, Do Cup Chai.*** Instagram handle: **@mehermistry.** Represented by CLA Partners.



John Lamb, ENSEMBLE

John is a proud B Street Theatre Core **Company Member.** **Mainstage credits include PICKLEBALL, COSMO ST. CHARLES IS DEAD AND SOMEONE IN THIS ROOM KILLED HIM, SNOW FEVER: A KARAOKE CHRISTMAS, THE PLAY THAT GOES WRONG, PROCLIVITY FOR KITING, THE LOST CLAUS, LOVERS &**

EXECUTIONERS, A CHILD'S CHRISTMAS IN RENO, THE HOUSE ON HAUNTED HILL, AIRNESS, ONE MAN, TWO GUVNORS, THE BOOK OF LIZ, JACK GOES BOATING, THE SEAFARER, THE REALISTIC JONESES, and THE EXPLORER'S CLUB. Family Series credits include: THE FLYING MACHINE: THE STORY OF THE WRIGHT BROTHERS, RIDE SALLY RIDE, THE WIZARD OF OZ, CHARLOTTE'S WEB, and THE LION, THE WITCH, & THE WARDROBE. **B Street Theatre directing credits include: WINNIE-THE-POOH, HAND TO GOD, WOMEN WHO STEAL, THE TALE OF THE ALLERGIST'S WIFE, EARSHOT, THE MAINTENANCE MAN, BEAUTY AND THE BEAST, and THE BIG BANG.** John is the **creator of Seekers of the Strange.**



Taylor Vaughan, ENSEMBLE

Taylor Vaughan is very grateful to be making **her debut on stage at B Street Theatre after most recently being in DIRECT FROM DEATH ROW: THE SCOTTSBORO BOYS at Celebration Arts.** Taylor's past productions include: TWELFTH NIGHT as Maria, B Street's School Tour: HISTORY EXTRAVAGANZA III (**Ensemble**), THE CRUCIBLE as Tituba, Rosencrantz & Guildenstern in their rendition of **HAMLET all at The Sacramento Theatre Company, Dido in AN OCTOROON at Capital Stage and Regan in BACHELORETTE at Big Idea Theatre.** During the pandemic she did a second performance, but on Zoom, of THE M(O)THERS via San Jose State -- a play that centered **around true incidents of police violence in the Bay Area.** **Currently on Amazon Prime, Taylor made her first feature film debut shot locally in Sacramento called *Whirlpool* and most recently was in a short film entitled *I Remember Yesterday* available on YouTube.**



CREATIVE

Eric Broadwater, Scenic Design

Eric Broadwater is currently the Professor of Scene Design and **Chair of the Theatre Department at the California State University Stanislaus** where he has designed and supervised over 40 productions. His professional work outside the university includes **scenic designs and set painting in regional and local theatres all over the country. Recent credits include** THE ROYAL, THE LIFESPAN OF A FACT, and THE GREAT LEAP at Capital Stage; **9 TO 5 at 6th Street Playhouse**; and RAHI: RAY OF LIGHT with the Breath Project at the Palo Alto Children's Theatre. He also works as a freelance 3D digital artist with a focus on concept art, Museum Design and Interactive Environments. www.BroadwaterScenic.com

Dylan Ballester, Lighting Design

Dylan has been working behind the scenes with the B Street Theatre on and off for almost 8 years now. He previously did **lighting design on THE LADIES FOURSOME, and has had a hand in the technical aspects of many Mainstage, Family Series, and concert performances at the Sofia since 2018.** He is excited to be **digging into the creative process once again!** **Dylan would like to** thank his mother, Sharon, for bringing him to the B Street's shows since childhood, and inspiring his pursuit of a career in theater.

Jacob Gutiérrez-Montoya, Choreography

This will be Jacob's eighth show with B Street Theatre. You may **have seen his choreography in** THE LEGEND OF GEORGIA MCBRIDE, THE WIZARD OF OZ, DANCE NATION, A YEAR WITH FROG AND TOAD, 'TIS THE SEASON: AROUND THE WORLD, WIPEOUT, and PICKLEBALL. His work was recently **presented at the Scottish Fringe Festival in Edinburgh for the** third consecutive year. Jacob has worked on the artistic staff of various organizations, including The Sacramento Ballet, Capital **Stage, Broadway Sacramento, UC Davis (Artists in Residence), and B Street Theatre, where he presently works as Director of** Development and Community Partnerships. Jacob is also the **founding Artistic Director of Sacramento Contemporary Dance Theatre, a proud partner of The Sofia.**

Gina Coyle, Costume Design

Gina has been costuming for B Street Theatre since 2016 beginning with A MASTERPIECE OF COMIC...TIMING and is now the **Resident Costume Designer at The Sofia. Other shows include,** GOING WEST!, JUNIE B. JONES IS NOT A CROOK, GANDHI!, THE SOUND OF FREEDOM, THE LEGEND OF GEORGIA MCBRIDE, THE SWORD AND THE STONE, THE WIZARD OF OZ and **most recently** THE NEWLYWED GAME, WIPEOUT, COSMO ST. CHARLES IS DEAD AND SOMEONE IN THIS ROOM KILLED HIM, **RESCUE ME,** SNOW FEVER, JUMP, THE PLAY THAT GOES WRONG, BROKE-OLOGY, MS. HOLMES & MS. WATSON, and THE LAST WIDE OPEN. She **has also designed for Sacramento Theatre Company and was the resident costume designer for Missouri Street Theatre in Fairfield, CA from 2005-2015, as well as CM Performing Arts Academy in Fresno, CA from 2000-2005. Gina would like to thank her husband and kids for their unending support, love and patience while in the whirlwind of a show production and the Sacramento Theatre community as a whole. Live Theatre Lives!**

Jarrold Bodensteiner, Technical Director

Jarrold is very excited to be working with B Street Theatre as the technical director. His previous technical direction experience **includes Sacramento Theatre Company, Des Moines Metro Opera, Utah Shakespeare Festival, and the Des Moines Playhouse.** Jarrold **has also worked with the Crocker Art Museum on several interactive educational exhibits.** Prior to coming onboard at B Street, he was in the CAD department at Capitol Steel Products where he worked on **numerous large and small custom ornamental iron fence projects.** **Many thanks to Renee for all her help, work, and support.**

Nick Heacock, Stage Manager

Nick has worked backstage and on-stage with ARC and FLC **Colleges, Fair Oaks Theatre Festival, and other Sac regional arts** organizations. His work with B Street includes SM for **ROBIN HOOD, THE PRINCE OF LIGHTNING: THE STORY OF YOUNG NIKOLA TESLA, 'TIS THE SEASON: AROUND THE WORLD, INSERTION, BROKE-OLGY, and backstage for THE NEWLYWED GAME, PAPI, ME, & CESAR CHAVEZ, A YEAR WITH FROG AND TOAD, and THE LAST WIDE OPEN.** Special thanks go to his ever supportive spouse, Nicole.

Sean Patrick Nill- Director and Co-Playwright

Sean Patrick Nill is Artistic and General Manager at the B Street Theatre. B Street Writing Credits include: **WINNIE-THE-POOH, 'TIS THE SEASON, FANTASY FESTIVAL XXXI-XXXVI, MIND BOGGLING MYSTERIES OF THE WORLD, and MATHEMATICAL MADNESS.** **Directing** Credits include: **COSMO ST. CHARLES IS DEAD AND SOMEONE IN THIS ROOM KILLED HIM, THE PRINCE OF LIGHTNING, THE PLAY THAT GOES WRONG, THE LAST WIDE OPEN, A YEAR WITH FROG & TOAD, PROCLIVITY FOR KITING, and FANTASY FESTIVAL XXXI-XXXVI.** His plays **have been produced by the Sacramento Theatre Company, B Street Theatre, Children's Museum & Theatre of Maine, Rover Dramawerks, Theatre InspiraTO festival, Watermelon One Act Festival, M.T. Pockets Theatre, Torent Theatre, and the Manhattan Repertory Theatre.** His play **KINGS OF AMERICA** was a finalist for the Davey Foundation Theatre **Grant given by the Salt Lake Acting Company, his play AN ORDINARY WOMAN** was published in Stage It! Ten Minute Plays: 2017 Edition, **and his play BRYNLEE & THE BULL won the Audience Choice Award** at the InspiroTO 10 Minute Play Festival in Canada. His adaptation of **WINNIE-THE-POOH, which premiered here at the B Street Theatre, is now published and can be purchased through Theatrical Rights Worldwide. www.theatricalrights.com**

Lyndsay Burch – Co-Playwright

Lyndsay Burch is the Executive Director and CEO of The Sofia: Home of **B Street Theatre.** **For B Street, Lyndsay has directed more than twenty productions across the Mainstage and Family Series, written for multiple touring shows, and produced hundreds of professional productions. As a director and assistant director, Lyndsay has developed new plays with Actor's Theatre of Charlotte, the National Showcase of New Plays, Sacramento Theatre Company, the Dramatist Guild Footlight Series, Hangar Theatre and Berkshire Theatre Group, American Conservatory Theater and the Kennedy Center for the Performing Arts, among others.** Lyndsay has written two full-length plays for the B Street's Family Series: **GANDHI! (2018) and an adaption of THE WIZARD OF OZ (2019).** **She was honored as one of Sacramento Business Journal's "40 under 40" in 2017 and as one of Sacramento Business Journal's "Women Who Mean Business" in 2021.** She is an alum of Elon University's BFA Acting Program, the National Theater Institute, Yale University's Directing Intensive, SDC's Observership Class of 2017 and Theatre Bay Area's ATLAS Program for Directors. Lyndsay serves as the President of the National New Play Network (NNPN). Locally, Lyndsay is a proud member of Point West Rotary (PWR) and she is **a recent graduate of Leadership Sacramento, Class of 2020.** **Lyndsay lives in Sacramento with her dog Manny and her partner Tommy. She would like to extend her thanks to the B Street board, staff, company and audiences for their endless support.**