



GLOBAL ARTS: PERFORMANCE FOR SCHOOLS presents



Ellis - Island of Dreams
Friday, March 3, 2017 at 10am
UMass Fine Arts Center Concert Hall

The University of Massachusetts Fine Arts Center Global Arts Performances for Schools Program is underwritten in part by **PeoplesBank**, A passion for what is possible.



Study Guides for Teachers are also available on our website at www.fineartscenter.com - under On Stage select Global Arts—Performances for Schools, then select Resource Room.

Welcome

Information for Teachers and Parents

Our goal is to offer **high quality performances** for young people in a safe and comfortable setting. Please help us by following the below guidelines.



Please arrive early. Arrive at the theatre 30 minutes prior to the noted start time. Allow for travel time, parking, being seated and bathroom visits. It is important that we begin our performances on time so that all schools can meet their lunch and dismissal times.



Be sure to check the location of the performance when making your bus reservations. Performances take place in the Fine Arts Center Concert Hall or Bowker Auditorium in Stockbridge Hall. Please see the map at the end of this guide for driving and drop-off instructions.



Upon arrival your group will be greeted by an usher either at your bus or in the lobby. We do not issue individual tickets for performances. **Your usher will direct your group to their reserved seats.**



Both theaters are accessible for Mobility Impaired members. An infrared listening system is available in both theaters. Access parking is available adjacent to the theaters. An Access permit should be clearly visible in the parked vehicle. To better meet your needs, please inform us of any special seating requirements one month prior to the performance by calling **413-545-2116**.



For the comfort of all our seated patrons, **we request that backpacks, lunches and other gear be left on the bus.** Also, please remove all hats when seated in the theater.



Food, drinks other than water, smoking, candy and gum are all not allowed in the theater. The use of cell phones, portable music players, cameras or any other recording device, including non-flash photography and cell phone cameras, is strictly prohibited.

PLEASE BE SURE TO TURN OFF ALL CELL PHONES.

Any teasing, disruptive and rude behavior by students towards each other or to others seated close-by during a performance is not acceptable. Teachers and chaperones will be held responsible for any such incident reported to the Fine Arts Center staff. All complaints received will be forwarded to the schools involved. Repeated offences from the same school/s may result in cancellation of future reservations for shows.



Theater Etiquette

Please review the following information with your students.

We expect everyone to be a good audience member.

Good audience members...

- Are good listeners
- Keep their hands and feet to themselves
- Do not talk or whisper during the performance
- Do not eat gum, candy, food or drink in the theater
- Turn off all cell phones and do not use portable music players, cameras or any other recording devices
- Stay in their seats during the performance
- Do not disturb their neighbors or other schools in attendance

“Theatre is not theatre without an audience.”

Live theatre differs from watching television or movies. **Remember that performers can see and hear you.** As an audience member you are a vital contributor to the performance experience that you and those around you will have. How you behave and how you react to the show will affect the artists’ performances. That is why each performance is a unique experience, it will never be repeated exactly the same. Talking to your neighbor, sending text messages, and other similar behaviors are distracting to the rest of the audience and to the artists.

Please be respectful of the artists on stage performing for you by listening quietly. Of course, it is appropriate to react to what you are seeing – some things may make you laugh, gasp out loud, or you may be asked to respond by answering questions from the performers, singing along or clapping. Most of all, it is important to be present “in the moment” by being attentive and enjoy the performance. And of course – show your enthusiastic appreciation with applause at the end!

Curriculum Frameworks

This performance and guide provide opportunities for your students to explore a variety of topics.

For your convenience we’ve listed applicable Massachusetts learning standards. This list is by no means exhaustive.

Please use this list as a guide to assist with creating lesson plans.

Curriculum Connections: Communication and Language Arts, Literature, Music, Theatre, Relationships and Family, Social Studies/History

Connections 6. Purposes & Meanings in the Arts.

Connections 7. Roles of Artists in Communities.

Connections 8. Concepts of Style, Stylistic Influence, and Stylistic Change.

Ellis Island: Gateway of Dreams

Book and lyrics by Debra Clinton; Music by Jason Marks

Audience: Students in grades 3-12

Curricular Connections:

Music, Reading, Science, History, Family, Environment, Social Skills, Multi-Cultural

Additional Resources:

Library of Congress: America's Story

http://www.americaslibrary.gov/jb/progress/jb_progress_ellis_1.html

Learn about Annie Moore, the first immigrant to land on Ellis Island in 1892.

Library of Congress:

Prints & Photographs Reading Room

http://www.loc.gov/rr/print/list/070_immi.html

Selected images of Ellis Island and immigration, ca. 1880 -1920 from the collections of the Library of Congress.

The Statue of Liberty - Ellis Island Foundation, Inc.

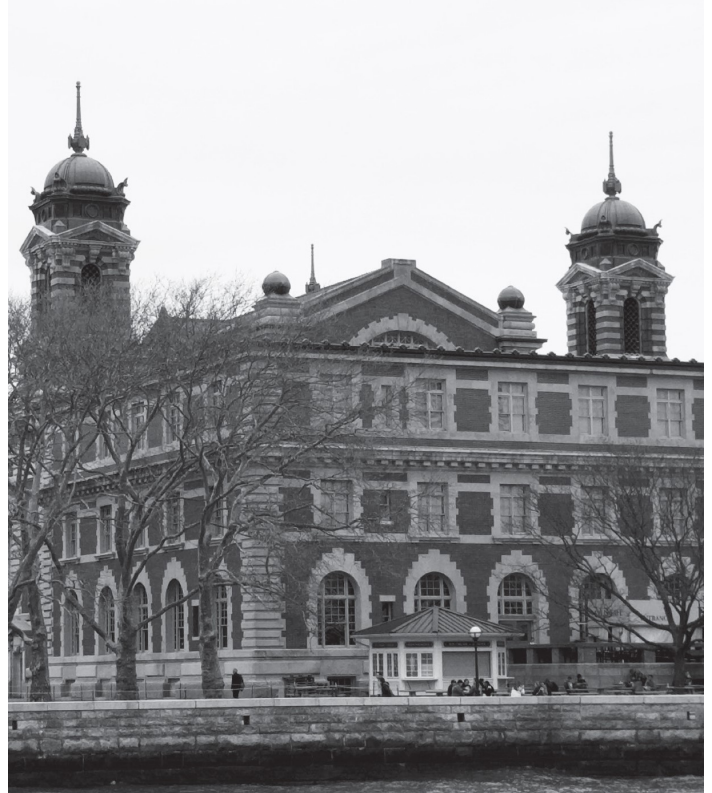
<http://www.libertyellisfoundation.org/>

Learn the history of the Statue of Liberty and Ellis Island.

National Park Service: Ellis Island

<https://www.nps.gov/elis/index.htm>

Explore the history of Ellis Island and those who stopped there as they sought the American dream.



Ellis Island was the entry point to the land of dreams for countless immigrants from 1892 to 1954. Some were drawn to America by promises of opportunity and fortune. Others fled lives of poverty and oppression. For all, America promised a new beginning, but one that was filled with risk and uncertainty.

Follow the story of Silvano and Marco from Italy, Claire from Ireland, and Rebecca from Romania - all immigrating to the United States and landing on Ellis Island. Trials, heartbreak, and triumphs mark their quest for a new life in the United States of America.

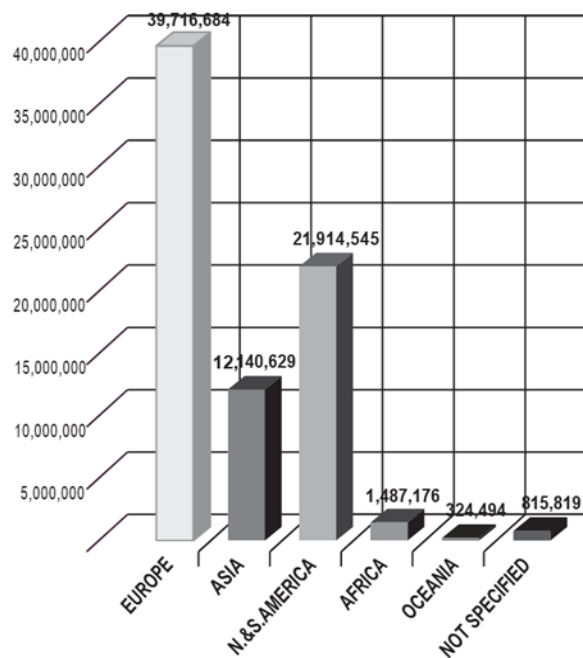
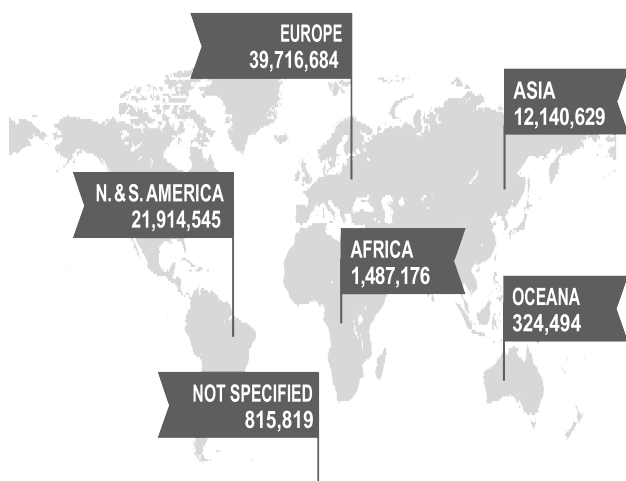
Ellis Island: Gateway of Dreams portrays an important era in American history - one that makes us who we are today - a nation of immigrants.

Filling the Melting Pot: Immigration in America

Analyze the following data and answer the questions below. *Data courtesy of the US Department of Homeland Security.*

Immigrants by Region

This chart and map show the number of legal immigrants



Region of last residence

	EUROPE	ASIA	N. & S. AMERICA	AFRICA	OCEANIA	NOT SPECIFIED	
50-year periods	1820–1869	6,388,708	90,698	306,513	617	377	203,122
	1870–1919	23,024,946	836,136	2,255,534	16,759	51,755	49,637
	1920–1969	6,015,679	674,952	4,745,814	51,998	62,411	13,656
	1970–2010	4,287,351	10,538,843	14,606,684	1,417,802	209,951	549,404

Immigration is complex. Many things affect immigration trends. What are some reasons why immigration from Europe far outpaced immigration from other areas from 1820 - 2010?

Look at the table above. What trends over time do you notice?

Based on current events, what future immigration trends might we see?

Quick math: According to the data, how many total legal immigrants came to the US from 1820 - 2010?

Look Ahead

EXCERPT FROM *LOOK AHEAD*.

I don't know what to expect. I don't know how to survive. The future is a question. Will I make a life and thrive or simply fail and disappear? Look ahead.

I can see her standing proudly with her lamp held high for me. It's as though she's saying "welcome" this is where you ought to be. It's a place you won't be hungry, it's a place you can be free! It's a land where you can have a chance to find security.

So yes I've left my home, turned my back on all I know. Turning loved ones into memories because I chose to go. My life fits inside a bag of cloth, I'm standing here alone, and anything that happens, happens to me on my own.

I can fail or I can fly, I can be famous or afraid, will I wish that I had stayed? Look ahead! Look ahead! Look ahead!

The song says, "My life fits inside a bag of cloth." Imagine leaving your home forever with just a bag of belongings. What would you take with you? Inside the bag below, list 5- 10 items you would bring along, and discuss the importance of those items as a class.



INSIDE A BAG OF CLOTH

em-i-grate (verb)	im-mi-grate (verb)	
To leave one's own country to settle permanently in another.	To come to live permanently in a foreign country.	
"Jacob's parents emigrated from Austria."	"My mother immigrated to America from Great Britain."	

An Immigrant's Hopes and Fears

Answer the following on the back of this sheet:

List the hopes and fears mentioned in this song. What would be your greatest fear if you had to immigrate to a new country? What would be your greatest hope?

Pretend you are one of the immigrants from the play. Write a letter home from New York City. What would you tell your family?

Push and Pull Factors in Immigration

PUSH AND PULL FACTORS

People migrate because of push and pull factors. These factors either entice people to a new country or place (pull), or drive them away from their current homes (push). Push and pull factors are sometimes economic, political, cultural, environmental, or a combination of these.

A CASE STUDY

The character, Rebecca, in *Ellis Island: Gateway of Dreams* was from Romania. Using internet and other social studies resources, research the history of Romania during the early 20th century.

What was happening in Romania that may have “pushed” people like Rebecca to leave?

What was happening in America during that same time period that may have resulted in a “pull” to come?



*Four immigrants and their belongings. LC-USZCA-5584; Library of Congress Prints and Photographs Division
<http://hdl.loc.gov/loc/ppp/cph.3g05584>*

Classify each of the following as a factor that “pushes” people to leave their homeland, or as a factor that “pulls” immigrants to a new land. Place them on the chart below.

- famine, drought, crop failure
- religious freedom
- Peace
- violence and crime
- good health care
- natural disasters
- unemployment
- fertile land
- war or revolution
- job opportunities
- search for adventure
- political fear
- religious persecution

PUSH FACTORS

PULL FACTORS

PUSH FACTORS	PULL FACTORS

Virginia Repertory Theatre
 114 W. Broad St.
 Richmond, Virginia 23220

Virginiarep.org
 (804) 282-2620
 contact@virginiarep.org

Virginia Repertory Theatre Presents...
Ellis Island: Gateway of Dreams
 Book and lyrics by Debra Clinton
 Music by Jason Marks

Virginia Repertory Theatre
 Nathaniel Shaw, Artistic Director
 Phil Whiteway, Managing Director

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Theater Etiquette



Clap, but know when to do so.

You should clap after a play, act, or song, or right before intermission. If you loved the show, you can give a "standing ovation" at the end. That's when you stand up while applauding.

It's quiet time (sort of).

If the play makes you laugh or cry, that is fine, but you can chat with your friends afterwards. Show the actors respect and quiet they need to focus on their roles. Being quiet allows the rest of the audience to concentrate on the play.

Many people with different skills and talents work together to make a production such as *Ellis Island: Gateway of Dreams* come to life. Can you match these theater jobs with their descriptions?

set designer	a person who plays a role or character in stage plays, motion pictures, television broadcasts, etc.
playwright	a person who creates the look of each character by designing clothes and accessories the actors will wear in performance.
stage manager	this person's job is to pull together all the pieces and parts of a play – the script, actors, set, costumes, lighting and sound, and music to create a production.
actor	this job focuses on using light to create effects that match the mood of various scenes in a performance.
costume designer	this person is a writer of scripts for plays. The script tells a story through the actions and words of the characters.
lighting designer	this person creates the physical surroundings of a play, including any scenery, furniture, or props used throughout the play.
director	this person helps the director and helps organize the actors, designers, stage crew, and technicians throughout the production of a play.



Poems about

Read the poems “**Ellis Island**” and “**America—Ellis Island**” silently. Volunteer to read the poem aloud to the class or listen while others read. Write down any questions you have. How do you think it felt like to be an immigrant coming to Ellis Island? Share your thoughts with the class. Brainstorm about the dreams, hopes, and backgrounds of your ancestors. Share your thoughts in a small group.

Ellis Island

by Joseph Bruchac

Beyond the red brick of Ellis Island
where the two Slovak children
who became my grandparents
waited the long days of quarantine,
after leaving the sickness,
the old Empires of Europe,
a Circle Line ship slips easily
on its way to the island of the tall woman,
green as dreams of forests and meadows waiting
for those who'd worked a thousand years
yet never owned their own.
Like millions of others, I too come to this island,
nine decades the answerer of dreams.
Yet only part of my blood loves that memory.
Another voice speaks of native lands within this nation.
Lands invaded when the earth became owned.
Lands of those who followed the changing Moon,



Poems about

America—Ellis Island

by Joyce Hemsley

In days of long ago,
how did Europeans enter America?
I read the history and now I know.
They arrived at Ellis Island
at the mouth of the Hudson River
often on a sunny day, but sometimes
they would shiver.

The Island was given a second name...
'Isle of Tears' as when immigrants
failed the acceptance test, they
cried away their fears. But millions
of hopefuls were invited to set foot
in America, to live out their dreams
and fantasies forever and a day,
thankful for the gift which brought
success their way.

Beginning of the eighteenth century
Britain's Samuel Ellis gave his name
bringing more interest and immigrants
to an Island of prosperity and fame.
Mothers and fathers came with children,
I mention just a few... Irving Berlin,
Claudette Colbert, Sam Goldwyn,
Bob Hope, Al Johnson ~ and many more,
finding success through Ellis Island door.



An **acrostic** is a simple poem based upon a single word. Use the words “Ellis Island” and find other words or phrases, beginning with those letters.

E MIGRANTS

L _____

L _____

I _____

S _____

I _____

S _____

L _____

A _____

N _____

D _____

**PARKING AND DIRECTIONS FOR THE FINE ARTS CENTER'S
CONCERT HALL and RAND THEATER**

School Buses: Students should be dropped-off at **Haigis Mall** off of Massachusetts Avenue. University Security will direct buses to an appropriate parking lot during the performance (typically by the football stadium). **PLEASE BE SURE YOUR BUS DRIVER KNOWS THAT ALL PERFORMANCES LAST APPROXIMATELY 1 HOUR AND THEY SHOULD RETURN A FEW MINUTES BEFORE THE ANTICIPATED END TIME.** If drivers are not with the buses, they may miss the radio call from security asking them to return for pick-up, resulting in unnecessary delays returning to your school.

Individual cars: If necessary, individuals may drop-off students with a chaperone at Haigis Mall (you will be directed by security to the mid-point turn of Haigis Mall – see map) prior to parking. **We recommend parking in the Campus Center Parking Garage to avoid searching for a metered space.** It is a five-minute walk to the Concert Hall. All other available parking during weekdays is at meters. Available lots and pricing (current as of 1/1/07) are listed below:

Parking in the Garage is available to our patrons at a discounted rate of \$1. To receive this rate you **MUST** give the Garage attendant a parking pass. To receive your pass, please call our office to let us know that you will be arriving by car. Parking passes are sent with the invoices. Please call (413) 545-2116 if you didn't receive one.

Parking meters are enforced Monday – Friday, 7AM – 5PM. Meter rates are \$1.00 per hour.

Parking Garage – near Campus Center, across from the Mullins Center off Commonwealth Avenue

Lot 34 – Behind Visitors Center with 3, 5 & 10-hour meters available

Haigis Mall – 2 hour maximum on meters

Lot 62 - Adjacent to Fernald Hall with 3 hour maximum on meters, limited spaces available.

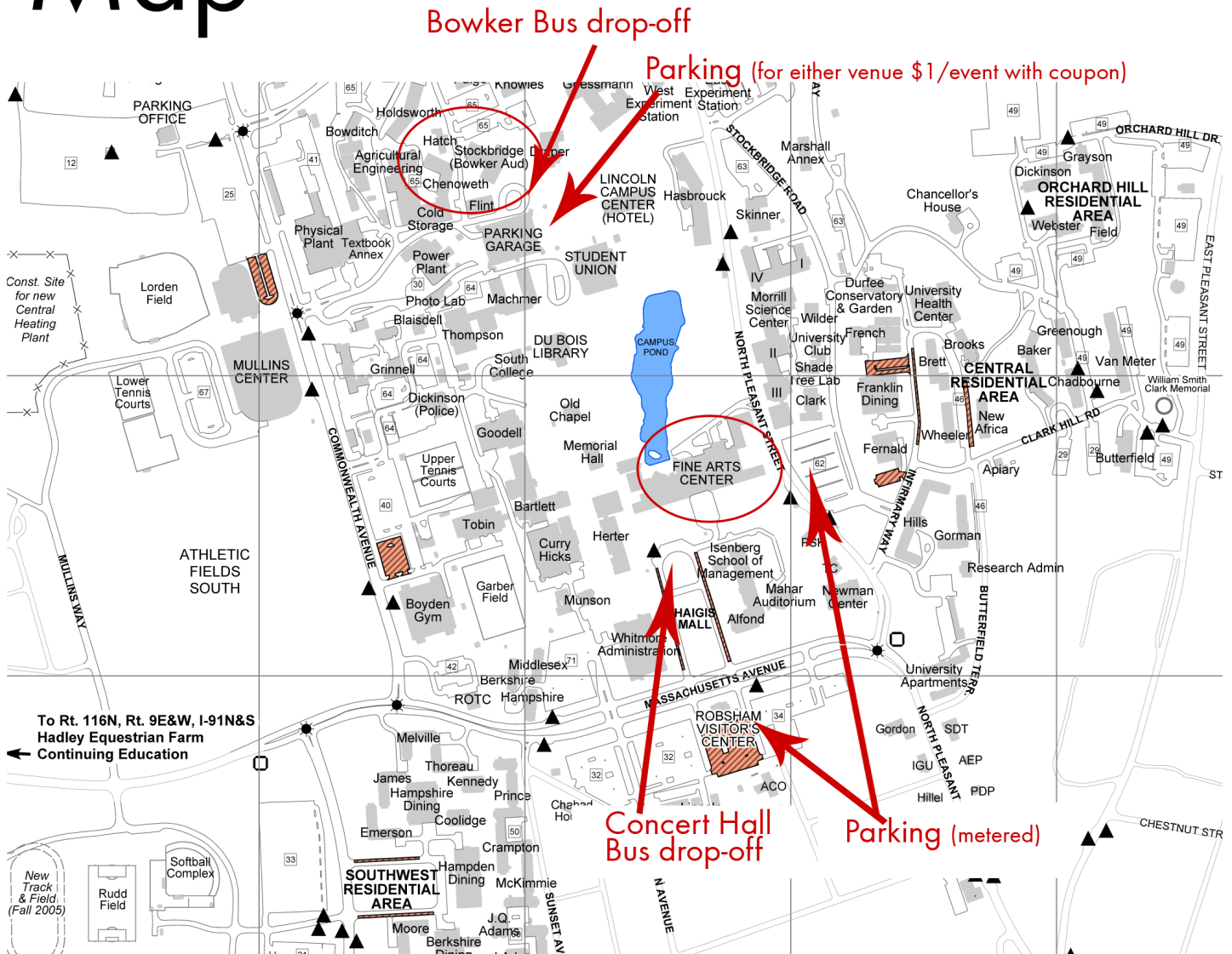
From the North: (Vermont, Greenfield) I-91 south to Route 116. Follow signs on 116 “To the University of Massachusetts.” Exit ramp leads to Massachusetts Avenue. Turn left (east) on to Massachusetts Avenue toward the campus. Continue through one light and watch for Lot 34 by the Visitors Center on your right and the entrance to Haigis Mall on your left.

From the South: (Springfield, Holyoke) I-91 north to Route 9. Turn right (east) on Route 9 over the Coolidge Bridge and through Hadley. Turn left (north) on Route 116 (across from Staples) heading toward campus. Turn right at first exit at “University of Massachusetts,” then bear right onto Massachusetts Avenue toward campus. Continue through one light and watch for Lot 34 by the Visitors Center on your right and the entrance to Haigis Mall on your left.

From the West: (Northampton, Pittsfield) Route 9 east through Northampton and over Coolidge Bridge. Follow remaining directions under “From the South”.

From the East: (Belchertown, Ludlow) North on Routes 21, 181 or 202 to Route 9 into Amherst. Right on to North Pleasant Street (main downtown intersection), north through center of town. Turn left at Triangle Street (Bertucci's Restaurant on your right), rejoining North Pleasant Street. To reach Lot 34 and Haigis Mall continue on main road, which becomes Massachusetts Avenue. Haigis Mall will be on your right, Lot 34 on your left.

Map



For Concert Hall, Rand Theater and Bowker Auditorium – Patrons traveling by car are encouraged to park in the parking garage. Discounted parking is available in the garage for \$1. A parking permit is required for discounted parking in the garage. Please call the Arts & Educational Programs Office if you require permits at (413) 545-2116. All other parking on campus is at available meters at the rate of \$1 per hour. Parking is enforced Monday – Friday, 7AM – 5 PM.

Buses will drop-off students as indicated on map. Buses will be given parking instructions by Campus Security.

Evacuation Procedures

In the event of an emergency requiring evacuation of the building, procedures are in place to ensure that the audience can exit safely.

