



ACTIVITY BOOK

*Reading Residencies:
Communities*

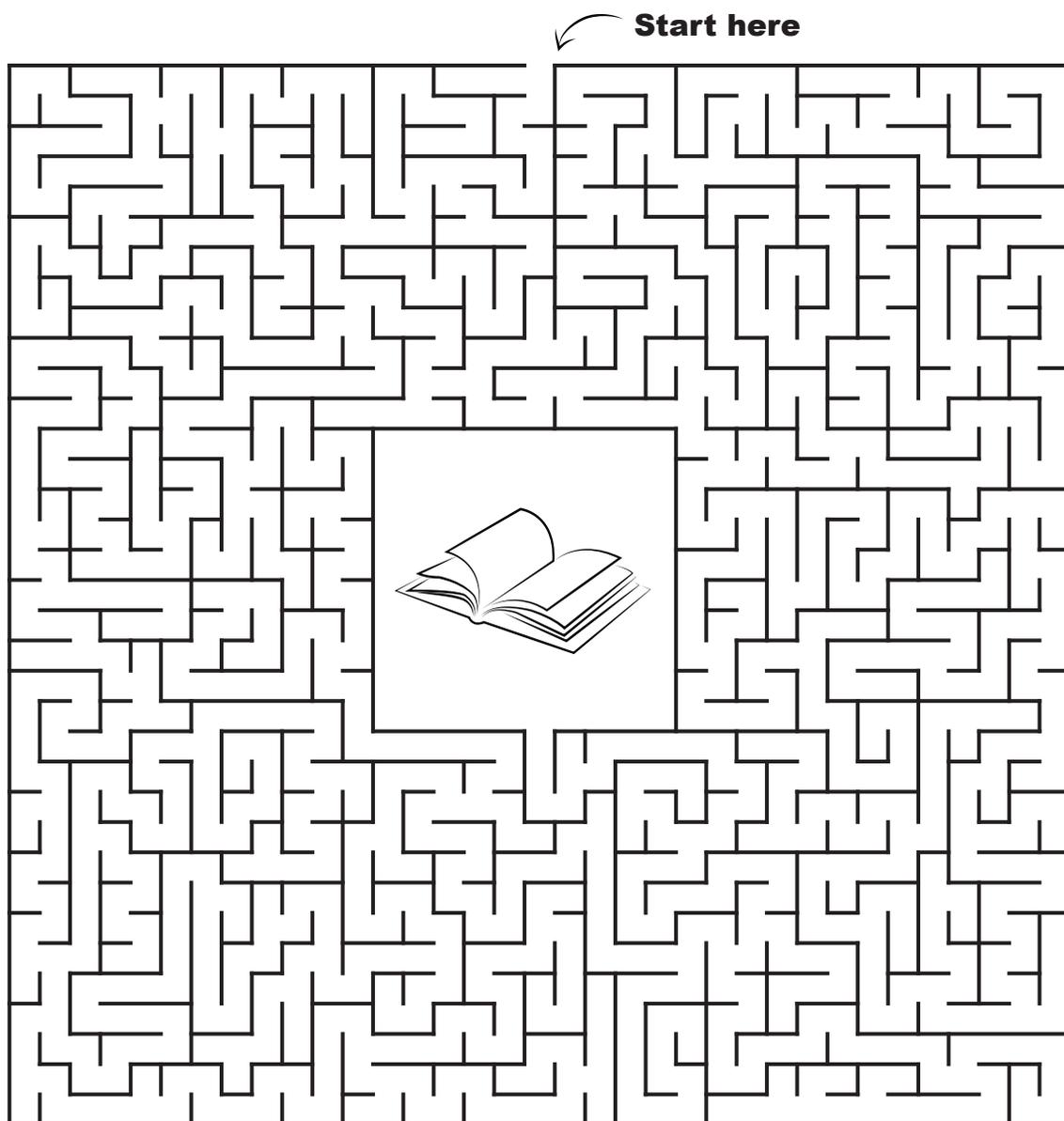


READING RESIDENCY PROGRAM

Our Reading Residency program is built around a production from Milwaukee Rep's season. It takes place in a classroom during the school day with a teaching artist for 20 sessions. The curriculum focuses on text evidence within the context of our production. Students learn about theater, social-emotional skills, and how to analyze text with a theatrical lens.

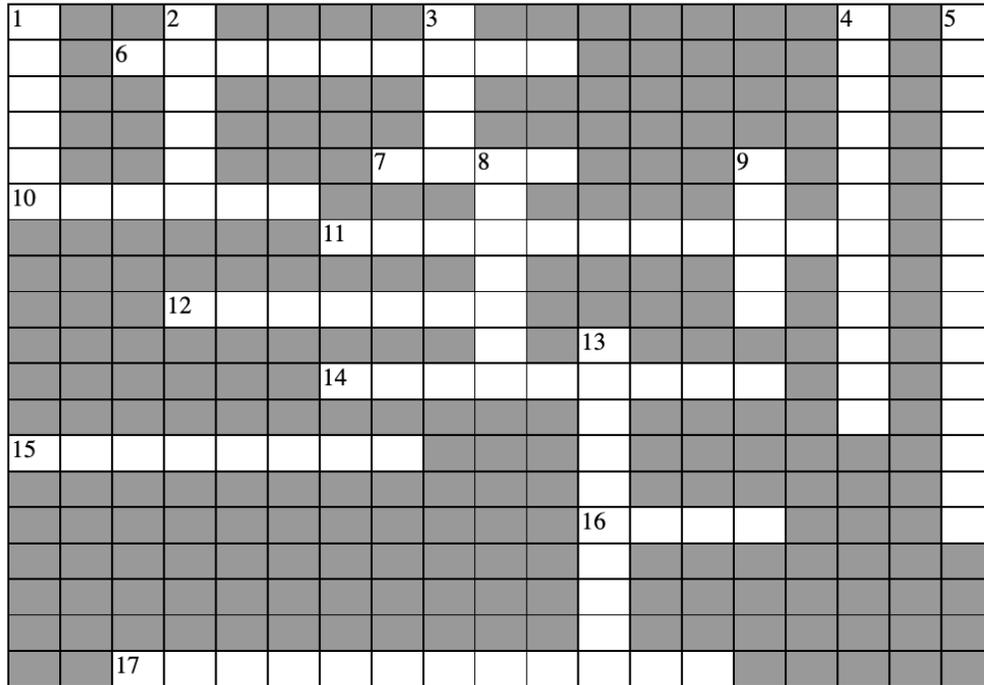
Check out some of these community-focused activities from past Reading Residency programs!

Let's find our way to a Reading Residency!



MILWAUKEE REP

Milwaukee Repertory Theater Crossword Puzzle



ACROSS

6. First Name of Puerto Rican Star and writer of *Hamilton* and *In the Heights*
7. Name of *West Side Story* Polish youth group.
10. Name of West Side Story Puerto Rican youth group.
11. Brightly lit center of New York where its annual New Year's Eve celebration takes place.
12. In *Our Town* Emily says, "Oh Earth, you're too wonderful for anybody to _____ you."
14. Name of the largest stage at Milwaukee Repertory Theater.
15. the birthplace of modern musical theater.
16. Who is Tony's best friend in *West Side Story*?
17. Who wrote the play *Fences*?

DOWN

1. _____ *Trains Running* (August Wilson Play)
2. Last name of *Our Town* Playwright
3. *Guys and Dolls* song whose titles follows "Call a lawyer and..."
4. Name the director of our production of *Man of La Mancha*.
5. Author of novel *Jane Eyre*
8. Larry Shue comedy that premiered at Milwaukee Repertory Theater in 1981.
9. *The _____ Lesson* (Pulitzer-winning play by August Wilson)
13. Name the director of our production of *Animal Farm*.

CHANGING NEIGHBORHOODS, CHANGING LIVES

August Wilson is one of the most prolific African American playwrights in our history. He was born in the Hill district of Pittsburgh in 1945 and his neighborhood became a common setting in many of his plays. In *Two Trains Running* and *Fences*, we see how the Hill District is changing due to several different factors.

Let's think about your neighborhood here in Milwaukee. *What do you see in your community on a day-to-day basis? What about Milwaukee and your neighborhood that intrigues you in your community?*

Let's Discuss!

Reflect on changes you have seen in your own neighborhoods in your lifetime. Is there someone in your neighborhood who has lived there longer to get a larger perspective on the changes?

Ask them*: *How has our neighborhood changed? How have you seen it change during the pandemic? What are your hopes for our neighborhood? What is one piece of advice to the youth that live in our neighborhood?*

Please keep in mind that August Wilson strived to portray more than “suffering” on stage. Suffering may be an instrumental component in the community, but outside of the suffering, what are the lives and relationships within the community? Characters make the story. Who are the characters that live in your neighborhood? What do they want? What are their relationships to each other? Allow the characters to inform the direction of the story in your performance art or spoken word piece.

Let's Create!

Create a performance art or spoken word piece about your neighborhood. You can incorporate music, movement, or other modalities into your performances. If you are looking for a place to start, you can fill out the *I Am From Poem* on the next page. Share and record your performances and email them to amatson@milwaukeeerep.com to have a chance to be featured on **Inside Rep Education** Facebook page!

***Due to the Safer at Home order in Wisconsin, we encourage you to talk to your parents about scheduling a remote interview with your neighbors, friends, or family, if possible.**

I AM FROM POEM

Use this template to draft your poem, and then write a final draft to share on blank paper.

I am from _____
(specific ordinary item)

From _____ and _____
(product name) (product name)

I am from the _____
(home description)

(adjective) (adjective) (sensory detail)

I am from _____,
(plant, flower, natural item)

(description of above item)

I'm from _____ and _____
(family tradition) (family trait)

From _____ and _____
(name of family member) (another family name)

I'm from the _____ and _____
(description of family tendency) (another one)

From _____ and _____
(something you were told as a child) (another)

I'm from _____,
(representation of religion or lack of) (further description)

I'm from _____
(place of birth and family ancestry)

(a food item that represents your family) (another one)

From the _____
(specific family story about a specific person and detail)

The _____
(another detail of another family member)

(location of family pictures, mementos, archives)

(line explaining the importance of family items)

Original Poem:

Where I'm From
By George Ella Lyon

I am from clothespins,
from Clorox and carbon-tetrachloride. I am
from the dirt under the back porch. (Black,
glistening, it tasted like beets.)
I am from the forsythia bush
the Dutch elm
whose long-gone limbs I remember
as if they were my own.
I'm from fudge and eyeglasses,
from Imogene and Alafair.
I'm from the know-it-alls
and the pass-it-ons,
from Perk up! and Pipe down!
I'm from He restoreth my soul
with a cottonball lamb
and ten verses I can say myself.
I'm from Artemus and Billie's Branch, fried
corn and strong coffee.
From the finger my grandfather lost
to the auger,
the eye my father shut to keep his sight.
Under my bed was a dress box
spilling old pictures,
a sift of lost faces
to drift beneath my dreams.
I am from those moments--
snapped before I budded --
leaf-fall from the family tree.

Model Poem:

Where I'm From
By Ms. Vaca

I am from bookshelves,
from vinegar and green detergent.
I am from the dog hair in every corner
(Yellow, abundant,
the vacuum could never get it all.)
I am from azaleas
the magnolia tree
whose leaves crunched under my feet like
snow
every fall.
I'm from puzzles and sunburns,
from Dorothy Ann and Mary Christine
Catherine
I'm from reading and road trips
From "Please watch your brother" and
"Don't let your brother hit you!"
I'm from Easter sunrises and Iowa churches at
Christmas
I'm from Alexandria and the Rileys, Sterzing's
potato chips and sponge candy. From my Air
Force dad's refusal to go to Vietnam,
from my mom's leaving home at 17.
On a low shelf in my new house is a stack of
photo albums,
carefully curated by my faraway father,
chronicling my childhood.
I am from these pages,
yellowed but firm,
holding on to me across the country.

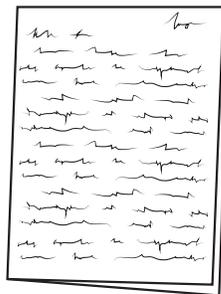
LETTER WRITING IN THE REGENCY ERA

Letters play a pivotal role in Charlotte Brontë's novel *Jane Eyre*. In 1847, the year *Jane Eyre* was written, various factors affected the cost of sending a single letter. They included the distance involved, the weight, whether there was anything enclosed, and whether it was a single or a double sheet. Because of this last factor, the letter was written, then the page was folded and the address inscribed on the outside of the same sheet. If another page had been enclosed the cost would have doubled. The postage was usually paid by the person who received the letter, not by the sender.

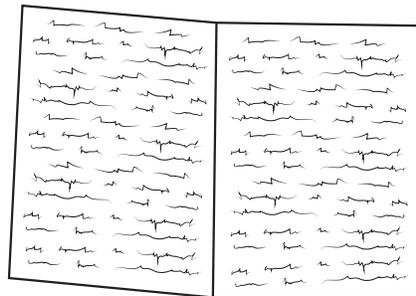
Pen a letter to someone, fold it, put a postage stamp on it and drop it in your local mailbox. Writing letters is a tool of communication that seems to be more important than ever to stay in touch with our loved ones, close friends and community. It's a hug or a handshake through the mail. A personalized hello that far out measures an email or text.

Try making your own Regency Letter!

Anatomy of a Regency Letter - Writing

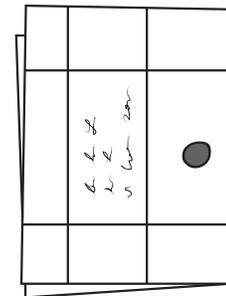


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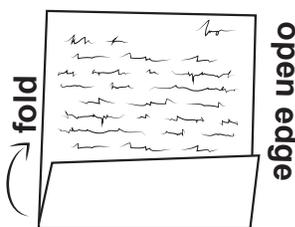
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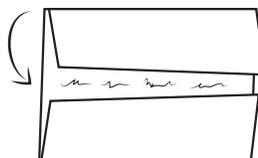


outside, with
address

Anatomy of a Regency Letter - Folding



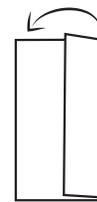
1. fold the bottom
edge up



2. fold top
edge down



3. fold
"inner margin"
to the right



4. fold open-edge
flap over,
then seal

COLORING TIME

