

LOOK BOTH WAYS:

A TALE TOLD IN TEN BLOCKS



School Matinee Performances



TEACHER RESOURCE GUIDE

Look Both Ways: A Tale Told in Ten Blocks

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EDUCATION



The lessons and activities in this guide are driven by the Ohio Learning Standards in English Language Arts (2017), Fine Arts (2024), Social & Emotional Learning (2019), Social Studies (revised 2019) and Technology (2019).

21st century skills of creativity, critical thinking and collaboration are embedded in the process of bringing the page to the stage. Seeing live theater encourages students to read, develop critical thinking skills and to be curious about the world around them.

This Teacher Resource Guide includes background information, questions and activities that can stand alone or work as building blocks toward the creation of a complete unit of classroom work.

The lessons and activities in this guide are created and adapted by Jeanine Tesch in partnership with Playhouse Square's Education Department.



The Ohio Arts Council helps fund this organization with state tax dollars to encourage economic growth, educational excellence and cultural enrichment for all Ohioans.

Playhouse Square is supported in part by the residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.

ABOUT PLAYHOUSE SQUARE

Playhouse Square is an exciting field trip destination! The not-for-profit Playhouse Square attracts more than one million guests to 1000+ shows and events each year. Five of Playhouse Square's 12 venues are historic theaters that first opened in the early 1920s. By the late 1960s, they had been abandoned. A group of volunteers saved the theaters from being turned into parking lots. Now, all five historic theaters are fully restored.

You'll find Broadway, concerts, comedy, dance and family shows on Playhouse Square's stages, along with performances and events held by Playhouse Square's eight resident companies: The City Club of Cleveland, Cleveland Ballet, Cleveland International Film Festival, Cleveland Play House, Cleveland State University's Department of Theatre and Dance, DANCECleveland, Great Lakes Theater and Tri-C JazzFest.

When you visit, be sure to check out the retro Playhouse Square sign with its 9-foot-tall letters and the largest outdoor chandelier in North America – the Playhouse Square Chandelier generously presented by GE Lighting, a Savant company.



COMING TO THE THEATER

We look forward to welcoming you and your students to Playhouse Square! To prepare for a successful field trip, we encourage you to spend some time discussing the differences between coming to the theater and watching a television show or movie or attending a sporting event, especially if you have students who have not yet had the opportunity to attend a live theater performance. Cleveland has a vast arts district with many theatres at the professional and community level. Have any students attended a theatrical performance at Playhouse Square before? How about anywhere else in the community? At school?

Here are a few points to begin the discussion:

- You and your students will be greeted and helped to your seats by members of Playhouse Square's staff and "RedCoat" volunteers.
- The Mimi Ohio Theatre is a proscenium theater, featuring a large archway and raised stage. Learn about other features you'll see on the next page. Can you point them out when you get to the show?
- Theaters are built with excellent acoustics so even the slightest whispers can be heard throughout the theater. Please refrain from talking during the performance; remember that not only can those around you hear you, but the performers can also.
- Theatre is a collaborative art form, meant to excite, entice and motivate its audience. Participation from viewers is crucial for an impactful experience. Students should feel empowered to laugh, clap or cry as the performance moves them in a way that remains respectful to those around them and to the performers on the stage.
- Food, drink and gum are not permitted in the theater for school matinee performances.
- Photography and recording of performances are not permitted.
- Mobile phones and other electronic or noise-making devices should be silenced and put away before the performance begins.
- When the houselights dim, the performance is about to begin. Please turn your attention toward the stage.
- After the performance, a member of the Playhouse Square staff will come out on stage to dismiss each school by group number. Check around your seat to make sure you have all your personal belongings before leaving.

A digital social story about what to expect when coming to the student matinee at Playhouse Square is also available on the Resources page.



What to Watch For

This discussion and attendance at one of our in-person School Matinee Performances address the following Fine Arts Ohio Learning Standards for Drama: 5.1RE, 5.3RE, 5.5CO, 6.1RE, 6.3RE, 7.3RE, 7.5CO, 8.3RE, HSAC.1RE, HSAC.4CO, HSAD.1RE

The making of a show requires a large team of artists, designers and technicians who work many hours to produce a live piece of theater. These designers are responsible for making the story come to life through the set, costumes, props, music and more. They decide how the lights will look, what sounds play throughout and how the show transitions from scene to scene.

While your students are watching the performance, ask them to look beyond the plot, or storyline, and observe the live technical elements of the show and well as the literary and musical components that help bring the show together.

Key things to look out for: Scenery, Lights, Sound, Plot, Transitions, Music, Lyrics, Costumes, Dialogue and Props. How do these various theatrical elements affect the actors, enhance the story, and affect the mood created within the viewer (audience)?

Some example questions:

- How does the lighting affect the mood of the story?
- How does the lighting add dimension to the scenery/setting?
- How do the costumes enhance the performance?
- How does the music drive the story?
- How does the music help establish the setting of the story?

After viewing the show, hold a class discussion about these topics, or ask your students to write a brief review to reflect on the experience they had while watching, sharing their opinion of the theatre elements (plot, lights, costumes, etc.) as well as the overall show. Reviews should use these elements to back up their viewpoints and illustrate why or how they felt the way they did.

If permitted, articles can be shared with us and the production company by sending them via email to schoolprograms@playhousesquare.org or by mail at:

Playhouse Square
Attn: School Field Trips
1501 Euclid Ave. Suite 200
Cleveland, Ohio 44115



GLOSSARY OF DESIGN ELEMENTS

STORY AND PRODUCTION



Director – person in charge of the overall artistic vision of the performance. The director gives the performers information on where to stand, where to enter or exit from, and how to portray specific moments throughout.

Playwright – the author of the play or words spoken in the performance

Producer – person in charge of overseeing all of the various aspects it takes to create or run a performance. Producers typically handle the financial and management side of the work, hiring personnel and paying salaries.

Stagehand – a person who works behind the scenes on a performance, usually assisting with the scenery changes or props.

Stage Manager – person in charge of overseeing the backstage aspects of the show. A stage manager oversees the various creative and technical departments within the performance and handles the communication between everyone.

Technician, or Operator – person who operates mechanical or technical equipment during a performance. A technician or operator can be skilled in one specific area, for example operating a sound board or lighting board.

LIGHTS



Lighting Designer – person who designs the lighting for a performance. The lighting designer will work with a team at the theater in order to adjust and hang the necessary lighting equipment in order to produce their vision. Lighting helps the audiences feel specific moods and emotions throughout a performance and can also aid where they should focus their attention.

Projections – images, film, or lighting that is used to enhance the atmosphere of the show. Projections are usually designed by a specific artist that specializes in the art form.

SOUND



Composer – person who writes the music for the performance, can be the same person as the lyricist, or different. Composers work to create a score that immerses the audience in the world of performance.

Lyricist – person who writes the lyrics for the performance, can be the same person as the composer, or different

Sound Designer – person who designs the sound for the performance, ranging from the sound effects to the microphones that may be used in the performance.

SCENERY



Scenery – Furniture and other pieces that are created and designed in order to transform the space of the theater into the world of the performance. Scenery is crucial as it helps establish many locations and other plot points. Scenery can also be referred to as the set.

Scenic or Set Designer – person who designs the scenery for the performance. Scenery, or set, is important as it helps establish the setting of the performance and creates a more immersive experience for the audience and performers.

WARDROBE AND PROPS



Costume – clothing worn by the performers designed to enhance their appearance and character. Other aspects of a costume include makeup and wigs.

Costume Designer – person who creates sketches and drawings for the design of the costumes. A costume designer is in charge of deciding which fabric to pick, which accessories to use, and how the costume will fit the performer, which is integral in helping them establish the characters and help transport the audience into the appropriate era or time period that the performance requires. Usually, the costume designer does not actually build the costume itself.

Props – objects that are used on stage

ABOUT THE SHOW

Take a step in a new direction.

This story was going to begin like all the best stories. With a school bus falling from the sky. But no one saw it happen – they were all too busy. Washington, D.C.-area native, New York Times best-selling author, and Kennedy Center Next 50 leader Jason Reynolds conjures 10 tales (one per block) about what happens after the dismissal bell rings. 10 blocks. 10 unique tales. There's something for everyone across these 10 vignettes about identity, compassion, fear and friendship – as told

through puppetry, dance, music, projections, audience participation, kamishibai (paper theater) and more. This faithful stage adaptation of Reynolds' award-winning book (Carnegie Medal, Coretta Scott King Author Honor Book, National Book Award for Young People's Literature finalist and more) encourages audiences to look both ways not only when crossing the street, but also when acknowledging the people walking by. This world premiere family play is a co-production with Theater Alliance, adapted by El Chelito and Raymond O. Caldwell and directed by Caldwell.

What Can You Expect during *Look Both Ways*?

The play portrays various aspects of the real-world experience of middle schoolers – the good, the bad and everything in between. Please be advised that the content includes what could be considered sensitive themes portrayed on stage including dealing with bullying, homophobia, grief, illnesses and trauma.

The Show

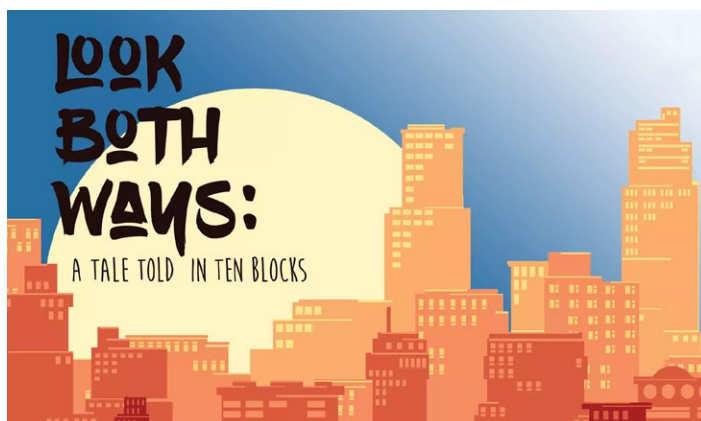
- The performance is approximately 60 minutes long.
- The story is told through dialogue, monologue, choral speaking, singing, movement, dance, puppetry, live camera feed projections, animated projections, pre-recorded music/sound and lighting effects.
- The pre-recorded music during the performance is occasionally exuberant and may be loud for some audience members.
- The music and soundscapes throughout the performance include electronic beats and the sounds of busy city streets.
- Lighting effects are used throughout the show to help set the mood of each scene.
- Strobe-like lighting effects are used in this show and may be disruptive to people with photosensitivity.

The Performers

- All actors play multiple characters in the show. To distinguish between characters, the actors add or remove costume pieces and change their voices and movements.
- The performers sometimes illustrate strong emotions, such as when the character Satchmo feels anxious and afraid of dogs. They communicate their characters' feelings through their dialogue, movements and actions.

Audience Interaction

- Performers address the audience directly at the beginning and end of the show.
- There are several opportunities to participate in the production, should you choose. These moments include a call-and-response (“When I say LOW, you say CUTS”) and singing “Happy Birthday” along with the performers.



Excerpt from the company's What To Expect handout.

About The Company

Since 1992, KennedyCenter Theater for Young Audiences on Tour has been a leader in presenting original, imaginative productions to communities nationwide. Over 44 tours have reached hundreds of cities across 49 states and parts of Canada, impacting over two million children, teachers and parents. The program brings the professionalism of the Kennedy Center to students who may never visit the nation's capital but can experience top-tier performances in their own communities.



Jason Reynolds

About The Author

Jason Reynolds is a #1 New York Times bestselling author of several award-winning books, including *Long Way Down*, *Ghost*, and *Stamped: Racism, Antiracism, and You* (with Ibram X. Kendi). Born in Washington, DC, Reynolds began writing poetry at nine, inspired by rap. His first novel, *When I Was the Greatest*, won the Coretta Scott King/John Steptoe Award for New Talent. His works have garnered numerous honors, including a Newbery Honor, a Printz Honor and the 2017 NAACP Image Award for Outstanding Literary Work for Youth/Teen. He also won the 2017 Schneider Family Book Award for his Marvel Comics novel *Miles Morales: Spider-Man*. Reynolds has appeared on *The Late Show with Stephen Colbert*, *The Daily Show with Trevor Noah*, *Late Night with Seth Meyers*, *CBS Sunday Morning*, *Good Morning America* and various other media outlets.

About Vignettes and Memoirs

Look Both Ways: A Tale Told in Ten Blocks is made up of a series of vignettes, or short stories, each showing a different moment in the lives of students as they walk home from school. Each vignette focuses on one character and highlights something important or emotional that happens to them. The book this is based on can also be seen as a kind of memoir, where many different people share their firsthand experiences. Even though each vignette tells a separate story, together they show what it is like to be a middle schooler, dealing with friendships, challenges and growing up. The book shows the perspective of different characters, making the mundane walk home a rich tapestry of human experiences.

Vignette – A vignette is a short, descriptive piece of writing that focuses on a particular moment, person or idea. It is like a snapshot in words, capturing a brief scene or emotion. Vignettes do not have to tell a complete story; instead, they highlight specific details to create a vivid picture or feeling.

Memoir – A memoir is a type of writing where a person tells true stories from their own life. It is like a collection of memories or experiences that the writer wants to share. Unlike an autobiography, which covers a person's entire life, a memoir focuses on specific events, themes or periods that are important to the writer. Memoirs are often personal and reflective, giving readers insight into the writer's thoughts and feelings.

KEY TERMS & EVENTS

activism – taking action to make changes in society, especially for important causes or issues

brotherhood – a close relationship or bond between people, often like a family

chemotherapy – a treatment for cancer that uses strong medicine to kill cancer cells

community – a group of people who live in the same area or have something in common

empathy – understanding and sharing the feelings of another person

enthusiasm – a strong feeling of excitement or interest in something

identify – to recognize or name someone or something

inflation – when the prices of goods and services go up, making things more expensive

intersection – a place where two or more roads meet or cross

mediation – helping people or groups come to an agreement by listening and guiding the conversation

metaphor – a figure of speech that describes something by comparing it to something else

Moon Pie – a type of snack made of marshmallow sandwiched between two cookies and covered in chocolate

panic – a sudden feeling of fear or worry that makes it hard to think clearly

perspective – a particular way of thinking about something; a point of view

resilience – the ability to recover from difficulties or setbacks, staying strong even in tough times

SPANISH PHRASES FROM THE SHOW

Mijo – This is a term of endearment, short for “mi hijo,” which means “my son” in English. It is often used affectionately to address a young boy.

Hasta luego – Means “see you later” and is a common way to say goodbye.

Buenos días – Means “good morning” and is a standard greeting.

¿Qué pasa? – This phrase translates to “what’s happening?” or “what’s up?” and is used to ask someone how they are or what’s going on.

¿Cómo estás? – Means “How are you?” and is a common way to ask about someone’s well-being.

Abuela – This word means “grandmother” and is often used to refer to one’s grandmother or an older woman affectionately.

¿Dónde está? – This phrase means “Where is it?”

Yo te ayudo – This means “I will help you.”

¿Dónde lo encontraste? – This means “Where did you find it?”

■ PRE-SHOW ACTIVITIES

Classroom Connections Pre-Show Video Workshop (Grades: 5-12)

The Ohio Learning Standards listed below are addressed in the following Pre-Show Activity:

English/Language Arts: SL.5.1, SL.6.1, SL.7.1, SL.8.1, SL.9-10.1, SL.11-12.1

Fine Arts: Drama: 5.4CO, 6.1PE, 6.6CR, 6.4CO, 7.1PE, 7.6CR, 8.6CR, HSP.6CR, HSAC.3CO

Social & Emotional Learning: D3.1.c, D2.3.d



Playhouse Square teaching artists design workshops to actively explore and connect with the art forms and themes students will see during the performance. Join Ananias and Molly as they explore details of individual journey, interconnection and the relationship of audience in live theatre.

Running time: 7:08

Additional Terms:

Expansive – having the potential to keep growing

Interconnection – a common bond between two or more things

Mycorrhizal Fungus Network – an underground network or connection of tiny threads that connect the roots of plants to water, nutrients and minerals

Perimeter – the distance around the outside of a shape

Vocabulary Activity (Grades: 5-12)

The Ohio Learning Standards listed below are addressed in the following Pre-Show Activity:

English/Language Arts: L.5.4, L.6.4, L.7.4, L.8.4, L.9-10.4, L.11-12.4

Name: _____

Directions: Use the Key Terms from page 9 to complete the organizer. Pick six terms from the provided list to fill in each box.

Vocabulary Word	Definition	Use It In A Sentence

The World is Your Stage (Grades: 5-12)

The Ohio Learning Standards listed below are addressed in the following Pre-Show Activity:

English/Language Arts: L.5.5, RL.5.4, L.6.5, RL.6.4, L.7.5, RL.7.4, L.8.5, RL.8.4, L.9-10.5, RL.9-10.4, L.11-12.5, RL.11-12.4

Fine Arts: Drama: 5.4CO, 6.4CO, 7.3CO, 8.2CO, HSP.3CO

Look Both Ways: A Tale Told in Ten Blocks includes many uses of metaphors. In this activity, students will become familiar with some of the metaphors used in the show and explore metaphors more in depth.

metaphor – a figure of speech that describes something by comparing it to something else

Metaphors make stories more interesting. They allow writers to explain something in a fresh way by comparing it to something else.

These are some of the metaphors that students will hear in the show:

- **The school bus falling from the sky:** This metaphor is used to describe a day when the school bus does not arrive, symbolizing an unexpected event that disrupts routine and leads to new experiences.
- **Water booger bears:** In the story “Water Booger Bears” characters use this metaphor to describe dried nasal mucus to more humorously discuss interpersonal relationships
- **The underground spy network:** This metaphor refers to the network of students passing notes and sharing secrets. It suggests a hidden, interconnected world where information is exchanged discreetly.
- **The school as a jungle:** This metaphor is used to describe the chaotic and sometimes wild nature of school life, highlighting the challenges and unpredictability students face.

Now it is the students' turn! Help them to think of some everyday things or feelings and try to describe them using metaphors. For example:

- “School is a...”
- “Happiness feels like...”

Then, have the students act out their metaphors for the rest of the class. This can be simply done by movements, actions or adding school-appropriate music to their performances. Encourage creativity and originality.



Your 10 Blocks (Grades: 5-12)

The Ohio Learning Standards listed below are addressed in the following Pre-Show Activity:

Fine Arts: Visual Arts: 5.3CR, 6.3CR, 7.2CR, 8.3CR, HSP.3CR

Social Studies: 5.GEO.4, 6.GEO.3, 7.GEO.12, 8.GEO.15

Technology: 3-5.ICT.1.a, 6-8.ICT.1.b, 9-12.ICT.1.b

Look Both Ways: A Tale Told in Ten Blocks is divided into different sections (or block) each representing a part of a neighborhood. Begin the lesson by discussing the role of setting in a story. Ask students: What is a neighborhood block? How can the setting influence the characters or events? How do distinct locations affect the mood or actions in a story?

Students will create a map of their own neighborhood or an imaginary neighborhood, considering how various locations influence the people and events that might take place there.

Setting the Scene

Ask students to share examples of stories they already know where the setting played a key role. Discuss how settings shape the actions and feelings of the characters.

Explain the basic concepts of a map, such as scale, symbols and labeling. Show examples of real maps and point out key locations on a map (ex. streets, schools, stores, homes, parks and significant landmarks). Review how distinct types of locations are represented on maps (ex. parks as green areas or roads as lines).



Next, students will become cartographers, producing their own maps. Ask students to begin by sketching a rough layout of their neighborhood or an imaginary neighborhood. Encourage students to think about the relative placement of key locations. How far apart are the school and the park? Is the grocery store near homes? Remind them to think about the scale (how big or small the buildings or streets will appear) and proportion (the distance between things).

Want to create digital maps, instead? See the list of platforms in Resources on page 18.

When they are ready to work on their final map, students should draw on larger paper or poster boards, starting with pencil outlines of streets, buildings and other important landmarks. Encourage students to add as many details as possible to make their maps feel alive. Include homes, stores, schools, parks or any place that feels important to the neighborhood. Have them trace over these drawings with colored pencils or markers. If needed to help the maps pop, students may label key locations and add additional details on sticky notes or index cards.

When the maps are complete, organize a gallery walk in the classroom. Have students display their maps on desks or walls and allow time for students to walk around and view each other's work. During the gallery walk, encourage students to note similarities and differences in how their classmates visualized their neighborhoods and settings.

POST-SHOW ACTIVITIES

Classroom Connections Post-Show Video Workshop (Grades: 5-12)

The Ohio Learning Standards listed below are addressed in the following Post-Show Activity:

English/Language Arts: SL.5.1, W.5.1, W.5.4, SL.6.1, W.6.4, SL.7.1, W.7.4, SL.8.1, W.8.4, SL.9-10.1, W.9-10.4, SL.11-12.1, W.11-12.4

Fine Arts: Drama: 5.1PE, 6.6CR, 7.6CR, 8.6CR, 8.2CO

Social & Emotional Learning: C1.3.c, C4.3.c, D1.1.c, D2.2.c, D3.1.c, C1.3.d, C4.3.d, D2.2.d, D2.3.d

Playhouse Square teaching artists invite students to join them once again as they continue to explore themes found throughout the show. Join Molly and Ananias as they lead ensemble-building practices, share instructions for student-conducted interviews and investigate the full meaning of the phrase “look both ways.”



Additional Terms:

Alzheimer's – a disease in the brain that causes memory loss and distorts thinking skills

Anxiety – nervousness or stress that becomes overwhelming

Mischievous – sly thinking or behavior

Peripheral vision – how far you can see to the side while keeping your eyes forward

Sickle cell anemia – a blood disorder that causes red blood cells to become misshaped, blocking the veins of those afflicted

Testimony – saying what you feel and need to share

Instructions for Mirror Exercise:

Part 1

1. Break off into groups of 4 and clear a space where all groups will have some room to move.
2. Each group will stand in a diamond shape facing one direction. One person will be at the front of this diamond shape.
3. The person at the front begins moving slowly. The three people behind will mirror the movements.
4. Leaders at the front select movements that all participants can accomplish well and keep the pace slow for them to follow. (Those following, pay attention to how your leader is moving and be specific in your mirroring.)
5. Once you've had some time to flow, turn clockwise 90 degrees. (Everyone should follow this turn.)
6. Whoever is now at the front of the diamond shape becomes the leader.
7. Keep flowing through this activity until all members of your group have led.

Part 2

1. Once each person in your diamond has led, form a big circle as a class.
2. Teachers or leaders of the classroom pick one person to lead the movement for the whole class.
3. Once that person has had some time to set the movements, switch the leader.
4. Leaders, make sure that you are going slow and picking movements everyone can do. Everyone in the circle, the goal is to be perfectly in sync with one another.

Part 3

1. Teachers or leaders of the classroom, please select one student to step just outside the room or turn away from the circle with ears plugged.
2. Select one person to be the leader of the circle. **DO NOT GIVE UP WHO THIS PERSON IS.**
3. Begin to move together as a group. The goal is to be so in sync that the person coming back into the classroom can't tell who is leading and who is following.
4. Once the movement has been established, bring the person back into the classroom to guess who the leader might be. They get three guesses to figure it out.

Sharing Your World (Grades: 5-12)

The Ohio Learning Standards listed below are addressed in the following Post-Show Activity:

English/Language Arts: W.5.3, W.6.3, W.7.3, W.8.3, W.9-10.3, W.11-12.3

Fine Arts: Drama: 5.2CO, 6.2CO, 7.2CO, 8.2CO, HSAC.1CO

Social & Emotional Learning: C4.1.b, C4.2.b, C4.3.b, C4.1.c, C4.2.c, C4.3.c, C4.1.d, C4.2.d, C4.3.d

Technology: 3-5.ICT.1.a, 6-8.ICT.1.b, 9-12.ICT.1.b

The characters in *Look Both Ways: A Tale Told in Ten Blocks* had strong emotions and connected with others. With the class, discuss the play and its format of interconnected short stories. Highlight how each story captures various aspects of middle school life. Also, discuss how the book's author, Jason Reynolds' used vignettes, diverse perspectives and thematic connections across stories. Ask the students: Can you relate to any part of this story?

Begin a brainstorming session to help students think about memorable events, challenges or experiences from their own lives or imaginations that could be turned into a story. Provide guidance on how to develop a story, including creating relatable characters, setting the scene building a plot and incorporating a central conflict or theme.

Next, distribute the worksheet on the next page. Have students outline a personal story from their life, focusing on character development, setting, plot structure and theme.

Give students quiet time to draft their stories in narrative format. Encourage creativity and remind them to incorporate the elements of storytelling discussed. When students complete their work, allow them to take turns reading their stories to the class. Encourage active listening and positive feedback from peers.

Optional Extension Ideas:

- Create a class anthology of the stories, either as a printed booklet or a digital collection.
- Host a storytelling event where students can share their stories with a broader audience, such as other classes or family members.



Sharing Your World Worksheet

Name: _____

Directions: Take some time to think about a story you want to share. Was it a time of triumph or during a big accomplishment? Was it something you struggled with? Who helped you or who was involved in your story? Where did it take place? What was the outcome? Use this guide to help you plan your story. Have fun and be creative!

..... **Story Planning Outline**

Who was involved? _____

What happened? _____

Where did it happen? _____

When did it happen? _____

Why did it happen? What was the outcome? _____

Post-Show Discussion (Grades: 5-12)

The Ohio Learning Standards listed below are addressed in the following Post-Show Activity:

English/Language Arts: SL.5.1, SL.6.1, SL.7.1, SL.8.1, SL.9-10.1, SL.11-12.1

Social & Emotional Learning: A1.1.b, A1.2.b, A1.3.b, A1.1.c, A1.2.c, A1.3.c, A1.1.d, A1.2.d, A1.3.d

Look Both Ways: A Tale Told in Ten Blocks focuses on significant issues and pressures that students are facing today. After watching the play, take some time with your students to discuss the important social issues they heard about and how they relate to their everyday lives.

1. How do the different characters grow or change throughout the stories? Can you give an example of a character who learns something important?
2. What does the play teach us about friendship?
3. How is bullying addressed in the play? Discuss a specific instance and how the characters respond to it.
4. Which characters deal with fear or anxiety? How do they cope with these feelings? What are some examples of ways to cope with anxiety or calm nerves?
5. How is humor used? Do you think humor is a useful tool to use to deal with stressful situations?
6. Discuss a conflict from one of the stories and how it is resolved.
7. How does the community support or challenge the characters? How does your community support you? What else do you wish your community had?
8. Name a character and at least one of their dreams or aspirations. How do these goals affect their actions?
9. Discuss a moral dilemma faced by a character. How do they handle it, and what would you have done in the same situation?
10. How do the characters navigate cultural differences? Have you had experiences where understanding someone else's differing perspective helped you in school or your community?

RESOURCES

BOOKS



Look Both Ways: A Tale Told in Ten Blocks,
by Jason Reynolds



Recommended reads curated by Cleveland Public Library

- *A Good Kind of Trouble*, by Lisa Moore Ramée
- *Each Tiny Spark*, by Pablo Cartaya
- *Flying Lessons & Other Stories*, edited by Ellen Oh
- *Ghost* (Track Series #1), by Jason Reynolds
- *It Ain't So Awful*, Falafel, by Firoozeh Dumas
- *New Kid*, by Jerry Craft
- *Piecing Me Together*, by Renée Watson
- *The First Rule of Punk*, by Celia C. Pérez
- *The Stars Beneath Our Feet*, by David Barclay Moore
- *When You Trap a Tiger*, by Tae Keller



**CLEVELAND
PUBLIC
LIBRARY**

For more information,
visit *CPL Youth Services*
or go to cpl.org.

WEB



Classroom Connections Workshop Videos

Look Both Ways Pre-Show Video.
Password: blocks1026
<https://vimeo.com/1041187459/1e9203da46>

Look Both Ways Post-Show Video.
Password: blocks1026
<https://vimeo.com/1041197146/17cc295301>

“Mental Reset in 5 Minutes” uploaded by MindfulPeace,
https://youtu.be/ztTexqGQ0VI?si=jFTb2NH_gKf6ZwBt

“Oversharing and Your Digital Footprint” uploaded by
Common Sense Education,
[https://youtu.be/ottnH427Fr8?si=_
NZWmqXGEdxWw3Ty](https://youtu.be/ottnH427Fr8?si=_NZWmqXGEdxWw3Ty)

“Ohio Theatre Letterbox” Activity

[https://www.playhousesquare.org/assets/doc/Printable-
Ohio-model-4dad95fd76.pdf](https://www.playhousesquare.org/assets/doc/Printable-Ohio-model-4dad95fd76.pdf)

Visiting Playhouse Square Social Stories

For Schools and Groups.
<https://vimeo.com/228684472>

For Families and Homeschools.
<https://vimeo.com/228683843>

“Your 10 Blocks” Activity

“Digital Mapmaker,” *National Geographic*,
<https://www.arcgis.com/apps/instant/atlas/index.html>

“Free Online Map Maker,” *Canva*,
<https://www.canva.com/create/maps/>

“Lesson: How Do Cartographers Make Maps,” *The Kennedy Center*, [https://www.kennedy-center.org/
education/resources-for-educators/classroom-resources/
lessons-and-activities/lessons/3-5/making-maps/](https://www.kennedy-center.org/education/resources-for-educators/classroom-resources/lessons-and-activities/lessons/3-5/making-maps/)

CURRICULUM STANDARDS INDEX

English/Language Arts

Standard	Description	Grade	Activity	Page
L.5.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies.	5	Vocabulary Activity	11
L.5.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.	5	The World Is Your Stage	12
SL.5.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.	5	Pre-Show Video Workshop Post-Show Video Workshop Post-Show Discussion	10 14 17
W.5.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.	5	Post-Show Video Workshop	14
W.5.3	Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.	5	Sharing Your World	15
W.5.4	Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)	5	Post-Show Video Workshop	14
L.6.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 6 reading and content, choosing flexibly from a range of strategies.	6	Vocabulary Activity	11
L.6.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.	6	The World Is Your Stage	12
SL.6.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.	6	Pre-Show Video Workshop Post-Show Video Workshop Post-Show Discussion	10 14 17
W.6.3	Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.	6	Sharing Your World	15

W.6.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.	6	Post-Show Video Workshop	14
L.7.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 7 reading and content, choosing flexibly from a range of strategies.	7	Vocabulary Activity	11
L.7.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.	7	The World Is Your Stage	12
SL.7.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.	7	Pre-Show Video Workshop Post-Show Video Workshop Post-Show Discussion	10 14 17
W.7.3	Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.	7	Sharing Your World	15
W.7.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade specific expectations for writing types are defined in standards 1–3 above.)	7	Post-Show Video Workshop	14
L.8.4	Determine or clarify the meaning of unknown and multiple-meaning words or phrases based on grade 8 reading and content, choosing flexibly from a range of strategies.	8	Vocabulary Activity	11
L.8.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.	8	The World Is Your Stage	12
SL.8.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.	8	Pre-Show Video Workshop Post-Show Video Workshop Post-Show Discussion	10 14 17
W.8.3	Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well structured event sequences.	8	Sharing Your World	15
W.8.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)	8	Post-Show Video Workshop	14
L.9-10.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, choosing flexibly from a range of strategies.	9-10	Vocabulary Activity	11

L.9-10.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.	9-10	The World Is Your Stage	12
SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.	9-10	Pre-Show Video Workshop Post-Show Video Workshop Post-Show Discussion	10 14 17
W.9-10.3	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.	9-10	Sharing Your World	15
W.9-10.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)	9-10	Post-Show Video Workshop	14
L.11-12.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.	11-12	Vocabulary Activity	11
L.11-12.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.	11-12	The World Is Your Stage	12
SL.11-12.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.	11-12	Pre-Show Video Workshop Post-Show Video Workshop Post-Show Discussion	10 14 17
W.11-12.3	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event Sequences.	11-12	Sharing Your World	15
W.11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)	11-12	Post-Show Video Workshop	14

Fine Arts – Drama

Standard	Description	Grade	Activity	Page
5.1PE	Work cooperatively in different roles or jobs within a dramatic and theatrical experience.	5	Post-Show Video Workshop	14
5.1RE	Use appropriate theatrical vocabulary and terminology to examine and discuss how manipulation of theatrical elements affects the interpretation of theatrical works.	5	Coming to the Theater	4

5.2CO	Investigate how past and present drama, theatre, and storytelling forms of various cultural groups reflect their beliefs and traditions.	5	Sharing Your World	15
5.3RE	Develop and use criteria to evaluate ideas and artistic choices made for dramatic and theatrical performances.	5	Coming to the Theater	4
5.4CO	Use elements and processes of theatre to integrate information from other academic content areas.	5	Pre-Show Video Workshop The World Is Your Stage	10 12
5.5CO	Recognize and describe the roles of directors in live theatre and other media arts.	5	Coming to the Theater	4
6.1PE	Create and perform improvisations and scripted scenes based on personal experience and imagination.	6	Pre-Show Video Workshop	10
6.1RE	Express and compare personal reactions to various theatrical elements using appropriate theatrical vocabulary and terminology.	6	Coming to the Theater	4
6.2CO	Explain how the actions and motivations of characters in a drama or theatre work impact perspective of a community or culture.	6	Sharing Your World	15
6.3RE	Determine the effectiveness of a specific artistic choice in communicating a theatrical work.	6	Coming to the Theater	4
6.4CO	Use dramatic and theatrical skills to demonstrate concepts or ideas from other academic areas.	6	Pre-Show Video Workshop The World Is Your Stage	10 12
6.6CR	Engage in ensemble-building activities to build character, emotion, mood, and tone.	6	Pre-Show Video Workshop Post-Show Video Workshop	10 14
7.1PE	Construct a scripted or improvised scene that uses narrative structure.	7	Pre-Show Video Workshop	10
7.2CO	Incorporate multiple perspectives and diverse community ideas in a dramatic or theatrical work.	7	Sharing Your World	15
7.3CO	Incorporate music, dance, art, and/or media to strengthen the meaning and conflict in a dramatic or theatrical work.	7	The World Is Your Stage	12
7.5CO	Examine personal reasons for connecting to various careers in theatre.	7	Coming to the Theater	4
7.6CR	Engage in ensemble-building activities to develop character goals and tactics.	7	Pre-Show Video Workshop Post-Show Video Workshop	10 14
8.2CO	Examine a community issue through multiple perspectives in a dramatic or theatrical work.	8	The World Is Your Stage Post-Show Video Workshop Sharing Your World	12 14 15
8.3RE	Explain how different artistic choices could alter the presentation of a theatrical work.	8	Coming to the Theater	4
8.6CR	Engage in complex ensemble-building activities to develop character goals and tactics.	8	Pre-Show Video Workshop Post-Show Video Workshop	10 14
HSP.3CO	Integrate other art forms into a dramatic presentation.	9-12	The World Is Your Stage	12

HSP.6CR	Collaborate with a small group to create a written scene and produce it for class.	9-12	Pre-Show Video Workshop	10
HSAC.1CO	Analyze how social, cultural, and individual emotional perspectives influence audience interpretation and response to a dramatic or theatrical work.	9-12	Sharing Your World	15
HSAC.1RE	Use theatrical vocabulary and terminology to critique the use of a specific style, genre, or period used to express an intended message.	9-12	Coming to the Theater	4
HSAC.3CO	Integrate other art forms and academic disciplines in a theatrical experience.	9-12	Pre-Show Video Workshop	10
HSAC.4CO	Analyze a theatrical work in the context of its time period and culture.	9-12	Coming to the Theater	4
HSAD.1RE	Use theatrical vocabulary to write a play review of a theatrical performance that evaluates a variety of theatrical elements.	9-12	Coming to the Theater	4

Fine Arts – Visual Arts

Standard	Description	Grade	Activity	Page
5.3CR	Select and use the elements of art and principles of design to investigate interdisciplinary concepts	5	Your 10 Blocks	13
6.3CR	Synthesize the elements of art and principles of design to plan works of art.	6	Your 10 Blocks	13
7.2CR	Investigate organizational strategies to develop original ideas.	7	Your 10 Blocks	13
8.3CR	Demonstrate visual literacy through the application of the elements of art and principles of design to communicate an idea.	8	Your 10 Blocks	13
HSP.3CR	Identify visual literacy strategies as a means to communicate concepts.	9-12	Your 10 Blocks	13

Social & Emotional Learning

Standard	Description	Grade	Activity	Page
A1.1.b	Identify a range of personal emotions.	3-5	Post-Show Discussion	17
A1.2.b	Identify that emotions are valid, even if others feel differently.	3-5	Post-Show Discussion	17
A1.3b	Consider when it is necessary to process emotions in a safe place, independently or with the guidance of a trusted adult	3-5	Post-Show Discussion	17
C4.1.b	Identify others' reactions by tone of voice, body language and facial expressions.	3-5	Sharing Your World	15
C4.2.b	Identify ways that norms differ among various families, cultures and social groups.	3-5	Sharing Your World	15

C4.3.b	Recognize that individuals' needs for privacy and boundaries differ and respect those differences.	3-5	Sharing Your World	15
A1.1.c	Identify, recognize and name personal complex emotions.	6-8	Post-Show Discussion	17
A1.2.c	Explain that emotions may vary based on the situation, including people and places.	6-8	Post-Show Discussion	17
A1.3.c	Utilize appropriate time and place to safely process emotions, independently, with a trusted adult or with peers.	6-8	Post-Show Discussion	17
C1.3.c	Demonstrate empathy through understanding of others' feelings and acknowledgement of their perspective.	6-8	Post-Show Video Workshop	14
C4.1.c	Generate positive responses to various social situations.	6-8	Sharing Your World	15
C4.2.c	Recognize that social cues are based on rules and expectations and can change based upon context.	6-8	Sharing Your World	15
C4.3.c	Recognize that personal and group needs can differ and identify positive actions to balance the needs of all.	6-8	Post-Show Video Workshop Sharing Your World	14 15
D1.1.c	Demonstrate the ability to actively listen and understand multiple perspectives.	6-8	Post-Show Video Workshop	14
D2.2.c	Demonstrate inclusiveness in relationship building.	6-8	Post-Show Video Workshop	14
D3.1.c	Recognize and acknowledge different perspectives of others to prevent conflict.	6-8	Pre-Show Video Workshop Post-Show Video Workshop	10 14
A1.1.d	Identify complex emotions as an indicator of personal state of well-being.	9-12	Post-Show Discussion	17
A1.2.d	Analyze ways emotions impact the social environment.	9-12	Post-Show Discussion	17
A1.3.d	Utilize appropriate time, place or support systems to reflect on personal emotions, independently, with a trusted adult or with peers.	9-12	Post-Show Discussion	17
C1.3.d	Demonstrate empathy through compassion in self and encouraging others.	9-12	Post-Show Video Workshop	14
C4.1.d	Evaluate how societal and cultural norms influence personal interactions.	9-12	Sharing Your World	15
C4.2.d	Respond to social cues that differ depending on the societal and cultural norms of the environment.	9-12	Sharing Your World	15
C4.3.d	Use positive problem-solving skills to balance personal and group needs and foster respectful group Interactions.	9-12	Post-Show Video Workshop Sharing Your World	14 15
D2.2.d	Incorporate compassionate and inclusive practices in relationships.	9-12	Post-Show Video Workshop	14
D2.3.d	Develop techniques to empower, encourage and affirm oneself and others, maintaining positive, healthy relationships.	9-12	Pre-Show Video Workshop Post-Show Video Workshop	10 14

Social Studies

Standard	Description	Grade	Activity	Page
5.GEO.4	Geographic tools can be used to gather, process and report information about people, places and environments.	5	Your 10 Blocks	13
6.GEO.3	Geographic tools can be used to gather, process and report information about people, places and environments. Cartographers decide which information to include and how it is displayed.	6	Your 10 Blocks	13
7.GEO.12	Maps and other geographic representations can be used to trace the development of human settlement over time.	7	Your 10 Blocks	13
8.GEO.15	Modern and historical maps and other geographic tools are used to analyze how historic events are shaped by geography.	8	Your 10 Blocks	13

Technology

Standard	Description	Grade	Activity	Page
3-5.ICT.1.a	With guidance, identify and use digital learning tools or resources to support planning, implementing and reflecting upon a defined task.	3-5	Your 10 Blocks	13
6-8.ICT.1.b	Select and use digital learning tools or resources to support planning, implementing and reflecting upon a defined task.	6-8	Your 10 Blocks	13
9-12.ICT.1.b	Based on project-specific requirements, develop criteria to select digital learning tools and resources to support the concurrent management of multiple projects.	9-12	Your 10 Blocks	13