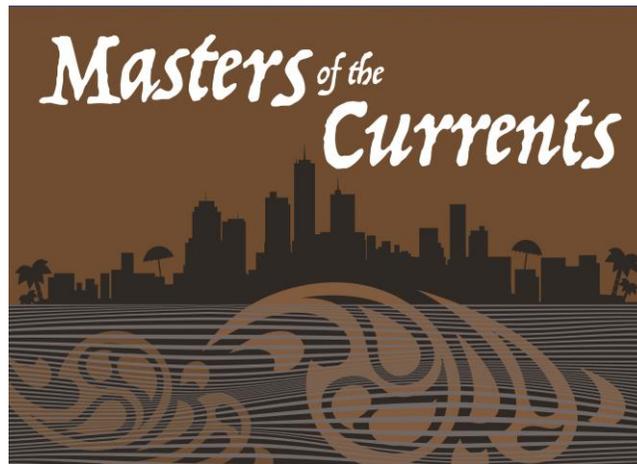




# Second Stage study guide

October 2017



By TeAda Productions

## The Cast

Emerald Hadik  
Jayceleen Ifenuk  
Innocenta Sound-Kikku  
Mikendon "Mike" Raed  
Ova Saopeng

## The Artistic Staff

Director  
Set Design  
Projection Design  
Sound Design  
Light Design  
Costume Design  
Study Guide by

Leilani Chan  
Eric West  
Nathan Fitch  
Jonah Moananu  
Chesley Cannon  
Cheri Vasek  
Daniel A. Kelin, II

**WE WELCOME YOU TO HONOLULU THEATRE FOR YOUTH!**

The year-round work of HTY is supported in part by a grant from the State Foundation on Culture and the Arts with funds from the Hawaii State Legislature. This support, with a grant from the National Endowment for the Arts and gifts from private foundations, the corporate community and individuals, enables HTY to offer plays to schools at nominal cost.

# Introduction

## TEACHER PREVIEW

HTY invites you & a guest FREE to *Masters of the Currents* on Fri., Oct. 13 at 7:00pm or Sat, Oct. 14 at 4:30 pm at Tenney Theatre. Please call ahead for reservations.

## USING THIS GUIDE

For a more complete list of Standards Connections, please visit the HTY website:  
<http://www.htyweb.org/wp-content/uploads/2017/03/mulan-standards.pdf>

| BEFORE THE SHOW Activities                                                             | Page     | STANDARD CONNECTION                                        |
|----------------------------------------------------------------------------------------|----------|------------------------------------------------------------|
| Share the <i>Introduction from the Artistic Director</i>                               | 3        |                                                            |
| Try <i>People Power: An Opening Activity</i> theme activity                            | 3        | Common Core (CC) Reading; CC Writing; HCPS World Languages |
| Discuss <i>Themes of the Play</i> with a <i>Pre-show Discussion</i>                    | 4        | CC Reading and Speaking/Listening                          |
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| Discuss <i>History, Micronesia and the USA</i> with <i>Compact of Free Association</i> | 6&7      | CC Reading; HCPS Social Studies/Culture                    |
| <i>Meet Some Actors</i> with <i>Meet Emerald</i> and <i>Meet Innocenta</i>             | 6, 8 & 9 | CC Reading; HCPS Social Studies/Culture                    |

---Take your trip to the HTY production of Masters of the Currents---

| AFTER THE SHOW Activities                                                                | Page  | STANDARD CONNECTION                                            |
|------------------------------------------------------------------------------------------|-------|----------------------------------------------------------------|
| Guide <i>Student-Conducted Interviews</i> with <i>For Students: Conduct an Interview</i> | 6&11  | CC Writing; CC Speaking/Listening; HCPS Social Studies/Culture |
| Tell <i>Your Stories</i> with <i>For Students: Your Stories</i>                          | 10&12 | CC Writing; CC Speaking/Listening; HCPS Fine Arts              |
| Create <i>A Book of You</i>                                                              | 10    | CC Writing                                                     |

## CONTACT US. TELL US WHAT YOU THINK.

**Feedback Forms:** Please return an evaluation form after seeing the performance. We often contact teachers for further information, so include your name, school address and email address.

**HTY Online:** Visit our website for last minute changes or special offers, [www.htyweb.org](http://www.htyweb.org).

Honolulu Theatre for Youth  
 1149 Bethel St., Suite 700  
 Honolulu, HI 96813  
 808 839 9885, 808 839 7018 (fax)  
[www.htyweb.org](http://www.htyweb.org)

Becky Dunning, *Managing Director*  
 Eric Johnson, *Artistic Director*  
 Daniel A. Kelin, II, *Director of Drama Education*  
 Stu Hirayama, *School Reservations Manager*

# For Teachers

## INTRODUCTION from Artistic Director, Eric Johnson

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We are thrilled to be presenting this play and working with TeAda on launching their brand new play about the Micronesian communities in Hawaii. From here the production will tour Neighbor Islands and travel to the mainland bringing these stories to other communities, but I am so proud that the journey is beginning at HTY. We hope that this guide and this production creates discussion and insights around an extremely complex situation and communities that are often misunderstood or misrepresented. As always, we are excited to work with you to bring dynamic topics and meaningful discourse to your classrooms and look forward to working with you long into the future!

### PEOPLE POWER: An Opening Activity

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Our 2017-18 season theme is “The Power of People!” Start your HTY journey before traveling to the theatre with the following activity, giving students the opportunity to imagine their own story, together.

#### ONE WORD STORY

**Preparation:** Sitting in a circle, the class will create a story together. Each participant contributes one word at a time as you go around the circle. The words should connect to create sentences and the sentences string together to create a single story.

#### Guidelines:

- Do not think too hard. It is only one word. Trust intuition.
- Words like “a,” “and” and “the” are important words.
- Do not tell anyone else what word to say.

**Procedure:** As students slowly build off of each other to create the story, occasionally repeat it back, so students can stay abreast of the basic plot. Guide the students to incorporate the following simple properties to help shape the story and give it purpose:

- Character(s)
- Want/Goal
- Problem/Obstacle

### RESOURCES

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#### BOOKS (local library)

##### Micronesia

*Micronesia: A Guide through the Centuries* by Close up Foundation

*Making Sense of Micronesia* by Francis Hezel

*My Oral History of Micronesia* by Zarrin Suda

*The Children of Micronesia* by Jules Hermes

*The Edge of Paradise: America in Micronesia* by P.F. Kluge

#### WEBSITES

##### Compact of Free Association

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

##### Micronesia and Hawaii

<http://www.civilbeat.org/2015/10/an-untold-story-of-american-immigration/>

##### Articles on Issues related to Micronesia

<http://pages.citebite.com/x3i0f9f6t7jef>

##### Healing with the Marshallese

<http://www.burkemuseum.org/blog/healing-and-solidarity-marshallese-community>

# For Teachers

## Before Seeing the Show

### THEMES OF THE PLAY

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MASTERS OF THE CURRENTS offers many themes to think about and explore. The activities in this guide explore a few, but you might find others to connect with in your class.

Identity

Cultural Heritage

Pacific Island Diaspora

Micronesian peoples in Hawaii

Cultural Clash

Tolerance

### PRE-SHOW DISCUSSION

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Below are some questions related to the themes and action of the play.

#### Identity

- How do you define who you are?
- How does your ethnicity influence who you are and what you believe?
- Many of us can claim more than one ethnicity. If you claim more than one, how does each influence who you are?
- Why are your ethnicity or ethnicities important to you?
- How do you share your ethnicity with others?

#### Cultural Heritage

- Where is the place you call 'home'? Why is that place 'home' to you?
- What do you know about the history of your culture(s)?
- What do people in your family or from your 'home' value? Why is that important to them?
- What would you want other people to respect about your cultural heritage(s)?

#### Cultural Clash

- What is 'cultural clash'? Why might people of different cultures come into conflict with each other?
- Why do you believe that some people disrespect those of a different culture?
- How might people avoid such clashes?
- How might you help people better understand your own culture(s)?

#### Tolerance

- What is 'tolerance'? Why do you believe tolerance is important in our world today?
- In the news we hear of groups that disagree with each other turning to violence and riots? Why do you think they believe fighting helps solve their disagreement?
- How might you suggest groups that disagree solve their differences?

# Meet TeAda

## TeAda Productions a theatre company with a mission



*“TeAda is a nomadic theater of color rooted in the stories of immigrants and refugees. We are committed to healing and honoring the lives of the displaced, exploited and overlooked. Our artistic process starts and ends with conscious listening, community building, and creative courage. Through theater workshops and performances, TeAda offers acts of service that are transformative and impactful.”*

### WHO THEY ARE:

#### Leilani Chan, Artistic Director

An award winning performance artist, actor, playwright, director, and cultural worker, Leilani grew up in Wai'alaie, Kaimuki and Wai'alaie Iki, attending Wilson Elementary, Kaimuki Intermediate and Kalani High School. Leilani says, *“I grew up going to shows at HTY and UH Manoa. I would get all the actors to sign my program. I was in the first Summer Program for the Enhancement of Basic Education program at UH Manoa. We studied acting, theater history, set and costume design with UH professors and got to perform on Kennedy Theater stage. I LOVED It! I wasn't very confident that a local girl like me could do Shakespeare, but I got cast in the lead female role in **Comedy of Errors**! And I was hooked. My Hawai'i theater roots have carried me all over the country and I am so proud to be home to share what I've learned with the today's keiki.”*

#### Ova Saopeng, Associate Artistic Director

An actor and writer from Los Angeles, Ova was born in Savannakhet, Laos and raised in Honolulu. He grew up in Kalihi Valley (“Kalihi Pride!”) and attended Kalihi Elementary, Dole Intermediate, and Farrington High School. Ova says, *‘In the 8th grade. I saw T-shirt Theatre performing at Dole Intermediate. My teacher Mrs. Watanabe told me to go to the cafeteria after school. I did not know that it was an audition/recruitment for T-shirt. George Kon and Walt Dulaney opened the doors of self-expression and the theatre. From that day forward...it's been a ride. I remember singing as Sanjar, a hero, for my first production of **The Lady and the Tiger** with T-shirt Theatre and my voice cracking trying to reach a really high note. It was embarrassing and exciting at the same time.”*

### HOW THEY WORK:

To develop their acclaimed play *Global Taxi Driver*, TeAda traveled the country collecting taxi driver stories through interviews, workshops, story circles and residencies. The play takes audiences on a ride through the lives and untold experiences of taxi drivers across the globe inspired by the real life experiences of taxi drivers from L.A. to Minneapolis, Bangkok to Guadalajara. Throughout the world, taxi driving is a gateway profession for immigrants, often taken on by people who were once farmers, soldiers, doctors, or lawyers. With the growth of ride-sharing services threatening this occupation, these stories become even more urgent to tell.

# For Teachers

## Play-related Activities

### HISTORY, MICRONESIA AND THE U.S.A.

The area known as Micronesia has an intricate history that is full of uneasy and complex relationships with many other countries and cultures. One of the biggest influences on the opportunities and challenges facing modern peoples of the island nations of Micronesia is the Compacts of Free Association (COFA) with the United States. Page seven of this guide offers a simple overview of the many twists and turns that have faced these Pacific Islands nations and peoples and some of the current issues they face through the COFA relationship with the US.

### MEET SOME ACTORS

With MASTERS OF THE CURRENTS, HTY is bringing some new people and actors to the stage. It is exciting to have a play that explores and celebrates certain Pacific cultures being performed by actors from those cultures. Some of the stories in MASTERS were shared by some of the actors you will see on the stage.

Introduce a couple of these new HTY performers by sharing the information on the MEET EMERALD and MEET INNOCENTA pages. Knowing a little about these actors can increase your students' enjoyment of the play, as if they are watching a friend of theirs perform.

### STUDENT-CONDUCTED INTERVIEWS

Talk about conducting interviews. Explain how an interview is just a conversation with active listening. Guide students through the following steps and write interview questions, using the template in this guide, *FOR STUDENTS: Conduct an Interview*.

**Prepare:** Choose someone to interview – A relative, friend, neighbor, veteran, retired teacher or principal, member of a senior citizens group, a person in your community. Pick someone whose story you'd like to discover. Maybe it's your own mother!

**Plan:** Write questions. For starters, first use questions about your interview subject's own personal memories. These will relax your subject and help you gather information about your subject's personal experiences.

**Interview:** Meet with your subject. Be on time. Bring along your questions. Record the interview (computer, smartphone, tablet), but be sure your subject agrees to it. If your subject tells a different story than your question, let him/her finish and then ask your next question.

HTY Study Guide Masters of the Currents October 2017

## For Students

### Conduct an Interview

Write three warm-up questions about the person's place of birth, hometown, occupation, childhood, or favorite activities.

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

Write at least six questions to help you get stories

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

Prepare some follow-up questions. These questions should help you to get more detailed information from your interviews.

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

Sample questions to get you started.  
 What are some of your childhood memories? What games did you play when you were a child?  
 How are holidays traditionally celebrated in your family? What holidays are the most important?  
 What was the happiest (funniest or saddest) memory?  
 What was your biggest accomplishment?  
 What actions would you change if you had a chance to re-live those years again?

Ask for details or explanations...  
 How did the story begin or end? Why did this happen...? Why was this important?  
 What happened next...? Can you describe the scene...? Who was there with you?

# For Teachers

## COMPACT OF FREE ASSOCIATION: COFA

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Spain first explored the Micronesian region in the 16th century. In 1874, Spain proclaimed sovereignty over the Marshall and Caroline groups. Germany challenged Spain, moved into the Marshall Islands, and the two countries shared power in Micronesia until the Spanish-American War (1898). Spain's defeat caused it to cede Guam to the United States and 'sell' Micronesia to Germany. At the outbreak of World War I, Japan moved militarily to take over from Germany. Japan sought to incorporate Micronesia into its empire. The region became a strategic battleground during World War II. After Japan's defeat the United States remained in control of the islands, and in 1947 they became a United Nations trusteeship under U.S. administration.

Between 1946 and 1958, The U.S. conducted 67 nuclear bomb tests in the Marshall Islands, including **Castle Bravo** which was about 1,000 times more powerful than the bombs dropped on **Hiroshima**. The radiation levels in many of the atolls remain extremely high – up to 7600 millgrays (mGy) compared to 10 mGy in the US.

The **Compacts of Free Association** came into being as an extension of the trusteeship "to promote the development of the people of the Trust Territory toward self-government or independence as appropriate to the particular circumstances of the Trust Territory and its peoples and the freely expressed wishes of the peoples concerned". Under the compact, the U.S. federal government provides guaranteed financial assistance in exchange for full international defense authority and responsibilities with the Federated States of Micronesia (FSM), the Republic of Palau, and the Republic of the Marshall Islands (RMI). These treaties were partially established as compensation for the loss of life, health, land, and resources due to numerous nuclear weapons tests on the Marshall Islands and Bikini and Enewetak Atolls conducted by the U.S. from 1946 to 1958.

### Immigration Status of Citizens of the FSM, the RMI and Palau

Citizens of the FSM, the RMI and Palau are admitted to the U.S. as nonimmigrants. They are neither truly 'immigrants' or U.S. citizens or nationals. They are permitted to freely enter, seek employment, go to school, or establish residence in the United States without a visa, as well as have access to some social and health services. They cannot vote, but they are required to pay U.S. taxes. In comparison, people living in the Commonwealth of the Northern Mariana Islands (CNMI) and Guam are U.S. citizens.

### Limited Benefits

When the Compacts were originally signed, Citizens of the FSM, the RMI and Palau were eligible for Medicaid and other federal programs. However, these migrants were excluded from benefits as a consequence of the Personal Responsibility and Work Opportunity Reconciliation Act in 1996. Currently, they have limited access to healthcare benefits and are not eligible for federal public benefits (except emergency and disaster services).

# Meet Emerald



Emeraldrose Hadik, *Masters of the Currents* actor

**Where were you born? Where did you grow up?**

*I grew up in the island of Kosrae, where I was born in our one and only hospital! I have been to many other islands but will always consider Kosrae as home.*

**Describe your family**

*I was born into a mixed family of half American half islander. My family's cultural style is a mixture of Kosraean style or the style that my mom grew up with and the American style or the style of my dad's. We celebrate many American traditions that islanders don't. We also celebrate and show full respect towards our islands cultures and traditions. Everyone that comes across my family always mention about how helpful everyone is to everyone else. If a family member or a non-family member needs help we end up putting their needs before our own. We don't mean to, but it just happens.*

**You recently moved to Hawaii. What has that change been like?**

*My family has been through many changes the past six or seven years. So, moving to Hawaii we weren't too stressed out with the changes. We had to adjust to the fact that we weren't living on a small island and that stores are open 24/7 and that jaywalking is actually a thing.*

**What do you enjoy doing?**

*I enjoy doing many things. It depends on where I am. If I was back home in Kosrae I'd be out fishing with my relatives or even hiking or tossing the baseball around with my friends. If I was in Chuuk I'd be out running/sprinting/training with my friends.*

**What schools have you attended?**

*I've attended four different schools; SDA (Seventh Day Adventist) and Sansrik Elementary School both on Kosrae. When my family moved to Chuuk I went to Xavier High School. I then spent one year at Bob Jones University in South Carolina.*

**What do you hope people will take away from seeing *Masters of the Currents*?**

*I love HTY, I met amazing people in the process of the play and my family and I made friends. In fact, up until today we still stay in touch with one another and try to hang out every now and then. I myself love this one play we are doing. We get to show people the small island life and how differently we see things compared to how they see things.*

# Meet Innocenta

## Innocenta Sound-Kikku, *Masters actor*

### Innocenta and her family

Innocenta grew up in Chuuk and Guam. When she was still young, her father had her watch Sesame Street to learn to speak English. Her family often lived apart from each other, as Innocenta and her sisters lived with a grandmother in Chuuk, but her brothers lived with her parents in Guam.



*Innocenta (in yellow)*

Her family is Carolinian and Mortlockese. Innocenta says, *'We are outer island Chuukese, which is different from the lagoon folks!'*

As a kid, Innocenta says, *'We played cowboys and Indians because of watching so many old black and white American movies.'* Her father was one of the first to have a film projector in Chuuk. They carried the projector around from village to village showing movies: American Westerns, then military movies and then Kung Fu movies which, says Innocenta, *'All the kids would imitate, acting like the Kung Fu fighters up and down the island.'* Innocenta herself was the projectionist, showing the movies inside of people's houses on their walls. Many people would cram into the houses to see the movies, since they did not have movie theatres or television.

### Innocenta and Hawaii

For 10 years, Innocenta served as a police officer in Saipan. When she moved to Hawaii in 2007, her father encouraged her to take care of her cultural community in Hawaii. Innocenta is very involved in working with youth, helping them rediscover and find pride in cultural heritage, mostly through a program called Pacific Voices.

### Innocenta's Influences

Innocenta says her father has always had a big influence on her life. He always encouraged respect for family and culture. On New Year, he would put together a big meal for family. When other family members send food from the Outer Island, her father would have Innocenta walk around the island and share the food with the neighbors. Innocenta's father also encouraged learning about culture from community elders. But he also wanted his children to be comfortable in the Western world as well. He would say, *'Don't be ashamed to have one leg in our culture and one in the Western, You might walk like a penguin, but why should you be ashamed of respecting both worlds?'*

### About Masters of the Currents

*'I hope that people who watch this play will be proud of their culture and their own story. I hope that people will want to learn more about their culture. While developing the play, the young actors shared stories of growing up and I saw them become whole new people; proud of their culture and themselves.'*

# For Teachers

## Writing Activities

### YOUR STORIES

Many people believe that sharing stories can help overcome conflict and disrespect. When we really get to know people who are different from us through their experience and stories, we discover things that make us more alike as humans and less like strangers from faraway places.

MASTERS OF THE CURRENTS was developed from stories people shared of their own experiences. Identifying and sharing personal stories can connect us with both friends and strangers as well as help others come to better appreciate ourselves and our cultures.

Using the *FOR STUDENTS: Your Stories* page, guide students to identify, collect and share stories. This can be a non-threatening way for students to get to know each other better and to find shared experiences.

HTY Study Guide  Masters of the Currents  October 2017

## For Students

Your Stories

In A MASTERS OF THE CURRENTS, you saw the actors perform many stories about several Pacific cultures and their people. Which did you most enjoy? What made those stories enjoyable?

**FIRST: The HTY Actors**

- How did the HTY actors use
  - Their voices, facial expressions and body actions?
  - Props, music, and sound effects?
- How did they make the stories fun to listen to? Scary? Funny? Angry?
- What did they do with music to help tell the stories?

**SECOND: The stories**

- Think about the MASTERS stories-- which one did you like the most? Why did you like it? What did the actors do to make that story enjoyable?
- With a partner, talk about what happened in the story that you thought was cool. Tell your friend how the actors used their voices, faces and bodies to tell the story. What else did they do?

**Find your own Story**

First, create a "me-box." Find and decorate a shoebox or other small box. Second, collect three special objects from home, such as special photographs, clothes, shoes, ribbons, trophies or toys. Think of objects that show different parts of your life--when you were very young or something from your last birthday. Think about what each object tells about you--what you like and what's special about you. Place the objects in the box and bring it to school. Be ready to tell the stories about each object!



**Prepare to tell your Story**

With a partner, take turns telling about one item in your "me-box." You should have about two minutes to tell your partner everything about the special object.

- When did you get it? Why did you get it?
- Who gave it to you?
- What was special about that day?
- How did the person give it to you (a present? A reward? An award?)
- Why do you keep it? Where do you keep it?

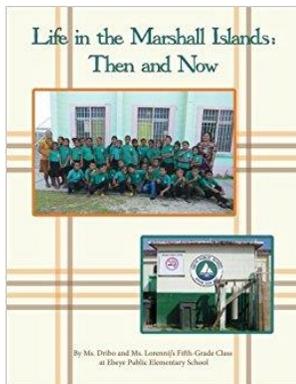
**Tell your Story**

It's Tellers' Theatre time! You had time to practice, now it's time to let everyone know your story. Share your best or favorite little story with the whole class. Remember what you saw in MASTERS OF THE CURRENTS to make stories fun to listen to. Try some of those ideas yourself.

After your classmates tell, share what you liked about his/her story and the way he/she told it.

### A BOOK OF YOU

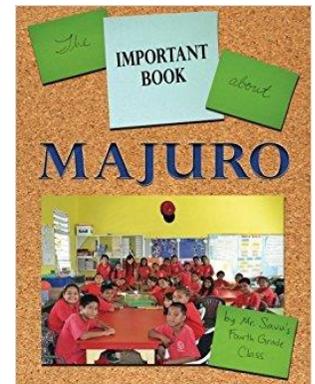
The *Unbound Bookmaker Project* published a series of books written and illustrated by children in the Marshall Islands. The books are easily available both through websites such as Amazon, as well as at their own website: [www.unboundbookmaker.com/the-unbound-bookmaker-project.html](http://www.unboundbookmaker.com/the-unbound-bookmaker-project.html).



As you share stories together in the classroom, consider how you might write, collect and even publish those stories. The *Unbound Bookmaker* site has guidelines for engaging in such a project.

There are other websites available as well that could help you. Here are a few:

- <https://www.classroomauthors.com/>
- <https://studenttreasures.com/>
- <http://storybird.com>
- <https://www.flipsnack.com>



Shared classroom topics might include:

- Who we are: The students of our class
- Our Cultural Heritage: Where we and our families come from
- Our Places, ourselves: Stories of where we grew up
- Our Shared Home: Stories of our shared island
- Or, an idea that you or your students are excited about!

# For Students

## Conduct an Interview

Write three **warm-up** questions about the person's place of birth, hometown, occupation, childhood, or favorite activities.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

Write at least six questions to help you get stories

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2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_

Prepare some follow-up questions. These questions should help you to get more detailed information from your interviews.

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4. \_\_\_\_\_

### **Sample questions to get you started...**

What are some of your childhood memories? What games did you play when you were a child?  
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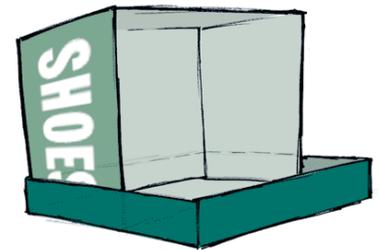
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