

TEACHING INSTRUCTIONS

*En un Sol
Amarillo*
(Memorias de un temblor)
In a Yellow Sun
(Memories of an Earthquake)
A Teatro de los Andes Production
Directed by César Brie

 Center
Theatre
Group
L.A.'s Theatre Company

P.L.A.Y.
Performing for Los Angeles Youth

How to Use the Discovery Guide

TO THE TEACHER

The Discovery Guide for *En un Sol Amarillo* has been developed as a prompt-book for a standards-based unit of study appropriate for grades six through eight. The specific learning activities in theatre arts can be readily integrated with other content areas, particularly language arts and history/social sciences, to accelerate teaching and learning.

The Discovery Guide is a starting point. Please adapt the material and extend the learning activities to meet the needs of your particular community of learners. Our hope is that the structure and content of the Guide will not be merely functional, but also inspiring – and that teachers and students will share the thrill of learning through theatre arts.

How to Use the Discovery Guide

The Discovery Guide is not designed as an independent workbook. It is a resource for learners to develop skills in storytelling, literary analysis and collaboration that are essential in theatre arts, language arts, history/social sciences and other content areas. Oral discussion and writing prompts are designed so that students may relate key ideas to their personal experiences and the world around them. Teachers are expected to adapt or extend the prompts. Teachers may choose some prompts for small group discussion and others for the whole group.

Writing Applications

Many of the prompts in the Guide are easily adaptable to match writing objectives your class might already be studying. Written responses to the prompts may range from short expository answers in complete sentences to formal, five-paragraph persuasive essays.

In any case, teachers at all grade levels are encouraged to design at least one rigorous, standards-based written performance assignment in conjunction with their unit on *En un Sol Amarillo*.

Scope and Sequence of the Lessons

In order to provide a comprehensive and sequential unit of study, we suggest that students have the opportunity to explore the whole variety of lessons in the Discovery Guide.

The activities are designed to be completed in sequence.

Introduce the vocabulary before students encounter it in the reading. The activities on pages 4 through 11 are to be completed before the students see the production of *En un Sol Amarillo*. The discussion and writing prompts on pages 12 through 14 and the Resources section on page 15 are intended to stimulate reflection, analysis and further inquiry after students attend the play.

Vocabulary: Introduce the key vocabulary words on each page as they occur. Help students pronounce the words correctly and provide opportunities to use the words correctly.

THE GOALS

Regardless of grade level, the unit is designed to teach **enduring understandings** that students will take with them for life. One set of these understandings is about the art of theatre. The other is drawn from the themes of the play created by Teatro de los Andes. Charted below are some **essential questions** that can be raised before, during and after students' experience at the performance to guide them toward the enduring understandings.

	THEATRE KNOWLEDGE AND SKILLS	SOCIAL AND LITERARY THEMES
Enduring Understandings	<p>Theatre has the unique ability to communicate important ideas and concepts in many different ways and in many different languages.</p> <p>People all over the world use theatre as a tool to inspire positive social change.</p> <p>Using interviews to create theatre lends authenticity to a project, and allows an audience to hear multiple voices and points of view.</p>	<p>Catastrophes affect us all no matter where in the world they take place.</p> <p>Catastrophic events bring not only pain and loss but also an opportunity for heroic human feats as well.</p> <p>There are many non-violent ways to inspire social and political change.</p>
Essential Questions	<p>What functions can theatre serve in telling the story of the common people?</p> <p>What qualities make some characters behave selfishly and what makes others behave heroically?</p> <p>How can satire inspire social change?</p> <p>What are some real life issues and problems that students could use theatrical interview techniques to explore?</p>	<p>What are some ways that the written word can be used to better society?</p> <p>How are people in other countries, who suffer through a catastrophe, connected to us in the USA?</p> <p>What is the purpose of the satire in <i>En un Sol Amarillo</i>? Why does the play use it specifically?</p>

THE STANDARDS

Teachers should bundle one of the recommended theatre focus standards with a focus standard from another content area to help design their classes' integrated units of study. For instance, you might be able to bundle one of the recommended English-Language Arts focus standards with a focus standard from theatre to help design the classes' integrated units of study.

Theatre

Artistic Perception:

Development of the Vocabulary of Theatre

1.1 Students observe theatrical productions and respond to them, using the vocabulary and language of the theatre.

Creative Expression:

Creation/Invention in Theatre

2.2 Perform character-based improvisations, pantomimes, or monologues, using voice, blocking and gesture to enhance meaning.

Historical & Cultural Context:

Role and Cultural Significance of Theatre

3.1 Describe the ways in which American history and culture is reflected in theatre.

Aesthetic Valuing:

Critical Assessment of Theatre

4.1 Students develop and use criteria for judging and evaluating productions.

Derivation of Meaning from Works of Theatre

4.2 Explain how cultural influences affect the content or meaning of works of theatre.

Connections, Relationships, Applications:

Careers and Career-Related Skills

5.2 Demonstrate projection, vocal variety, diction, gesture and confidence in an oral presentation.

English-Language Arts

Literary Response and Analysis:

Literary Criticism

3.7 Analyze a work of literature, showing how it reflects the heritage, traditions, attitudes and beliefs of its author.

Writing Applications

2.1 Write biographies, autobiographies, short stories or narratives:

- a. Relate a clear, coherent incident, event or situation by using well-chosen details.
- b. Reveal the significance of, or the writer's attitude about, the subject.
- c. Employ narrative and descriptive strategies.

Listening and Speaking Strategies:

Comprehension

- 1.1 Ask probing questions to elicit information, including evidence to support the speaker's claims and conclusions.
- 1.2 Determine the speaker's attitude toward the subject.
- 1.3 Respond to persuasive messages with questions, challenges or affirmations.

BEFORE THE PLAY



Page 2: How to Use this Discovery Guide

Rationale: Students will be able to optimize their learning when they have a clear understanding of the layout of the Discovery Guide and objectives of the exercises it contains. This will help them contextualize their learning process.

Exercise: Have one or more students read the objectives of the Discovery Guide. As you discuss them, define objectives as “goals.” Ask students what some of their goals are (in the context of your class and the play).

Exercise: Ask the students if they have ever seen a play. Reinforce appropriate behavior for a theatre audience as well as theatre conventions.

Exercise: Read and discuss the quotation from *En un Sol Amarillo* on page 2. What might those tremors be that last for years?

Nuestra obra es un hecho artístico, y estas páginas son un deber cívico. Van juntas.

Our play is a work of art and these pages are a civil duty. They go together.

—Cesar Brie, writer/director of *En un Sol Amarillo*

HOW TO USE THIS DISCOVERY GUIDE: Page 2

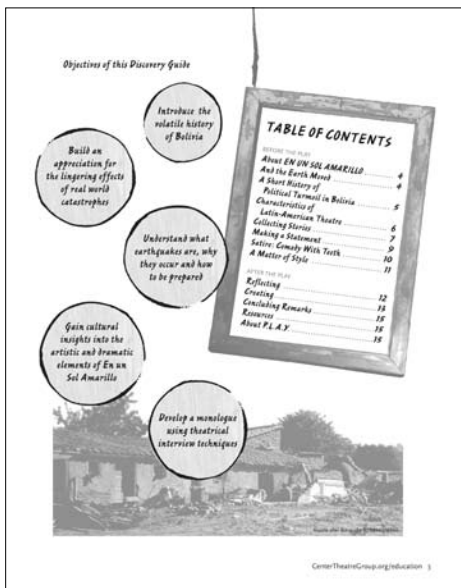


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BEFORE THE PLAY

BEFORE THE PLAY
About EN UN SOL AMARILLO

Did You Know?

- Bolivia was named for Simon Bolívar.
- Bolivia is a 254,744 square mile, rugged, high-altitude country in the Andes mountains.
- Bolivia has 18.6 million people per square mile. Colombia has 28.7.
- Bolivia has two capitals, La Paz and Sucre, and three official languages, Spanish, Aymara, and Quechua.
- At 13,652 feet above sea level, La Paz, Bolivia's nearly a Biograd City, there is not enough oxygen in the atmosphere to support life.
- Bolivia has a tiny 167,000 square miles.
- Bolivia has had 15 constitutions since it became independent in 1825, the United States only one.
- Bolivia has suffered nearly 100 coups d'état in its 182-year history.
- The average Bolivian has a 2% grade education.
- Bolivia has a ratio of one telephone for every 100 people in the United States; the ratio is one to one.

IN 1993, a devastating earthquake struck Arequipa, killing thousands, leaving hundreds and billions dollars. *En un Sol Amarillo* is a documentary play that weaves together historical political events, government reports and research about earthquakes to present and the Arequipa quake in particular. The result is a visually stunning production full of amazing choreography, haunting lyrics and Aymara lighting. Performed in Spanish and English subtitles. *En un Sol Amarillo* tells the stories of the survivors of the quake as they deal with the other shocks of the quake itself as well as the corrupt government and media campaign.

En un Sol Amarillo primarily reflects these stories, which have a marked resemblance to recent events in the United States. The play argues for social and political change, not only in Bolivia, but also in any place where elected officials have failed their citizens.

And the Earth Moved

THE EARTH HAS FOUR MAJOR LAYERS: the inner core, outer core, mantle and lithosphere. The crust and the top of the mantle make up a thin slice on the surface of our planet. This slice is made of three pieces, like a puzzle: moving sections plates. These plates move, collide and bumping into each other. Since the edges of our plates are rough, they get stuck while the rest of the plate begins moving. While the edges of the plates are stuck together, the rest of the plate is moving, the energy that would normally cause the plates to slide past one another is being stored up.

When the force of the moving plates finally overcomes the friction of the jagged edges, it cracks and all that stored energy is released. The surface where the plates slip is called a fault. The energy released causes the quake and even tsunamis.

Somehow or another, the Earth has earthquakes. These are smaller earthquakes that occur in the same place as the larger earthquakes that happen. Scientists are able to recognize that the earthquake is, in fact, a larger, principal earthquake by looking for the mainshock. Scientists always have attempted to put together the pieces of the puzzle, but they have failed. The mainshock, afterwards, is called the aftershock, and it is smaller and less violent.

4. P.L.A.Y. Discovery Guide *En un Sol Amarillo*

Pages 4–5: About *En un Sol Amarillo*; A Short History of Political Turmoil in Bolivia; And the Earth Moved

Rationale: Students will be better able to relate and connect to *En un Sol Amarillo* when they understand the play's political arguments and Bolivia's turbulent history. Information about earthquakes is provided because we live in a quake-prone area, and students may have questions or concerns.

Como las olas del agua hacia la tierra...

The earth moved like big waves...

—Farmer 2 in *En un Sol Amarillo*

Exercise: Pick students who have trouble reading or don't like to read, and have a different student read each section in front of the class as a newscaster would. Here are more facts:

- Bolivia is the largest landlocked country in South America.
- Ché Guevara was killed in Bolivia in 1967.
- Over 95% of Bolivians are Roman Catholic.
- Bolivia is the world's third-largest cultivator of coca, but only 3% of the population has tried refined cocaine.
- Working-class Bolivians are called *cholos*.

ABOUT *EN UN SOL AMARILLO*; AND THE EARTH MOVED: Page 4

A Short History of Political Turmoil in Bolivia

SINCE ITS INDEPENDENCE in 1825, Bolivia has endured a political and social crisis and an ever-worsening gap between the country's rich and poor classes. With large deposits of oil and mineral gas, Bolivia is rich in natural resources. This has attracted not only foreign investors, but also the attention of the country's foreign neighbors.

In 1871, Bolivia lost its mineral-rich coastal territories to Chile, thus becoming a landlocked nation. The national government of Arequipa was fragmented and in the end of the region. In 1925, Peruvian war the Chaco, gaining control of the Paraguay River, and the region to the Atlantic Ocean has been landlocked countries, and a region thought to be rich in oil.

Domestic politics in Bolivia has been characterized by constant turnover of corrupt governments, each seeking to seek personal profits from the country's resources. Military dictators and politicians conspired

the result of the following military and political events. From 1925 to 1935, there were 23 presidents and numerous coups d'état. During the 1930s, the National Revolutionary period in the mid 1930s, the general and independent organizations have been fought, formed by their leaders. Although they make up the majority of the nation, but they lack the political power had little or no representation in government.

In public, democracy was established, but behind the scenes, military and political leaders and the population. There were massive strikes from 1935 to 1945, but also increased unemployment, soaring wages and food prices. Current president Juan Carlos Morales was the first indigenous president, has promised to be the indigenous people. Although he promised reforms, social support from the poor, Morales takes actions that have angered regions and interests. Morales, who has not had plans to fight the economy and the resources. In a country with a long history of political turmoil, maintaining a democratic government is one of Bolivia's greatest challenges.

PERCY BYSSHE SHELLEY

Are You Ready?

Southern California is earthquake country. Below is a checklist of important things to have in a Disaster Kit at home. Talk to your family about being prepared.

<input type="checkbox"/> Toilet paper or tissues	<input type="checkbox"/> Fire extinguisher
<input type="checkbox"/> Flashlight & radio with extra batteries	<input type="checkbox"/> Dust masks
<input type="checkbox"/> Whistle & light sticks	<input type="checkbox"/> Work gloves
<input type="checkbox"/> Hand sanitizer or moist towelettes	<input type="checkbox"/> Manual can opener
<input type="checkbox"/> Trash bags	<input type="checkbox"/> Nonperishable food
<input type="checkbox"/> Emergency blankets	<input type="checkbox"/> (orange bars, canned meats & vegetables)
<input type="checkbox"/> Cell phone	<input type="checkbox"/> Bottled water
<input type="checkbox"/> Basic first-aid kit	<input type="checkbox"/> (1 gallon or more per person)
<input type="checkbox"/> List of important phone numbers	<input type="checkbox"/> Waterproof matches & a 100-hour candle
<input type="checkbox"/> (Fire Department, Red Cross, family members, friends and neighbors)	<input type="checkbox"/> Copies of important family documents

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A SHORT HISTORY OF POLITICAL TURMOIL IN BOLIVIA: Page 5

Optional Exercise:

On the Map (handout)

At the end of these instructions is a Xerox-able handout entitled “On the Map.” It features a map of Bolivia and exercises highlighting map-reading skills. Students will each need a ruler to complete this worksheet.

Exercise: Define a person who studies earthquakes as a seismologist, and read “And the Earth Moved.” Since we live in an earthquake-prone area, this play may raise questions and concerns among your students. This information is included to help allay their fears through an understanding of what an earthquake is and how to prepare. Talk through the Disaster Kit and identify what each item is for.

BEFORE THE PLAY

Characteristics of Latin-American Theatre

LATIN AMERICA IS DEFINED – History of all Central and South America and the Spanish-speaking Caribbean. The focus of this region usually pertains to Spain and those nations that speak the language and/or share the same religion, history and geography. It includes Mexico, Central America, the Caribbean, and South America. Latin America is a geographical region of a Latin-speaking group of nations.

VOCABULARY
 The location of politically sensitive or controversial issues in the regional political and cultural landscape of a country, government or institution is central to the play's content as a metaphorical device. The play can illustrate the deep social and economic issues and the complex relationship between the individual and the community.

The Company That Plays Together...

TEATRO DE LOS ANDES – A form of theatre that is rooted in the social and political issues of Latin America. It is a form of theatre that is rooted in the social and political issues of Latin America. It is a form of theatre that is rooted in the social and political issues of Latin America.

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CHARACTERISTICS OF LATIN-AMERICAN THEATRE: Page 6

Collecting Stories

EN UN SOL AMARILLO was written using research and interview-based writing, based on the testimonies of the people who lived through the events of the 1970s. The play is a powerful and emotional work that is rooted in the social and political issues of Latin America. It is a form of theatre that is rooted in the social and political issues of Latin America.

Exercise: WHAT SHOULD BE REMEMBERED?
 In a moment of history, personal testimonies and collective memories... What do you recall?

Think about a disaster that has happened in your lifetime, such as the 9/11 terrorist attacks or Hurricane Katrina. If you were asked to write a play about this event, what would you want to focus on? Write down three questions you would ask.

1. _____
2. _____
3. _____

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COLLECTING STORIES: Page 7

Exercise: COLLECTING MEMORIES

Consider an interview of a family member or other adult about a disaster. To be able to identify and the play, what would you want to focus on? Write down three questions you would ask.

1. What is a memorable moment you have experienced? It could be a natural disaster or political disaster, terrorism, earthquake, war, military event.
2. How do you recall it?
3. Did the government respond? How? Can you think of a specific step to take as an emergency?
4. Did the news of the catastrophe spread? How?
5. Did help arrive in your town?
6. How do you feel about the experience? How would you have responded to the disaster? What would you have done differently, if you could?

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COLLECTING MEMORIES: Page 8

Pages 6–8: Characteristics of Latin-American Theatre; Collecting Stories

Rationale: Student will acquire a deeper appreciation for the play when they draw parallels between their own life experiences and those of others. Students will execute an interview, using interview-based theatrical techniques, to internalize the methodology used in developing *En un Sol Amarillo*. Learning specifics about Latin-American theatre, Teatro de los Andes and interview-based theatre will amplify the play's relevance.

Si nos morimos en este lugar, nadie se daría cuenta, nadie nos vería, silencio total, tristeza total.

If we died in this place, no one would notice, no one would see us, total silence, total sadness.

—Farmer 3 in *En un Sol Amarillo*

Exercise: Read “Characteristics of Latin-American Theatre” and discuss the differences and similarities between it and theatre in the United States. Take a few minutes to ensure that students have an understanding of each element.

Exercise: Have a student read “The Company that Plays Together...” and discuss how Teatro de los Andes’ way of crafting a show is different from the way theatre is traditionally created. Let them know that an actor in the play, Lucas Achirico, came up with the set design based on a childhood memory of a rockslide.

Exercise: Read “Collecting Stories” and discuss the idea of joint stock and collectively created work. Ask the students about projects in which they have had to cooperate with their classmates – what was the experience like? What made it easier or more difficult than working alone? Talk about interview-based writing, and explore how using actual testimony enhances the work. Inform students that examples of interview-based theatre are available both in print and on DVD.

Exercise: Review “What Should be Remembered” with your students to make sure they understand each question. Encourage students to use additional paper if they need more space. After students are finished, call for volunteers to read answers aloud.

Exercise: Have students pair up and interview each other in class using the questions under “Collecting Memories.” Tell them to use a separate sheet of paper to write down their partner’s answers. Have a few groups share. Assign the “Collecting Memories” interview for homework.

BEFORE THE PLAY

A Matter of Style

THEATRE IS VISUAL: plays are meant to be performed, not just read, from the stage. The type of events used and the way they are presented can change the meaning of the words you hear. Visual images and movement need to make the audience comfortable (they are seeing a world they know). Natural or heightened images are essential, artificial, yet the audience still understands what they are seeing. Visualization provides both emotional and intellectual impact – it makes you feel and think.

Since it is impossible to create a realistic earthquake on stage as effectively as they do in the movies, *En un Sol Amarillo* uses indirect images to suggest the terror and devastation of the earthquake. Each person's story is told using a different visual effect so the audience is repeatedly surprised and moved. The dead victims of the quake – are remembered as a series of family photos for Lilianna.

All of this is achieved using four simple props: a table, a picture frame, a chair, a chair. They are suspended from girders and manipulated to represent houses, rubble, even people. This unique visual style goes far in *En un Sol Amarillo* a powerful and lasting impact.

They all had the impression that an earthquake was shaking the whole house.
—Our Hundred Years of Solitude, Gabriel García Márquez

Exercise: PLAN A TABLEAU
Take a few minutes to plan a tableau for one of the following situations or circumstances that occur in the play, and then share your work with the class.

- To an earthquake
- Building a house
- Dressing
- Caring a speech
- Buried under rubble
- Finishing a long hard journey
- Getting the news that your loved ones are alive

Are You Listening?
As you try to see the images, pay close attention to not only the things you see, but also what you hear. Listen for the following phrases:

SPANISH	ENGLISH
No me pregunten más... no queremos acordarnos.	Don't ask us any more questions... we don't want to remember
Largo, silencio total.	Later, there was total silence.
(Gracias terremoto gracias!)	Thank you earthquake, thank you!
Cierro los ojos a ver si así me hablan los muertos...	I close my eyes to see if the dead speak...

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A MATTER OF STYLE: Page 11

Page 11: A Matter of Style

Rationale: Students will have a more fulfilling theatre-going experience if they have a context for the highly stylized nature of the play and are given specific goals to achieve during the *En un Sol Amarillo* performance.

Exercise: Read “A Matter of Style.” Make sure students understand the differences between realistic and stylized images. Note that the stylization of this play includes both the design and the movement. Ask students to describe or demonstrate what stylized movement could look like.

Exercise: Briefly discuss tableau to ensure all students understand the concept. Review tableau topics and the following keys to effective tableaux:

1. Consistency: All objects in an exercise must remain the same size and in the same place. If you are frozen as if leaning on a wall, the wall will not move, and all participants in the tableau must recognize the existence of the wall.
2. Exaggerated resistance: Resistance against the object must be sharper and bigger than in life.
3. Exaggerated expression and gesture: Facial expressions and gestures must be larger than life.

Ask each student to design a tableau. Have students arrange their classmates into their tableau design, and ask the class to identify the situation. Repeat the exercise in small cooperative groups. If you want a wider selection, you may allow students to choose their own situations, assign situations based on other class work or try one of these, also based in the play:

- Being suspended in mid-air
- Handing out blankets to cold children
- Digging people out of rubble
- Guarding a food bank from hungry people
- Dancing at a party

Exercise: Read the quote from *One Hundred Years of Solitude*. Discuss the impact of Márquez’s imagery. Ask the students if they have ever heard of Gabriel García Márquez. Here is a good place for more info: www.themodernword.com/gabo.

Exercise: Review the four phrases students will listen for during the show. Have Spanish-speaking students read the original Spanish.

AFTER THE PLAY

AFTER THE PLAY
Exercise: REFLECTING

Take some time to reflect on your experience while watching *En un Sol Amarillo*. Think about what parts really stood out for you. What moments did you find while you were watching this play? What have you been thinking about since you left the theater?

Review "A Matter of Style" on page 11. Think of all the different images you saw on stage. Describe three moments that you think were the most effective, and explain why.

1. _____
2. _____
3. _____

Review "Making a Statement" on page 9. Choose one example from the exercise above and describe what Teatro de los Andes wants the audience to do or think. Is it effective? Why or why not?

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REFLECTING: Page 12

Exercise: CREATING

Review "Tatoo Comedy With Teeth" on page 10 and your interview (page 8). As you read through it, look for a moment that could be made into satire. Explain below what you are satirizing, and what you will compare or exaggerate to make your point. This could be a verbal or visual joke.

Choose a strong point of view or opinion expressed in the interview. Describe it below.



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CREATING: Page 13

Pages 12: Reflecting

Rationale: Students' critical thinking about the play will be enhanced when they synthesize their understanding of specific moments and events in the play with their personal experience.

Exercise: Read the quote by Ralph Waldo Emerson. Ask the students if they understand the quote. Ask one or two students to explain their interpretation.

Exercise: Review all questions, and assign students questions one at a time. Stop at the end of each part and have students share their work.

Pages 13–14: Creating

Exercise: Review all questions and assign students questions, one at a time. Stop at the end of each part and have students share their work.

Page 15: Concluding Remarks; Resources; About P.L.A.Y.

Rationale: Students' understanding of *En un Sol Amarillo*'s style and form will extend their learning in other curricular areas. Students will apply skills learned in the future.

Exercise: Read the passage "Concluding Remarks" aloud to the class. Have students write down three ways that the Guide has enhanced their ability to relate to the play or to their world. Have students read their lists out loud.

More Resources:
www.crid.or.cr/digitalizacion/pdf/spa/doc12557/doc12557.htm
A Pan-American Health Organization Report on the 1998 Aiquile earthquake (in Spanish)

On the Map: Bolivia

Name: _____

Bolivia is located near the center of South America. It is divided into nine state-like “departments.” Use the map of Bolivia provided below to mark locations relevant to *En un Sol Amarillo*.



1. Locate the epicenter of the Aiquile earthquake, 50 miles north of Sucre and 125 miles southwest of Santa Cruz. Mark an X on the map.
2. Locate Aiquile, 230 miles southeast of La Paz. Label the point.
3. How far is Aiquile from the epicenter?

4. Shade in the department in which the Aiquile quake took place.
5. What is the distance between Bolivia’s two capitols?

6. How many miles from the epicenter of the quake is Trinidad? _____