



*We Educate, Entertain and Enrich  
the lives of children through  
the magic of professional theatre.*

# STUDY GUIDE

## *SACAGAWEA*

### **-Table of Contents-**

- p. 2 General Information for teacher, principal and parent
- p. 5 About the Play
  - Characters
  - Setting and Time
  - A Sacagawea Statue
- p. 6 Grade 2 Lesson Plan
- p. 7 Grade 3 Lesson Plan
- p. 8 Map of the Lewis and Clark Expedition
  - Map of the United States today
- p. 9 Grade 4 Lesson Plan
- p.10 Grade 5 Lesson Plan
- p. 11 Grade 5 Lesson Plan continued
- p. 12 Grade 6 Lesson Plan
- p. 13 Grades 7 Lesson Plan
- p. 14 Grade 8 Lesson Plan
- p. 15 Fill in the Blank Letter to the Actor
- p. 16 Acknowledgments



*We Educate, Entertain and Enrich*  
the lives of children through  
the magic of professional theatre.

Dear Principal, Teacher and Parent:

Thank you for allowing your children the opportunity to experience live theatre. Studies consistently show that students exposed to the Arts score higher than the median, demonstrate higher self esteem and confidence and have a higher awareness of other cultures and races.

The theatre is a collaborative process, which the audience is a huge part. In addition to the study guide prepared for the specific show you will see, we offer you the following general ACTivities to share with your students before, during and after the performance.

***Pre-performance ACTivities:***

The following vocabulary may be helpful to review with your class:

**Drama Terms:**

Play: a presentation (or show) that is acted out with actors who use words and movements to play the different characters to tell a story for an audience.

Moral: the message or meaning of the play, how the characters' actions were good or bad.

Script: the text (or words) of a story that the actors and director use.

Act: a large section of the script that contains several scenes.

Scene: a small section of a play that usually takes place in one location and time.

Setting: where the play takes place, this may be one or several locations.

Time: when does the play take place, is it supposed to be today, perhaps the past or even the future.

Character: a person who is apart of the story in a play (or book, movie, etc.)

Acting: a way of playing as if you are another person (character) to tell a story.

Dialogue: the written sentences that two or more actors say to each other during a play.

Monologue: the written sentences that an actor says to them self or the audience during a play.

Fantasy: an imaginary world.

Realistic: something that seems like it could really happen in real life.

**Theatre Parts:**

Theatre: a building that includes a stage for the actors and seats for the audience.

Stage: the place where a play is presented, or acted out.

Backstage: where the actors wait until they come onto the stage.

**Theatre People:**

Director: the person who is in charge of the actors.

Actor: a person who plays a character in a play.

Audience: the people who watch a play.



*We Educate, Entertain and Enrich  
the lives of children through  
the magic of professional theatre.*

**Show Terms:**

Staging: the way the director has the actors move around on the stage.

Dance: movement that is choreographed (or planned) to work (or go) with a rhythm (or beat).

Lighting: the way that you are able to see the play with light. Many times the lighting will change color, how bright they are and when they turn on and off.

Set: the backdrop of the stage that lets you imagine where the play takes place.

Costume: the clothes that the actors wear to help you know what character they are playing.

Music: it can be just in the background (or playing softly), can be loud in between the scenes or sung along with by the actors.

Sound Effect: a special sound, like a train whistle or a bird, that has been recorded and played at a certain moment in the play.

Special Effect: any kind of exciting thing that happens during the show, like fog appearing on stage or a trap door that lets an actor appear magically from “no where.”

Applause: the way an audience lets the actors know they did a good job by clapping at the end of the show.

***Performance ACTIVITIES:***

The audience is a very important part of a great performance. You can make the play better by being a good listener and by using your imagination. What else do you think it takes to be a good audience member? Here are some tips that will help make all performances better for everyone:

- When you arrive at the theatre, please stay on your bus until a Birmingham Children's Theatre representative greets you.
- When you enter the lobby, please wait to be seated and remain in a single-file line.
- Use the handrails when going up and down the stairs in the theatre.
- Please, no screaming when the lights go down.
- During the performance, please be safe and stay seated.
- The actors love to hear laughter when they do or say something funny, but please, no talking or whispering during the performance unless you are helping the actors.
- Remember... no gum, eating or drinking in the theatre.
- No cameras, laser pointers or recording devices may be used during a performance.
- Please turn off all cell phones, iPods, Blackberries, beepers, etc. (this goes for adults too!)
- Actors love to hear applause! Show your appreciation by clapping at the end of the play.
- After the performance is over, please remain seated until your school is dismissed.



*We Educate, Entertain and Enrich  
the lives of children through  
the magic of professional theatre.*

***Post-performance ACTivities***

Suggested questions to engage your students:

What did you learn from the play?

Which character(s) did you think was (were) good? Which was (were) bad? Did that change from the beginning to the end of the play?

Why do you think the set looked like it did?

How did the costume help the actor play their character?

Did the music and sound create a certain location?

What seemed the most real to you about the play and why?

How did the actors show you the characters' feelings?

It is our goal to provide a magical and educational theatre experience that is directly applicable to your students and classroom. Please let me know if you have suggestions or comments in helping us achieve this. I may be reached at 205-458-8182 or [education@bct123.org](mailto:education@bct123.org).

Now, let the show begin!

***Dane Peterson***

Director of Education and Production

Birmingham Children's Theatre



*We Educate, Entertain and Enrich*  
the lives of children through  
the magic of professional theatre.

About the Play: Twelve-year-old Raymond George is trying to find his way between his Native American background and the U.S. culture engulfing him. His grandmother tells him that another child once faced this divide, and rather than choosing a side, was able to find a circle. So begins this dramatically epic re-telling of young Sacagawea's life as she's kidnapped from her Shoshoni home and ultimately becomes part of the most daring American journey of the century, joining Lewis and Clark on their 1,500 mile trek to the Pacific.

Characters:

Raymond: a young man “digging” himself in  
Grandma: an old lady “digging” a way out  
Sacagawea: a young woman on the edge of history  
Cameahwait: her older brother  
Sacagawea’s mother  
Sacagawea’s father  
Hidatsa Man, a potential friend for Sacagawea  
Charbonneau: a potential husband for Sacagawea,  
a French-Canadian Trapper  
Merriwether Lewis: a man about to change a Nation  
William Clark: Lewis’ partner  
York: a slave

Setting and Time:

The Northwest Corner of the United States  
1799 to the present





*We Educate, Entertain and Enrich*  
the lives of children through  
the magic of professional theatre.

## ***Classroom ACTivities*** : GRADE 2

### **POST PERFORMANCE ACTivity:**

**SS Standard 2:** Identify past and present contributions of a variety of individuals who have overcome difficulties or obstacles to achieve goals.

**Theatre Standard 4:** Describe different elements in a dramatization.

#### **Describing character traits, including appearance, actions, and choices**

In *Sacagawea*, two worlds—those of 1799 and today—provide the background for powerful lessons about heritage, culture, and courage.

### **PROCEDURES:**

Have students discuss the characters Raymond and Sacagawea (Sa-Kah-Ga-Way-Ah) that they saw portrayed in the production. What were some words that describe each character? What are their similarities? What are their differences? What did the students like most about each character?

What are some of the important things that happened to Sacagawea in the play? How did these make a difference to her? What might have happened if these events had been different?

What are some of Raymond's obstacles in the play? How does he overcome them? What or who causes his change of attitude? What do you suppose Raymond is like as a 20 year-old young man?

What are some obstacles that Sacagawea faced in this play? What happens to her that allows her to overcome those difficulties? What choices does she make that change the outcomes? What goal did she achieve?

How did each of the characters in the production look? Raymond and Sacagawea? Grandma and Sacagawea's mother? Meriwether Lewis and William Clark? How is each of the pair alike? How are they different?

Compare and contrast actions of the characters. Which characters understand the consequences of their actions and the importance of the choices they make?

Describe the character York. Why do you think he was included in this play? What are his obstacles? What important choices does he make?

**EXTENSION:** Have students complete a Venn Diagram for one pair of characters in #5 above. Then share the results with the class.

Have the students write narrative paragraphs about their experience attending the production.



*We Educate, Entertain and Enrich*  
the lives of children through  
the magic of professional theatre.

## ***Classroom ACTivities*** : GRADE 3

### **POST PERFORMANCE ACTivity:**

**SS Standard 11:** Interpret various primary sources for reconstructing the past, including documents, letters, diaries, maps, and photographs. Comparing maps of the past to maps of the present

**Visual Arts Standard:** Create symbolic works of art to communicate ideas.

In *Sacagawea*, two worlds—those of 1799 and today—provide the background for powerful lessons about heritage, culture, and courage.

### **PROCEDURES:**

1. Have the students look at the two maps and determine the modern states through which the Lewis and Clark Expedition traveled. How many states did they cover during the journey westward? How many did they travel through on the way home?
2. Have the students look at the interactive Trail Map at <http://www.pbs.org/lewisandclark/trailmap/index.html>. Note that the westward journey is in red and the journey back home is in blue.
3. Can you remember any references to any of these places that you heard in the production that you saw? What were they? How were they referenced? Can you place them on the map of the journey?
4. [http://www.nationalgeographic.com/lewisandclark/journey\\_intro.html](http://www.nationalgeographic.com/lewisandclark/journey_intro.html)  
[http://www.nationalgeographic.com/lewisandclark/journals\\_maps\\_4.html](http://www.nationalgeographic.com/lewisandclark/journals_maps_4.html) has some journal entries that describe specific days and activities of the Lewis and Clark Expedition by years and places. Read through these journal entries to get a picture of the journey through the eyes of the participants.
5. Choose a journal entry that you find especially interesting and create a visual art piece based on the scene described in your selected entry. This could be a two- or three-dimensional work. It could be representational, real, or abstract. Your task is to communicate the ideas in the journal in a symbolic way.
6. Share your completed work with the class. Justify your artistic choices and explain the process you used to create your art work.

**EXTENSION:** Create a journal entry for a trip you have taken. Describe in as much detail as you can, but remember that you have limited space because you are writing in a journal.





*We Educate, Entertain and Enrich*  
the lives of children through  
the magic of professional theatre.

## ***Classroom ACTivities*** : GRADE 4

### **POST PERFORMANCE ACTivity:**

**ELA Standard 7:** Compare story elements, settings, and literary characters to students' lives.

**Theatre Standard 4, bullet 1:** Identify thoughts and feelings evoked by a performance; comparing performances to personal feelings or experiences.

In *Sacagawea*, two worlds—those of 1799 and today—provide the background for powerful lessons about heritage, culture, and courage.

### **PROCEDURES:**

Think about the characters in the play you saw. Which of the characters is most like you? Why?

Which character do you wish to be? Why? What are emotions of that character that you most identify with? In what way?

Which character in the play is least like you? What makes you different from the character?

What would you change about yourself to become more like that character? Would you want to do that? Why?

What are some emotions experienced by Sacagawea in the play? In which specific instance does that emotions occur and why? What are Raymond's emotions? When does he experience those? Grandma has a range of feelings. What are some of them and when do they occur?

Lewis and Clark are portrayed as similar but different characters. Which emotions of theirs are similar? How are they different? How would you describe Charbonneau's feelings in the play you saw?

Do you experience similar emotions to those of the characters? How do you respond to the emotions in your life? How are your responses similar to the responses of the play's characters? Are they different in any important ways?

**EXTENSION:** Based on the emotions you identified for the characters, write a character sketch of one of the main characters. Describe their feelings, their responses to the emotions, and the ways in which their emotions and response affect the other characters around them. Be sure to include the ways in which actors use their tools—body, mind, and voice—in order to communicate their emotions.



*We Educate, Entertain and Enrich*  
the lives of children through  
the magic of professional theatre.

## ***Classroom ACTivities*** : GRADE 5

### **POST PERFORMANCE ACTivity:**

**SS Standard 10, bullet 1:** Describe political, social, and economic events between 1803... analyzing the role of...explorations of Meriwether Lewis and William Clark for their impact on the Westward Expansion.

**Visual Arts Standard 5:** Identify societal values, beliefs, and everyday experience expressed through works of art.

In *Sacagawea*, two worlds—those of 1799 and today—provide the background for powerful lessons about heritage, culture, and courage.

### **PROCEDURES:**

What are some different kinds of coins? What kinds of images are on the coins? Have you ever seen any coins from other countries? How are they similar to American coins? Are they different in any important way?

Have you ever seen a Sacagawea golden dollar? Why do you suppose there would be an American coin with Sacagawea on it?

What was important about the expedition of Lewis and Clark? What were some of the outstanding accomplishments of their journey? How and why did their expedition take place?

Show a Sacagawea dollar (or find an online image) so that everyone has seen the coin. Coins have two sides or faces: an *obverse* and a *reverse*. The obverse of this dollar has a profile of Sacagawea with her child, Jean Baptiste Charbonneau, and the 2011 reverse has two opposing hands clasping a peace pipe. Based on what you learned in the play, why do you suppose these images were chosen?

Former U. S .Mint director, Phillip N. Diehl said, “ Coins [are] not just a way of buying things... putting images and words on coins is one way for a government to talk to its people and for people to talk among themselves.” What do you think he meant by this quote? Do you agree or disagree with his feelings?

Someone has suggested that the dollar coin is a piece of sculpture that anyone can carry around in a pocket. What does this coin—the Sacagawea dollar—tell us about our culture? What does it say about what we value? Do you suppose this coin would have been minted 100 years ago? Why or why not?

Write a brief essay discussing why you think Diehl would feel the Sacagawea dollar was an example of his quote.



*We Educate, Entertain and Enrich  
the lives of children through  
the magic of professional theatre.*

***Classroom ACTivities*** : GRADE 5

**POST PERFORMANCE ACTivity:**

**EXTENSION:** Design a coin celebrating the Lewis and Clark expedition. Be sure to create both an obverse and reverse face for your coin. As you design, think about what you are saying about your culture, your values, and what you are saying to others.

You could also design a commemorative coin for your family, or your class at school. What images would you include on such a coin? Why?  
Try your hand on one of those designs.



*We Educate, Entertain and Enrich*  
the lives of children through  
the magic of professional theatre.

***Classroom ACTivities*** : GRADE 6  
**POST PERFORMANCE ACTivity:**

**ELA Standard 5:** Analyze...plays...for distinguishing characteristics.

**Theatre Standard 5:** Use appropriate theatre vocabulary, including blocking, character, scene, empathy, aesthetics, and enunciation to describe theatrical experiences.

In *Sacagawea*, two worlds—those of 1799 and today—provide the background for powerful lessons about heritage, culture, and courage.

**PROCEDURES:**

Think about the play that you saw. What are some differences between a novel or a short story that we read in class and the play that you saw on stage? How are they alike? How does each genre accomplish the task of storytelling? Which kind of writing do you prefer? Why? It would be good to use a Venn Diagram to compare and contrast the different genres.

Describe the production that you saw on stage. You may need to refer to the Theatre Glossary--<https://docs.alsde.edu/documents/54/4ArtsTht.doc>—to define terms for your students. It is important that, as they discuss a theatrical production, your students use appropriate terminology.

You could choose a particular aspect—blocking, setting, or character, for example—and divide the class into small groups, have each group discuss their topic, and report to entire class. Then have a large group discussion about each aspect of the production to see what the whole group consensus is.

It would be interesting to ask students about their feelings toward dramatizing an historical event, such as they saw in *Sacagawea*. Was making a play of this story a good idea? Why or why not? Would they recommend that other historical events be dramatized this way? If so, which ones and why?

Many times books are adapted into dramatic form. Based on the differences you put on the Venn diagram, what would you suppose are some problems in adapting a novel or a short story into a drama? What characteristics of a novel would be most useful in adapting it? What kind of writing do you suppose would be most difficult to adapt? Why?

**EXTENSION:** Choose another element (or elements) of theatre and have the students write a short review of the production, utilizing that element as their focus. Share reviews with the class and have other students critique these reviews. Be sure that in writing and speaking students are using the proper terminology in correct ways.



*We Educate, Entertain and Enrich*  
the lives of children through  
the magic of professional theatre.

## ***Classroom ACTivities*** : GRADE 7

### **POST PERFORMANCE ACTivity:**

**Mathematics Standard 3:** Solve problems requiring the use of addition, subtraction, multiplication, and division on rational numbers.

**Theatre Standard 1, bullet 4:** Identify basic elements...Using high, medium, and low spatial levels to enhance the effectiveness of a scene.

In *Sacagawea*, two worlds—those of 1799 and today—provide the background for powerful lessons about heritage, culture, and courage.

### **PROCEDURES:**

The Lewis and Clark Expedition left Saint Louis on May 14, 1804 and arrived at the Pacific Ocean in early November, 1805. How many months did this journey take? The return trip took much less time. The expedition left Fort Clatsop on March 23, 1806 and arrived home in Saint Louis on September 23, 1806. How long was the journey home? If the expedition was gone for a total of two years, four months, and ten days, how long did they remain the west before starting the journey home? The journey from Saint Louis to the Pacific Ocean is 3700 miles. Assuming a steady pace of travel, how far did the expedition travel per month on its journey westward? If the journey home is the same 3700 miles, what would the average travel distance be per month? Per day?

Using MAPQUEST or a similar direction website, determine the distance from your house to Fort Clatsop or Sunset Beach, Oregon. What is the distance today? How long should this trip take if you are driving today?

Think about the extent and the difficulties of the journey undertaken by the 59 people on the expedition. They were the first easterners to see most of the American continent. Think about the many awe-inspiring pictures or views they observed.

In theatre, actors can create pictures—**tableaux**—with their bodies, but without using sound or movement. Where you are create a tableau with someone next to you. What did you show to the class? How do we know? Now stand up and create the same tableau, but use different levels---one person high, and one person low. Remember how the production you saw used different levels? What were some of those differing levels?

Divide the class into small groups. Have each group create a tableau of the Lewis and Clark expedition's arrival at the Pacific Ocean. What do you suppose the emotions felt by the group were? Do you think different members were affected differently? Discuss these emotions in your group as you plan your tableau.

Show the group tableaux and discuss how each group expressed emotions. Now have the groups differ the levels in the tableaux. Show the tableaux again with the adjusted levels. Discuss how different levels change the effect of the presentation.



*We Educate, Entertain and Enrich*  
the lives of children through  
the magic of professional theatre.

## ***Classroom ACTivities*** : GRADE 8

### **POST PERFORMANCE ACTivity:**

**ELA Standard 8:** Write in narrative, expository, and persuasive modes with attention to descriptive elements.

**Visual Arts Standard 2:** Create original works of art using reflective ideas, personal experiences, and imaginary content.

In *Sacagawea*, two worlds—those of 1799 and today—provide the background for powerful lessons about heritage, culture, and courage.

### **PROCEDURES:**

Discuss with the students what they liked most about the production. Do they think other students should see this production? Why or why not?

Have the students write a persuasive essay to a teacher or your school's principal concerning a proposed school field trip to see this play. Review the requirements of a persuasive essay and remind the students to refer to the discussion they had as they write. Give time to plan, write, and revise. Then have students share their writing. To what degree were the writers successful in persuading their audience? What might the writers have done to have been more successful?

One artist's impression or interpretation of *Sacagawea* is included with these materials. What can you tell about the artist's feelings for his sculpture? What about the sculpture makes you think that? Would the artist have created this sculpture in response to the production you saw? Why or why not?

Using one or some of the ideas about the production generated for the essay, have the students create their own art work that reflects their impression(s) of the production. This could be a sculpture, a clay vessel, a mobile, a drawing, painting, collage, photograph, or digital media. The important quality of the art is that it reflects the student's impressions of the production. The art work should be as persuasive in its presentation as the essay was in its. After the art works are completed, have students create an artist's statement justifying the medium and message of their work.

Share the statements and the art works with the class. Have students discuss the works and their effectiveness as representations of the artist's ideas and imagination.

Display the works for entire class (or school, if possible) to enjoy.



We *Educate, Entertain* and *Enrich*  
the lives of children through  
the magic of professional theatre.

**Dear** (who was your favorite character?)\_\_\_\_\_ ,

**I am** (how old are you?)\_\_\_\_\_ **and am in the** \_\_\_\_\_ **grade at** (to what school do you go?)\_\_\_\_\_ .

**I came to see you on stage in *Sacagawea* at** \_\_\_\_\_ (where?)  
**on** \_\_\_\_\_ (date) \_\_\_\_\_ (month) \_\_\_\_\_ (year)!

**I thought the play was** (how did it make you feel and why?)\_\_\_\_\_ .  
\_\_\_\_\_ .

**My favorite part of the play was** (what was something that was real to you?)\_\_\_\_\_ .  
\_\_\_\_\_ .

**I really liked your character because** (what was it that made you like them?)\_\_\_\_\_ .  
\_\_\_\_\_ .

**The set looked like** (what did you see?)\_\_\_\_\_ .

**The music sounded like** (what did you hear?)\_\_\_\_\_ .

**Something else that I really loved about the play was**\_\_\_\_\_ .  
\_\_\_\_\_ .

**I would like to come back to a Birmingham Children's Theatre play and see** (what is a play that you think is fun?)\_\_\_\_\_ .

**Love,**  
\_\_\_\_\_



*We Educate, Entertain and Enrich  
the lives of children through  
the magic of professional theatre.*

**This Study Guide was prepared by  
Mr. Randy P. Foster, Program Manager, Alabama Institute for Education in the Arts  
and is provided as a free service to our audiences.**

---

**Birmingham Children's Theatre is the resident professional theatre company  
at the Birmingham-Jefferson Convention Complex.**

**Founded in 1947, BCT is one of the nation's oldest continuously run children's theatres.**

**BCT has over six decades of making a positive difference in the lives of over  
*twelve million* of our children.**

---

**Dane Peterson  
*Director of Education and Production*  
Birmingham Children's Theatre, P.O. Box 1362, Birmingham, AL 35201  
205-458-8183 [www.bct123.org](http://www.bct123.org) [education@bct123.org](mailto:education@bct123.org)**