

EDUCATOR RESOURCE GUIDE

SPAMTOWN, USA

Spamtown, USA is a moving portrait of Austin, Minnesota, during the 1985 Hormel strike. While five kids dream of space camp, tennis teams, and out-of-state college, they find their families and community suddenly divided by picket lines and opposing agendas. This is the story of having the strength to stand up for what you believe in, the challenge that comes in disagreeing with those you love, and the humor that helps keep friendships alive.

February 16 — April 5, 2020

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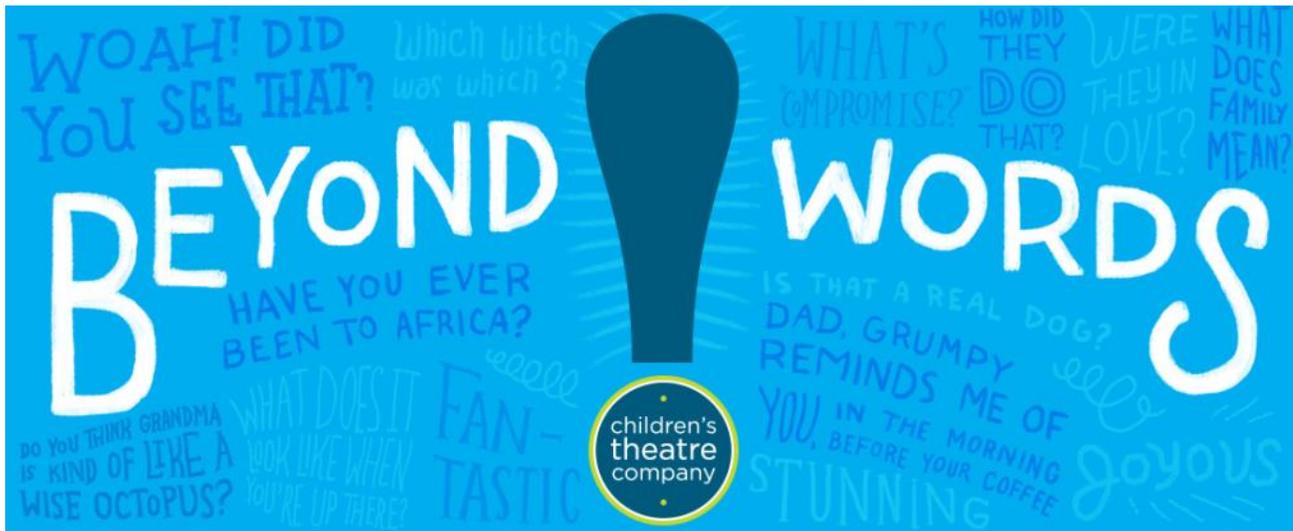


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Ever wonder how the costumes are made?
Curious who is in the cast? For more articles about
CTC's production of
Spamtown, USA, visit us online at
www.offbook.childrenstheatre.org

We love to hear from YOU!

Letters can be mailed to:
Children's Theatre Company
2400 Third Avenue South
Minneapolis, MN 55404

or

Submit your questions online at
[www.childrenstheatre.org/
offbookquestions](http://www.childrenstheatre.org/offbookquestions)

Things to Know about Unions

What is a union?

A union is a group of workers that join together in order to protect their rights, including working conditions, pay, hours, and benefits. Unions were created during the Industrial Revolution when the typical working conditions were not safe and workers could not advocate for better conditions without losing their job.

What is a strike?

A strike occurs when a labor union decides to revolt against its employer. During strikes, unions are protesting against unfair and unreasonable working rights. During a strike it is common for unions to protest and picket with signs. Interesting fact: In France the right to strike is recognized and guaranteed by the French Constitution.

What does P-9 mean?

P-9 refers to members of the United Food and Commercial Workers (UFCW). P stands for Packinghouse. Local P-9 represented 1,500 people who worked at the Hormel plant in Austin, Minnesota.



Spamtown, USA | Photos by Glen Stubbe Photography



What is a scab?

A “scab” is a derogatory word for a worker who decides not to go on strike or goes back to work before the strike is over. It is not kind or appropriate to call anyone a “scab.”

What is worker’s comp?

Worker’s comp is a program that reimburses an employee for damages for injuries that occurred during while the employee was working.

What About Today?

Unions are not only in the meat packing industry. Nurses, postal workers, construction workers, airplane pilots, and many more professional occupations join unions to ensure fair working environments. Many of the actors you see onstage are part of the Actors Union. Your teachers might be part of the Teachers Union. Unions are responsible for ensuring workers get weekends off, paid vacations, lunch breaks, minimum wages, and more! In recent years, kids around the world have recognized the power of a strike. Most recently, Minnesota students joined forces with kids around the globe to strike for climate change action.



Flashback to the 1980s

Ronald Reagan is elected president of the United States and serves from 1981 to 1989.



\$24,027

Average yearly income for Minnesota families in 1982 was \$24,027.



Ghostbusters (1984), E.T. the Extra-Terrestrial (1982), and Indiana Jones: Raiders of the Lost Ark (1981) are among the biggest movies of the decade.



The first cell phone became available to the public in 1983 and cost \$3,995.



1980s fashion included jelly shoes, jelly bracelets, shoulder pads, track suits, and leg warmers.



The Rubik's Cube became an international sensation, with over 300 million sold worldwide.



Challenger Explosion

On January 28, 1986, the NASA Challenger shuttle exploded 73 seconds after lift off from Cape Canaveral, Florida. Onboard were astronauts Michael Smith, Dick Scobee, Ron McNair, Ellison S. Onizuka, Gregory B. Jarvis, and Judith A. Resnik. Additionally, school teacher Christa McAuliffe was chosen to join the mission after President Ronald Reagan announced the Teacher in Space program, which was designed to send an ordinary citizen into space who could communicate with students while in orbit.

On the morning of the launch, media coverage was extensive because it was the first time a civilian was permitted to join a space mission. As the shuttle hit 48,000 feet, the O-rings that provided a pressure seal on the Rocket Boosters failed due to the unseasonably low temperatures and the shuttle exploded. The explosion was witnessed live all over the country as students were watching from their classrooms. In the play, Scott watches the event from his home and actual footage is played onstage.

Timeline of P-9 Strike at Hormel: Austin, MN

1933

Workers at the plant, upset by the introduction of a new insurance program that would cost them 20 cents per week (\$3.88 current dollars), organize into a union and demand recognition from corporate. Striking union workers physically remove Jay Hormel from the company's general offices and shut down the refrigeration system, causing the meat to go bad. This is the first officially-recorded sit-down strike in U.S. history. Luckily, the parties reached a compromise within three days. Hormel develops the "Annual Wage Plan" that guaranteed employees weekly paychecks, allowed working hours to fluctuate as needed, guarantee year's notice of termination, profit sharing, merit pay, pension pay, and a joint earnings plan. These benefits make the Austin, MN, Hormel employees the highest paid workers in the meat-packing industry.

1978

Hormel announces plans to build a new state-of-the-art meat packing plant. Workers agree to a 5-year wage freeze and a 20% increase in work standards. In addition, workers lose incentive earnings, and the ability to strike for three years after the plant was built. In exchange, Hormel promises workers they will "never be worse off" in the new plant.



P-9 strikes from a picket line outside Hormel—
MPR 1985

1982 – 1984

Hormel opens the new plant and decides to terminate the 1933 agreement. Hormel announces the plan to cut wages from \$10.69 to \$8.25 per hour (\$28.05 to \$21.65 in current money)—a 23% cut. The new factory made processing more efficient; however, the new plant experienced a 120% increase in worker injuries. Regardless of these changes, workers cannot strike due to the 1978 agreement. The Hormel workers' union, P-9, hires Ray Rogers to organize public relations and fundraising for the anticipated strike.

August 1985

P-9 workers reject the Hormel contract offer by a 1,261 to 96 vote. The state of Minnesota denies the P-9 union members' request for unemployment compensation.

December 1985

Hog slaughtering at the Austin plant is suspended due to the strike. Picketers begin to march outside of the plant's gates.

January 1986

P-9 announces plans for roving picket line, a move that was not sanctioned by the United Food and Commercial Workers union. Approximately 450 P-9 members chose to return to work and others are brought in to fill gaps in production. People who chose to work during the strike are taunted by the protestors and called "scabs." Governor Perpich orders the National Guard to Austin after protestors block the gates of the factory with several hundred cars. After five months of striking, Hormel begins firing striking workers.



P-9 strikers face police while overtaking I-90
 — Austin A Daily Herald 1986

February 1986

P-9 strikers take over Interstate 90, which leads to several arrests. Hormel plants resume slaughtering hogs again.

March 1986

After a month in Austin, the National Guard leaves, but with looming negotiations between Hormel and P-9ers, violence ensues at demonstrations. Upwards of 100 demonstrators are arrested. Leadership at the National United Food and Commercial Workers union order the local P-9 Hormel union to end the strike.

April 1986

Tear gas is used to stop protestors. Seventeen people are arrested and eight police officers are injured. Reverend Jesse Jackson visits Austin amid his presidential run to speak with both P-9ers and Hormel executives. More than 5,000 people come to Austin to support local P-9 employees.



Hormel Factory parking lot filling with cars after reopening
 — Post Bulletin 1986

May 1986

United Food and Commercial Workers Union gains control of the P-9 Hormel union.

June 1986

UFCW evicts P-9 from the Austin Labor Center, which leaves striking members without financial or organizational support.



— Star Tribune 1986



Local P-9 strikers rallying
 — Post Bulletin 1986

September 1986

The strike is declared over. Hormel union employees vote to accept the contract agreement by a vote of 1,060 to 440. A portion of the strikers return to work. However, many are out of a job due to positions being replaced during the strike.

Meet the Families of 'Spamtown, USA'

While the characters below are fictional, they were inspired by real people and families who experienced the Hormel strike first-hand.

Olsen Family

Rosa Olsen

Mexican-American.
Runs a beauty salon out of her living room.

Gunnar Olsen

Hormel plant worker. Starts out supporting the strike, but crosses the P-9 picket line to go back to work.

Trig Olsen # Cathy Berg

Hormel plant worker. Proud P-9 union secretary. Divorced.

Hormel plant worker. Proud P-9 union treasurer. Divorced.

Scott Olsen

Middle schooler. Best friends and cousin with Jude Olsen.

Jude Olsen

Middle schooler. Best friends and cousins with Scott Olsen.

Travis Olsen

In his sophomore year of high school at the start of the strike. In a relationship with Amy Bolton.

Bolton Family

Mr. Bolton

Corporate leader at Hormel.

Mrs. Bolton

Scientist at Hormel Research and Development Lab.

Amy Bolton

In her freshman year of high school at the start of the strike. In a relationship with Travis Olson.

Carol Bolton

Age six at the start of the strike.



Springboard ideas of what to talk about, write about, or explore while connecting ‘Spamtown, USA’ to your curriculum

<p>What does, “Never back down, never surrender” mean to you? How does it apply in your life?</p>	<p>Scott’s favorite subject in school is science. What is your favorite subject and why?</p>	<p>Jude, Scott, and Amy dream of leaving Austin, MN, for something bigger. Do you want to stay in your hometown? If not, where do you want to live?</p>	<p>Write a review of the performance or a letter to the actors.</p>
<p>Research unions and the impact they have had in America.</p>	<p>How do your social justice values impact your decisions as a consumer? What power do you have as a consumer to impact change?</p>	<p>Why is the story important right now?</p>	<p>Amy dreams of being a fashion designer, Scott wants to be an astronaut, and Jude strives to be a tennis player. What do you dream of for your future?</p>
<p>Create picket signs or buttons for or against a cause you care about.</p>	<p>What is the role of a union? What are some of the benefits and challenges of labor unions?</p>	<p>Do you think the strike was successful? What does it mean to be successful?</p>	<p>What is the lesson or message of <i>Spamtown, USA</i>?</p>
<p>Choose a character and write a diary entry from their perspective.</p>	<p>Jude and Scott are best friends, but the strike divides them. Have you ever disagreed with a friend? Were you able to work through your differences?</p>	<p>What emotions did you feel during the play?</p>	<p>Hold a classroom debate discussing whether or not Hormel should have given the P-9 workers what they were asking for.</p>
<p>Create a classroom union. Allow students to elect a union leader to represent them and hold a negotiation for students to advocate.</p>	<p>What does it mean to treat workers fairly and with dignity? What are the basic rights all workers should expect?</p>	<p>Research modern labor boycotts. What are the boycotts fighting for? Do you agree or disagree with the cause?</p>	<p>What does “power in numbers” mean to you?</p>

Class Act: Actor's Tools

Actors use many tools to help them tell a story – three we focus on at CTC are body, voice, and imagination.

Explain that **projecting** means using a loud voice and **enunciating** means speaking clearly. Have students practice projecting and enunciating by saying “Spamtown” as a group, and then individually.

Brainstorm emotions that actors might portray. Try saying “Spamtown” using those emotions. Students will naturally begin to use their body to portray the emotion as they say the line. Brainstorm how your body looks or feels different when you are feeling these emotions. Allow a few students to showcase their work as a solo.

List some of the characters in the play along with characteristics of each. How would each of those characters say the title? Say the line as a group, using different characters as inspiration. Then, ask for volunteers to perform the line individually.

Class Act: I Dream Of...

Objective: This activity allows students to explore their dreams for the future through physicality and gesture. Students will make observations and infer meaning.

Directions: Gather students in a circle. One at a time, each student will step forward and say, “Hello, my name is (insert name here) and for my future, I dream of...” They will then show their dream for the future through gesture or mime. Allow each student to have a turn showcasing their dream.

When everyone has had a chance, reflect with students about what they observed. What were the similarities they saw? Did any gestures stand out? What emotions did they feel while watching these gestures?

Class Act: Scene Work

Objective: In this activity, students will use existing script text to analyze characters, setting and conflict. Students will preform as a character in a scene from *Spamtown, USA* by Philip Dawkins.

Directions: A script is written differently than a book. The character who is speaking will be in all caps on the left. Words appearing in italics are stage directions. Stage directions are not read aloud in the play and they provide information that clarifies the action, setting, intentions, etc.

As a class, read the script excerpt on page 16 taking turns reading the character’s lines. It may be helpful for the first read to have someone read the stage directions aloud. As a group, answer the following questions:

- Who are the characters in the scene?
- What is the setting of the scene?
- What is the most important moment in the scene?
- What are the actions in the scene?
- What is each character’s goal in the scene?

Break into small groups to stage the scene. Share for the class.

Class Act: Character Chairs

As a class, brainstorm characters in *Spamtown, USA* and describe each character's personality. Place a chair in the front of the room. Choose one student to sit in the chair and become one of the characters you brainstormed.

Sample Characters:

- Jude
- Travis
- Scott
- Amy

Invite the class to ask the character questions and have the actor respond as their character.

Sample Questions:

- “How would you describe your hometown of Austin, MN?”
- “How did the strike impact your dreams for the future?”
- “How did the strike impact your relationship with your friends?”
- “Do you believe your parents are doing the right thing?”

Class Act: Take a Stand

Objective: This activity encourages students to examine their stance on a topic. This activity works best in an open area.

Directions: Create a line through the center of the space using either painter's tape or other distinguishers. One side of the line represents “agree” and the other side of the line represents “disagree.” However, the room represents a spectrum with the middle representing “neutral.”

Pose a question to the group and ask them to stand on the point in the agree/disagree spectrum that describes their feelings. After everyone has found their spot, ask select students why they stood where they did. Encourage students to be persuaded by their peers — they can move to different points as their outlook shifts or perspective changes. Spend time unpacking each question and all responses as needed.

Below are a few prompts to get you started. We encourage starting at questions with low stakes and moving to higher stakes as students become comfortable with the activity. Spend time unpacking after the activity concludes.

Example prompts:

- Pizza is the best food ever created.
- I can be friends with someone who has different opinions from me.
- I stand by and fight for the same things my parents believe in.
- I am willing to stand up for what I believe in.
- I am willing to stand up for what I believe in, even if it means sacrificing my own time or paycheck.
- I am willing to stand up for what I believe in, even if it means sacrificing the time and money of my family who rely on me.
- I would rather pay more for a product in order to ensure that the workers who made it were being treated fairly.

Class Act: Narrative Picture

Objective: This activity challenges students to compare and contrast characters, infer meaning in a picture, and practice creative problem solving skills. Students will use their imagination to create fictional situations within a sequence of events.

Directions: Show the class one of the historical photos of the strike, such as the examples below. Give each student an opportunity to share with the class what they observe about this picture.

Divide students into small groups and have them re-create the picture with their bodies. Once all the students are frozen in the scene, allow each to make up a line of dialogue their character/object would say. Allow each student in the scene to say what their character/object is thinking in the scene. Reflect on how what we say and what we think are different. How do you decide what to say out loud and what to keep to yourself?

Dismiss students back to their small groups to brainstorm what might have happened right before this photo was taken. Create a tableau of this situation.

As a large group, analyze the conflict of this scene and brainstorm how this conflict might be solved. Dismiss students back to their small group to create a tableau of a potential solution to the conflict. Allow each group to showcase all three tableaus (beginning, middle, and end) in front of the class. Allow the audience to make observations about the created scenes. How was the conflict solved?



Class Act: Tossing and Translating Lines

Objective: This activity allows students to explore lines from the story and create a kinesthetic anchor to remember the meaning of the line.

Directions: Cut up the lines below into strips and place them into a hat for students to choose at random. There should be multiples of each line so that 3-5 students have the same lines. Every student in the class should receive a strip of paper.

After all students have received a line, they should group themselves by line so that everyone with the same line is working together. Groups should work together to create a tableau or frozen image that illustrates the meaning of their line.

When students are finished, allow each group to showcase their tableau and say their line as a group.

“We’re not our parents. We’re the kids.”

“The only thing any of our moms care about tonight is the strike.”

“The strike affects more than just the P-9 families, you know? It affects all of us.”

“My senior year was supposed to be fun! Then the union came along and now I have nothing.”

“Since when is standing up for your rights illegal? Since when is anyone’s voice illegal?”

“They can’t all be right. But they can all be brave.”

“The only thing I want to do is go as far away as possible and I can’t even get past the driveway.”

“I lost my fiancée, I lost the job I was promised before I even had it, my family’s about as stable as a swimming pool full of gremlins. What’s another broken promise?”

“You’re always on the picket line yelling, ‘No fair, no fair!’ You say that Hormels cares more about the corporation than it does about people. Well, you care more about Hormels than you do about your own daughter! You wanna know what’s not fair? Being your kid in this stupid town!”

Team Builder: Hopes & Fears

Objective: This activity allows students to voice their hopes and fears for the future while comparing those with their classmates. This activity aims to give perspective and commonality.

Directions: Instruct all students to put their heads down and close their eyes. Sit for a moment in the silence then instruct students to begin to popcorn out their hopes and dreams for the future. Once the ideas begin to die down, instruct students to think about similarities and differences in those statements.

After the students have had enough time to think silently, instruct them to popcorn out their fears for the future. Assure students that these statements should be ones they are comfortable sharing with the class. Again, give students a moment to think about the similarities and differences.

Invite students to slowly open their eyes. Reflect as a group about similarities and differences they heard with the hopes and dreams. How did they feel when they were hearing the hopes and dreams of their classmates? Reflect on the similarities and differences they heard in the fears for the future. How did they feel while hearing the fears of their classmates?

Team Builder: Town Map

Objective: This activity challenges students to think critically about their community and build special awareness. This activity works best in a large open space such as a gymnasium, classroom with desks to the side, or outside.

Directions: Tell the students that we are going to map the town in this open area using our bodies. Decide collectively where the school should be located on this map. Ask students to identify other locations in the town (post office, park, home, store, etc.) and stand where those are located on your map. You can mark these locations using cones or assign students to play the roles of those locations.

Once your map is established, ask students to step to a place that feels like home. This could be their physical home or it could be a place of home or comfort in the town. If students are comfortable, you can ask them to identify for the class where they choose and why they choose that location.

Next, ask students to step to a place they wish they could spend more time. Again, if students are comfortable, you can ask further questions to help them think deeper.

If you would like to explore deeper, you can ask students to step to a place where they have felt like an outsider or where they have felt unwelcome. This is a prompt where students might not be comfortable sharing but allow space for any that would like to share.

Discuss as a class what you learned in this activity. Did the students learn anything about their fellow classmates?

Research it: Oral History

Objective: *Spamtown, USA* was written by Philip Dawkins, who conducted over 60 hours worth of interviews with residents of Austin, MN. This activity challenges students to gather information about a historical event through interviewing first sources. This activity encourages students to use active and open questioning to obtain information as well as practice basic communication and social skills required for an interview. This activity works well as a follow up to the “Character Chairs” activity.

Directions: Ask students to select a local or historical event they can interview an adult about (ex. the 2007 Minneapolis 35W bridge collapse, 2018 Minneapolis Vikings Miracle, 2016 presidential announcement, etc). Instruct students to brainstorm a list of potential interview questions to turn in. Go over the questions to ensure that students are asking relevant and open ended questions.

If students need additional help becoming confident in their interview skills, students can practice interviews in pairs. As homework, students will interview their chosen interviewee about their chosen local or historical event. After interviews are finished, students can create a poem, scene, song, rap, dance, or visual art project inspired by their interview and historical event.

Showcase student creations for the class or host an oral history night for students to share their creations with family and friends. Allow each student to talk about their piece and how the interviews impacted the final product.

Write it Out: Role on the Wall

Objective: This activity allows students to brainstorm external and internal factors for characters and create deeper, more empathetic understanding of character motivations. Students will consider different character’s point of view.

Directions: Draw an outline of a person on the board. Choose a character from the play such as Jude, Scott, or Amy, for your shape to represent. Brainstorm all the external things that impact the character (other characters, incidents we see and those we hear about, societal pressures, etc) and write those around the outside of the figure. Next, fill the inside of the character with ideas of how the character feels about all the things on the outside.

Dismiss students to work individually on the activity focusing on a different character. Retell or rewrite the story of *Spamtown, USA* from the perspective of that character. How does that change the story? Did this activity change your opinion of that character? Have you ever experienced similar feelings or events?

Mix it up!

This activity can be helpful to explore characters from books, historical figures, or current events.

Write it Out: Where I'm From

Objective: This activity uses the poem *Where I'm From* by George Ella Lyon to build community and explore belonging. Students will practice writing skills by creating their own versions of the poem.

Directions: Gather students in a circle. One student begins by standing in the center of the circle and saying "Where I'm from everyone eats..." and completing the sentence. If that statement rings true for

Where I'm From **By George Ella Lyon**

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

anyone in the circle, that person also takes a step into the circle. If they feel it is very true for them, they step farther into the circle than if it is only somewhat true for them. Assure students that they only need to share statements that they are comfortable sharing and that they get to decide if something is true for them.

After everyone has a chance to observe the commonalities, everyone re-joins the circle and another student has a turn being the person in the center.

Allow everyone to have a chance to complete the prompt then give them another prompt.

Example Prompts:

- Where I'm from everyone says...
- Where I'm from everyone knows...
- Where I'm from everyone believes in...
- Where I'm from everyone smells like...
- Where I'm from everyone feels...

Ask students to return to their seats and reflect on the activity as a group. How did they feel? Were there any moments that surprised them? What connections did you make with classmates?

Read or listen to the poem *Where I'm From* by George Ella Lyon. Using the poem and activity as inspiration, students can write their own version of *Where I'm From*. Students can either free write or use the template available at <https://bit.ly/2kj8XYO>.

Ask for volunteers to showcase their poems for the class.

Script excerpt

Below is an excerpt of *Spamtown, USA* by Philip Dawkins.

- AMY Do you think you could give your mom a message for me? But you have to promise not to tell my mom or dad what I told you, or even that I was here, okay?
- SCOTT Why? Did you a rob a bank? Is that why you're hiding out at my house without an appointment?
- AMY I came to tell your mom that... 'm not supposed to come to my hair appointments any more. And my mom is going to cancel her monthly touch up. I'm sorry. Are you mad?
- SCOTT It's not like my mom'll be surprised. Your dad already cancelled your subscription to *The Herald* cuz I'm the one who delivers it.
- AMY He did?!
- SCOTT Didn't you notice you've stopped getting the newspaper?
- AMY I don't really read the newspaper.
- SCOTT Maybe you should?
- AMY You're right. I'm sorry. I came here because I wanted to tell your mom in person that I can't come here anymore. Because that's the polite thing to do. And I wish my mom would do it. But nobody asked me what I want.
- SCOTT Nobody asks me what I want either.
- AMY Hey Scotty? What do you want?
- SCOTT I want to be on the first manned space shuttle to Mars.
- AMY I mean, what do you want right now? In Austin?
- SCOTT To leave. What do you want?
- AMY I think... I think I don't know anymore.
- SCOTT Thanks
- AMY For what?
- SCOTT For being cool enough to wanna talk to my mom face to face. That was really...adulty.
- AMY I'll try to take that as a compliment.

[They share a smile.]

Cork Board Conversations

Use the sticky notes below to think critically about *Spamtown, USA*.



Three adjectives that describe this play are...

- 1.
- 2.
- 3.

This play made me feel...

This play made me think about...

A status I would post on my social media after seeing the show is...

A question I still have is...

This play taught me...



My Rating of *Spamtown, USA* at Children's Theatre Company

Further Resources

More About Austin, MN

Hormel Strike photo gallery

<https://tinyurl.com/y4h89x9a>

The Hormel Strike Was Doomed– Washington Post

<https://tinyurl.com/y3cbqpln>

'We were the poor people' Hormel Strike of 1933

<https://libcom.org/history/we-were-poor-people-hormel-strike-1933-larry-d-engelmann>

More About Challenger Disaster

Challenger Disaster– History

<https://www.history.com/topics/1980s/challenger-disaster>

Teacher Recalls Class Watching Challenger Explode– NPR

<https://www.npr.org/2011/01/28/133293555/Teacher-Recalls-Watching-Challenger-Explode>

Classrooms Resources about Labor Unions

Teaching Tolerance– Labor Matters

<https://www.tolerance.org/classroom-resources/tolerance-lessons/labor-matters>

Teaching Tolerance– Injustice in our Plates

<https://www.tolerance.org/classroom-resources/tolerance-lessons/injustice-on-our-plates>

2019 – 2020 Weekday Student Matinee



Questions? Contact School Engagement Coordinator at
schools@childrenstheatre.org