

ORLANDO REPERTORY THEATRE  
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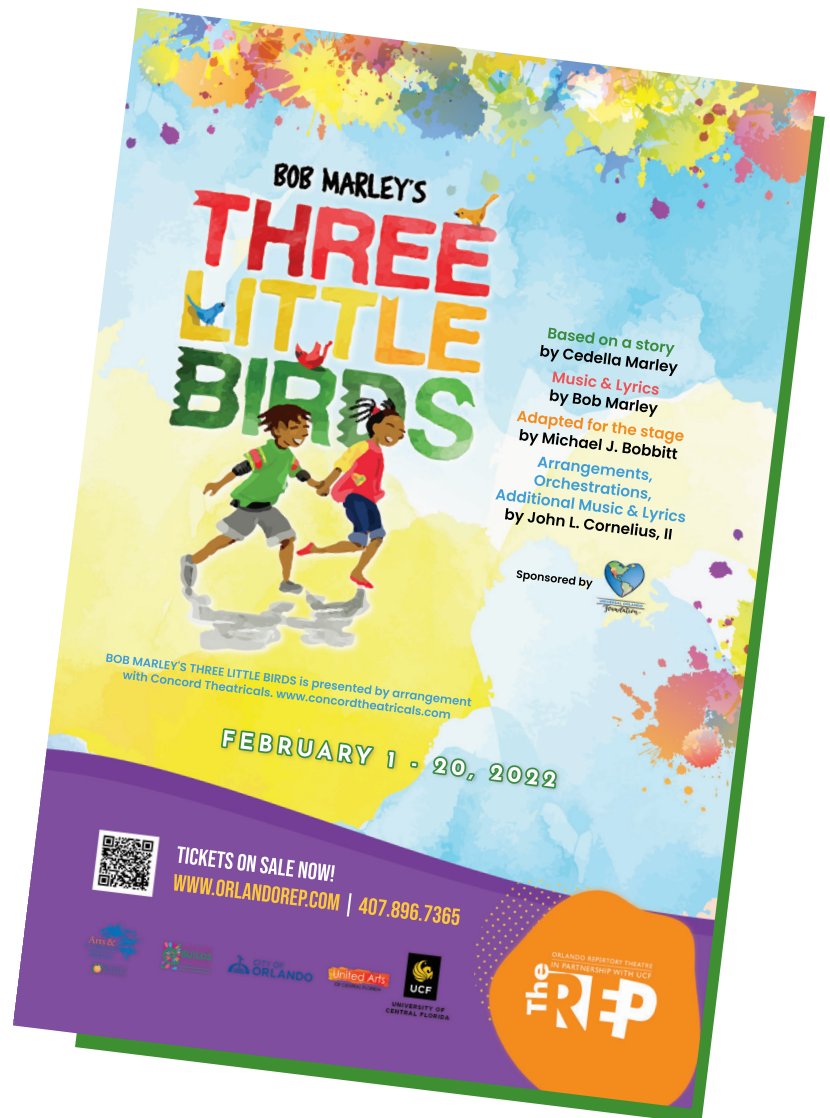
# The REP

Welcome to Cue to Cue, an educational resource guide created to help teachers, parents/guardians, and young audience members enhance the experience of watching *Bob Marley's Three Little Birds*.

In this guide, you will find:

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## Cue to Cue RESOURCE GUIDE FOR EDUCATORS AND AUDIENCE MEMBERS



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## BIG THEMES

- Friendship
- Folktales
- Superstitions
- Fear
- Cultural Traditions

## ABOUT THE PLAY

### Morning in Cattawood Springs

The people of Jamaica are waking up to the sounds of steel drums, the smiling shining sun, and island music. (ONE LOVE) Cedella, Ziggy's mom, wants him to go outside, but he prefers staying home and watching TV. Cedella starts singing and dancing the Jonkonnu. She encourages Ziggy to join, but he is not interested. (JAMMING)

While everyone continues to dance, Ziggy sits alone. Nansi, Ziggy's trickster friend (who also likes him) comes to visit and tells him she likes his hair. While Nansi is visiting Ziggy, Duppy, an evil spirit with long hair stolen from people, appears in hiding. Ziggy decides to leave and just as he exits, Duppy almost touches Ziggy's dreadlocks. Without Ziggy's hair, Duppy's spirit body will fly into the sky. (NATURAL MYSTIC)

### Ziggy and Doctor Bird

Doctor Bird, Ziggy's mystical bird pet and best friend, teases Ziggy about Nansi. Ziggy wishes Nansi lived on the other side of the Blue Mountains. Doctor Bird tells him that the Blue Mountains are more beautiful than anything on TV and tries to persuade him to go outside and explore beyond Cattawood Springs. Ziggy prefers his TV and the safety of home. Ziggy has never visited Doctor Bird's family because he is afraid! There are rabid pests and evil spirits, such as the mongoose and duppy, everywhere. (SO MUCH TROUBLE IN THE WORLD)

### Cedella Senses Duppy is Near

While Ziggy is still in his room, Cedella walks in and starts counting slowly. Some say the number seven is lucky. She thinks maybe the number eight is unlucky for Duppy. Duppy are very smart spirits and she worries about Ziggy's beautiful hair. Doctor Bird teases Ziggy by saying that Nansi wants to marry his hair. Cedella shoos him away and tells Ziggy to cage him, but Ziggy replies that Doctor Bird is his best friend. Cedella tells him that real friends and real adventures are outside, but Ziggy is afraid.

Nansi arrives and asks Ziggy if he wants to play, Cedella encourages them to go out and enjoy the day, but Ziggy refuses. Cedella and Nansi persuade him to go. (LIVELY UP YOURSELF) Cedella gets ready to go to the ocean port to sell her jerk chicken to tourists. She asks the kids to get some water from the community well for supper before they play and stop by the ports to meet people from all over the world.

### Nansi gives Ziggy a Special Gift

Nansi tells Ziggy she has a very special gift for him and hands him a small satchel. As Ziggy opens the bag he sees a spider and starts screaming and running. He tells Nansi it is disgusting, but Nansi thinks the spider is beautiful. Spiders are very special; they can build their homes from silk and have eight legs. She even named her spider, "Baby Ziggy" because his webs are all ziggy and zaggy.

Ziggy needs to go to the well, but is nervous about Duppy. Nansi tells him to count to eight. She also asks if he is wearing red underwear because her yaya told her it is a way to scare off Duppy. Nansi wants to go and meet the people that Cedella spoke of, but Ziggy is worried about mongooses. Nansi assures him that mongooses are pleasant and teases him by calling him one. Nansi kisses him on the cheek. (IS THIS LOVE?) Duppy appears, concerned the other spirits will want his hair too.

### **Adventuring the Island**

Ziggy is nervous and thinks they are lost, but Nansi is confident because she can smell the ocean. (RIDING HIGH) As they start arguing with one another, Duppy appears and takes advantage of the conflict. He begins to chant and tries to drop several mangoes from the trees, barely missing Ziggy and Nansi. They take off in opposite directions. Nansi returns to apologize, but Ziggy is gone. He regrets not staying home in the first place.

### **Ziggy and Doctor Bird Explore Jamaica's History**

Ziggy runs into Doctor Bird. (I KNOW) He complains about Nansi, but Doctor Bird reminds him he was not nice either. Nansi just wants Ziggy to embrace the spirit of Jamaica. Ziggy regrets leaving Cattawood because now he is in danger. Doctor Bird tries to cheer up Ziggy and tell him all about the mixture of cultures that form the island of Jamaica. (ONE LOVE) From Spanish Conquistadores to British Colonizers to African Slaves forced from the motherland, Jamaica is steeped in history. All of these people and cultures appear and speak to Ziggy, but why should he listen to an island? Doctor Bird is better off being Nansi's friend since she is not afraid to leave Cattawood. As Ziggy leaves, Montego and Tacoomah arrive. (THREE LITTLE BIRDS)

### **Ziggy and Nansi Run into Duppy**

Nansi is looking for Ziggy, but runs into Duppy instead. Duppy asks if she wants to play, but Nansi realizes he wants to trick her. Nobody can trick Nansi because she is the best trickster in Jamaica! She runs off and hides. Ziggy arrives looking for Nansi and Doctor Bird and runs into Duppy instead. Duppy asks Ziggy if he can touch his hair. He thinks Duppy is Nansi trying to play a trick on him. Ziggy distracts him and ends up hiding in the same place as Nansi. Scaring each other, they scream and a chase ensues. Soon after, Doctor Bird, Montego, and Tacoomah arrive. (RUNNING AWAY)

Ziggy and Nansi try to protect themselves from Duppy. They start thinking of all the ways they have been taught to keep Duppy away. Finally, Ziggy starts counting and they notice Duppy weakening. Duppy chants so mangoes will fall and keep them from counting. Nansi is afraid that Duppy is too smart, but Ziggy reminds her about the spider trick. Nansi tells Duppy she has a very special gift. When Duppy opens it, Ziggy says he is disgusted by the little bug. Duppy tells him it is not a bug, but a spider because it has many legs and starts counting them all. When he counts to the number eight, Duppy twitches in agony. Ziggy and Nansi count to eight very fast. Duppy's hair starts falling out and he scoops it up and runs off crying. (DUPPY CONQUEROR)

### **Ziggy and Nansi find Cedella at the Port**

Ziggy and Nansi rush to the ports and find Cedella selling her chicken. When they arrive, they are out of breath and Cedella is worried. Ziggy tries to explain, but is completely breathless and asks for a cold glass of water. (THREE LITTLE BIRDS) Ziggy is eventually able to explain everything to his mother and Cedella is so happy to see him smiling and having a good time out of the house and away from the TV. Ziggy asks if he can go and visit Doctor Bird's family on the north side. Cedella says he can only go if Nansi goes along with him. (SMILE JAMAICA)

# The Creators

## Bob Marley | Music and Lyrics

Reggae's most transcendent and iconic figure, Bob Marley was the first Jamaican artist to achieve international superstardom. In the process, he introduced the music of his native island nation to the far-flung corners of the globe. Marley's music gave voice to the day-to-day struggles of the Jamaican experience, vividly capturing not only the plight of the country's impoverished and oppressed but also the devout spirituality that remains their source of strength. His songs of faith, devotion, and revolution created a legacy that continues to live on not only through the music of his extended family, but also through generations of artists who are touched by his genius.

**Source:** <https://www.allmusic.com/artist/bob-marley-mn0000071514/biography>

## Cedella Marley | Author

As the first born of Bob and Rita Marley, Cedella Marley is a descendant of reggae royalty. As an accomplished singer, an inspiring author, an adventurous fashion designer, and visionary entrepreneur, she is a self-made woman, with each aspect of her multifaceted creativity honoring her exalted familial legacy. The world first met Cedella as a singing and dancing teenager with The Melody Makers, the Marley sibling group featuring her younger brothers Ziggy on lead vocals and guitar and Stephen on percussion and vocals. For two decades, The Melody Makers toured the world establishing a new generation of Marley musical mystique, as they sold millions of albums and reaped an assortment of prestigious honors including three Grammy Awards.

Cedella is also an accomplished children's book author, having written *The Boy from Nine Miles: The Early Life of Bob Marley*, *Three Little Birds*, *One Love*, and *Every Little Thing*. Published by Chronicle Books in 2012, Cedella's *Every Little Thing* was adapted from the lyrics to her father's beloved song, *Three Little Birds*. Debuting in an Off-Broadway children's play adaptation in 2014, this children's book is a follow up to Chronicle's widely successful release of *One Love*. Adapted from one of Bob Marley's most beloved songs, *One Love* brings the joyful spirit and unforgettable lyrics of his music to life for a new generation. This heartwarming picture book offers an upbeat testament to the amazing things that can happen when we all get together with one love in our hearts.

**Source:** <https://www.cedellamarley.com/about-1>

## Gerald Hausman | Author

Gerald Hausman calls himself a "native of the world" after living in so many places in the United States and the West Indies. He spent more than twenty years in New Mexico where many of his American Indian folktales were collected and published. Born in Baltimore, Maryland in 1945, Hausman has been a storyteller almost since birth. His more than 70 books attest to his love of folklore, a passion instilled by his mother who painted the portraits of Native American chiefs. During his thirty-five years as a storyteller, Gerald has entertained children of all ages at such places as The Kennedy Center, Harvard University, St John's College, and in schools from one end of the country to the other. Five audio books have come out in recent years and two of Gerald's books have been made into animated and folkloric films. His books have also been translated into a dozen foreign languages.

**Source:** <http://www.geraldhausman.com/bio.php>

# The Creators

## Michael J. Bobbitt | Playwright

Michael J. Bobbitt has dedicated his professional career to arts leadership. He is a theatre director, choreographer, and playwright. On February 1, 2021 he joined Mass Cultural Council as Executive Director, becoming the highest ranking cultural official in Massachusetts. Beginning in March 2019, he served as the Artistic Director of the New Repertory Theatre in Watertown, MA; immediately prior he held the same position at the Adventure Theatre-MTC in Maryland for twelve years. While in Maryland, Bobbitt led the organization to be a respected theatre/training company in the DC region, as well as a nationally influential professional Theatre for Young Audiences. He led a merger with Musical Theater Center, increased the organizational budget and audience, commissioned new works by noted playwrights, transferred two shows to Off-Broadway, built an academy, and earned dozens of Helen Hayes Award Nominations, garnering eight wins.

Bobbitt has directed/choreographed at Arena Stage, Ford's Theatre, The Shakespeare Theatre Company, Olney Theatre Center, Studio Theatre, Woolly Mammoth Theatre, Center Stage, Roundhouse Theatre, The Kennedy Center, and the Washington National Opera. His national and international credits include the NY Musical Theatre Festival, Mel Tillis 2001, La Jolla Playhouse, Children's Theatre of Charlotte, Jefferson Performing Arts Center, and the Olympics. As a writer, his work was chosen for the NYC International Fringe Festival and The New York and Musical Theatre Festival. He has plays published by Concord Theatricals/Rodgers and Hammerstein Theatricals, Broadway Publishing, and Plays for Young Audiences. Bobbitt has received the Excel Leadership Award (Center for Nonprofit Advancement), the Emerging Leader Award (County Executive's Excellence in the Arts and Humanities), and Person of the Year Award (Maryland Theatre Guide).

**Source:** <https://www.nefa.org/michael-bobbitt>

## John Cornelius, II | Additional Music and Lyrics

A member of ASCAP, John Cornelius's output includes musicals, operas, chamber works, orchestral works, and song cycles. Having been the music director/arranger/composer for a number of theaters including the Ensemble Theater of Houston, Adventure Theater in Glen Echo Park, Main Street Theatre (Houston), Theater Under the Stars (Houston), and Theater Under the Stars' Humphreys School of Musical Theater. He has also written, along with his collaborator, Michael J. Bobbitt, several works for the lyric theater including, *The Bingo Long Travelling All-Stars and Motor Kings*, *The Stephen Schwartz Project*, *Mirandy and Brother Wind*, *Say It Ain't So!*, *The Yellow Rose of Texas*, and *Going the Distance*, a commission from the Smithsonian Institute, about the lives and careers of Wilma Rudolph and Jesse Owens. *Mirandy and Brother Wind* received a 2010 NEA grant, premiered in 2011 in Washington, DC and is published by New Plays for Young Audiences. His latest theatrical works include: *Three Little Birds*, which adapts the catalog of Bob Marley into a modern fairy tale and *Garfield: The Musical With Cattitude*.

**Source:** <https://www.concordtheatricals.com/a/119420/john-ii-cornelius-ii>



# Pre-Show

The following conversation starters help you think about the themes in *Bob Marley's Three Little Birds*, as well as make some predictions about the production itself. Discuss the following before you join us at the theatre.

**1.** Sometimes we feel anxious or afraid.

- a.** Have you ever felt anxious or afraid of something? If so, what?
- b.** How do you deal with these feelings?
- c.** What tools do you use to overcome feeling anxious or afraid?

**2.** Some of the characters in *Bob Marley's Three Little Birds* have disagreements.

- a.** Have you ever had a disagreement with a friend?
- b.** What do you think is the best way to resolve a conflict or disagreement?

**3.** The characters in *Bob Marley's Three Little Birds* believe in superstitions. Some examples of superstitions are finding a four-leaf clover, avoiding cracks in the sidewalk, not breaking mirrors, or knocking on wood. Each of these prevents bad luck.

- a.** What is the definition of the word, superstition?
- b.** Do you believe in superstitions?
- c.** If so, where did you learn them?

**4.** The character, Ziggy, in *Bob Marley's Three Little Birds* believes that counting to eight, wearing red underwear, and turning his clothes inside-out will protect him from Duppy.

- a.** Do you believe in luck?
- b.** What things in your life bring you luck?

# Post Show

We hope you enjoyed Orlando Repertory Theatre's production of *Bob Marley's Three Little Birds*. Discuss the following questions after attending the performance.

1. What was *Bob Marley's Three Little Birds* about? Describe the beginning, middle, and end. What was the climax of the story? Why? If you had to summarize the play in one sentence, what would it be?
2. What did you notice when you first entered the theatre? Describe the stage.
3. *Bob Marley's Three Little Birds* takes place in Jamaica. Did the set and scenery help establish the show's location? What specific things did you notice about the set and stage lights: color, shape, texture? Did you notice anything about the set or lights that you thought was unique?
4. What did you notice about the actors and their performance? How did they use their voices and bodies to bring the characters to life?
5. Which character do you relate to the most? Why? What words describe that character?
6. How did Ziggy change throughout the story? How did Nansi change? What was the moral or lesson of the story?
7. In *Bob Marley's Three Little Birds*, Duppy is after Ziggy's hair because it is very special. His hair is the thickest and longest dreadlocks Duppy has ever seen. Describe something about yourself that makes you special.

Standards: LAFS.K-8.RL.1.1, LAFS.K-8.RL.1.2, LAFS.K-8.RL.1.3, LAFS.K-8.RL.2.6, LAFS.K-8.RI.1.2, TH.K.C.2.1, TH.K.C.3.2, TH.1.C.2.2, TH.1.S.3.2, TH.2.O.2.1, TH.3.C.1.2, TH.3.C.2.2, TH.3.O.2.1, TH.3.O.1.2, TH.3.S.1.3, TH.3.S.3.3, TH.4.O.1.1, TH.4.C.3.1, TH.4.S.1.1, TH.4.S.1.3, TH.4.S.3.3, TH.5.O.1.1, TH.5.O.1.3, TH.5.O.3.1, TH.5.S.1.3, TH.5.S.3.3, TH.68.O.1.2, TH.68.S.2.3, TH.68.H.1.5

# ENGLISH LANGUAGE ARTS VOCABULARY ACTIVITY

**Activity:** Word Wall

**Subject:** Language Arts

**Directions:** Find the correct definition! Draw a line from each vocabulary word to its meaning. Use context clues from the play, the root word, and if needed, look up the definition using a dictionary resource.

Timid	Also called 'John Canoe,' is a traditional Jamaican performance art form. It uses masks, miming, music, and most of all, dancing.
Superstition	A person who cheats or deceives people.
Mongoose	A powerful storm with violent winds that are at least 74 mph.
Jonkonnu	A hairstyle in which the hair is washed but not combed and twisted while wet into tight braids or ringlets hanging down on all sides.
Dreadlocks	showing a lack of courage or confidence; easily frightened.
Jerk Chicken	A nomadic or free-spirited person.
Duppy	A small carnivorous mammal with a long body and tail and a grizzled or banded coat
Gypsy	A town or city with a harbor where ships load or unload.
Port	A style of cooking native to Jamaica, in which meat is dry-rubbed or wet marinated with a hot spice mixture
Trickster	A belief or notion, not based on reason or knowledge, in or of the ominous significance of a particular thing, circumstance, occurrence, proceeding, or the like.
Hurricane	Evil spirits or ghosts that originated in Jamaica.

Standard: LAFS.2-8.L.3.4

**Extension:** Pick three words from the list and use them in an original sentence or paragraph. You can choose to write about the play or something else. You can also draw a picture, illustrating the definitions in the words you choose.

Standard: LAFS.2-8.L.3.5



# ENGLISH LANGUAGE ARTS WRITING ACTIVITY

Imagine an encounter with Duppy! Write a letter to a friend describing your experience. What did the evil spirit want? How did you respond? How did you escape? Did you trick it to make it go away? What advice would you give a friend that is afraid of evil spirits?

Standards: LAFS.K-8.W.3

## Other books written by the same authors:

Cedella Marley

*One Love*

*Every Little Thing*

*Marley and the Family Band*

*The Boy from Nine Miles: The Early Life of Bob Marley*

Gerald Hausman

*Duppy Talk: West Indian Tales of Mystery & Magic*

*Doctor Bird: Three lookin' Up Tales from Jamaica*

*Island Dreams: Selected Poems*

*The Otter, the Spotted Frog & The Great Flood: A Creek Indian Story*

## Books about Black Identity and Hair:

The play references the two words: “nappy” and “dreadlocks” to describe Ziggy’s hair. Both of these words have a history of being used in an empowering context, but also have been used in a derogatory or discriminatory way. We have curated a list of books that explore Black identity and specifically the importance of honoring and celebrating hair of every texture and color!

*Hair Love* by Matthew A. Cherry

*My Daddy Cuts my Hair* by Jason R Biggs

*My Hair is Magic!* by M. L. Marroquin

*Hair like Mine* by LaTashia M. Perry

*My Hair is a Garden* by Cozbi A. Cabrera

*Skin Like Mine* by LaTashia M. Perry

*I Am Enough* by Grace Byers

*Hair Story* by NoNieqa Ramos

*I Love My Hair* by Natasha Anastasia Tarpley

*Don't Touch My Hair* by Sharee Miller

## Additional children's books inspired by the play:

*Jamaica in my Tummy!* by Jean Hawthorn-DaCosta

*Kallaloo! A Caribbean Tale* by Phillis and David Gershator

*Caribbean Dream* by Rachel Isadora

*Everything You Should Know About Jaunty Jamaica* by Anne Richards

*Who Was Bob Marley?* by Katie Ellison

*Mia Goes to Jamaica: An ABC Journey* by Warren Landrum

*Anansi the Spider: A Tale from the Ashanti* by Gerald McDermott

*Drum Dream Girl* by Margarita Engle

*Sugar Cane: A Caribbean Rapunzel* by Patricia Storace

# NGSSS AND FLORIDA STATE STANDARDS

Detailed list of Florida State Standards and Next Generation Sunshine State Standards satisfied by using this guide and attending Orlando REP's production of *Bob Marley's Three Little Birds*.

## Language Arts Florida Standards

(Text refers to the play, the script, or the content in this guide.)

### Reading/Text Analysis Standards:

LAFS.K-8.RI.1.1 Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text

LAFS. K-8.RL.1.1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

LAFS. K-8.RI.1.3 Describe the connection between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text.

LAFS. K-8.RL.3.7 Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.

LAFS. K-8.RL.1.2 Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral.

LAFS. K-8.RL.1.3 Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

LAFS. K-8.RL.2.6 Distinguish their own point of view from that of the narrator or those of the characters.

LAFS. K-8.RI.1.2 Determine the main idea of a text; recount the key details and explain how they support the main idea.

### Vocabulary Standards:

LAFS.2-8.L.3.4 Determine or clarify the meaning of unknown and multiple-meaning word and phrases based on grade 3 reading and content, choosing flexibly from a range of strategies.

LAFS.2-8.L.3.5 Demonstrate understanding of word relationships and nuances in word meanings.

### Writing Standards:

LAFS.K-8.W.1.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. technique, descriptive details, and clear event sequences.

## Next Generation Sunshine State Standards – Theatre Arts

TH.K.C.2.1 Respond to a performance and share personal preferences about parts of the performance.

TH.K.C.3.2 Share reactions to a live theatre performance.

TH.1.C.2.2 Identify elements of an effective performance.

TH.1.S.3.2 Describe characters and plot development discovered during dramatic play.

TH.2.O.2.1 Re-tell what happened in the beginning, middle, and end of a story after viewing a play.

TH.3.C.1.2 Watch a play and describe how the elements of light, costumes, props, and sound influence the mood of the production.

TH.3.C.2.2 Discuss the meaning of an artistic choice to support development of critical thinking and decision-making skills.

TH.3.O.2.1 Describe what happened in a play, using age-appropriate theatre terminology.

TH.3.O.1.2 Discuss why costumes and makeup are used in a play.

TH.3.S.1.3 Evaluate a performance, using correct theatre terms, and give specific examples to support personal opinions.

TH.3.S.3.3 Describe elements of dramatic performance that produce an emotional response in oneself or an audience.

TH.4.O.1.1 Describe what a designer and director do to support the actor in creating a performance.

TH.4.C.3.1 Identify the characteristics of an effective acting performance.

TH.4.S.1.1 Exhibit proper audience etiquette, give constructive criticism, and defend personal responses.

TH.4.S.1.3 Use theatre terms to evaluate a live performance and discuss the qualities that directly impacted the audience's response to the production.

TH.4.S.3.3 Describe elements of dramatic and technical performance that produce an emotional response in oneself or an audience.

TH.5.O.1.1 Explain an actor's choices in the creation of a character for a scene or play.

# NGSSS AND FLORIDA STATE STANDARDS

TH.5.O.1.3 Evaluate how an actor or designer's choices about a character affect the audience's understanding of a play.

TH.5.O.3.1 Describe a variety of theatrical methods and/or conventions that a group of individuals can use to communicate with audiences.

TH.5.S.1.3 Evaluate a performance, using theatre terminology, and articulate emotional responses to the whole and parts of dramatic performances.

TH.5.S.3.3 Use elements of dramatic and technical performance designed to produce an emotional response in an audience.

TH.68.O.1.2 Discuss how color, line, shape, and texture are used to show emotion in technical theatre elements.

TH.68.S.2.3 Analyze the relationships of plot, conflict, and theme in a play and transfer the knowledge to a play that contrasts in style, genre, and/or mood.

TH.68.H.1.5 Describe ones own personal responses to a theatrical work and show respect for the responses of others.