based on the book by Gary D. Schmidt
adapted by Cheryl L. West
directed by John Jenkins

teacher guide prepared by Francesco De Salvatore,
Shannon Daly, and Matt Messina

January 19 - March 2, 2013

at DePaul’s Merle Reskin Theatre
60 E. Balbo Drive, Chicago

Web Site: theatre.depaul.edu
Email: theatreboxoffice@depaul.edu
       theatregroupsales@depaul.edu

Box Office: (312) 922-1999
Group Sales: (312) 922-0999
Teacher Guides are developed by The Theatre School at DePaul University. Guides are distributed free of charge to teachers and other ticket purchasers and are available on the web. They are intended as a tool to facilitate learning, discussion, and an enhanced theatre experience for our audience.

Table of Contents

Welcome Teachers .......................................................... 3
Hello Students! ................................................................. 4
Synopsis ........................................................................... 5
Stand Up If ....................................................................... 5
About the Author:  Gary D. Schmidt ............................... 6
Adaptation ....................................................................... 7
Genre .............................................................................. 7
The Catch: Writing Historical Fiction ............................... 8
Interview:  Cheryl L. West .................................................. 9
Theme: Leaving Behind a Legacy ...................................... 10
Seashells: Actions in History ............................................ 10
Classroom Anchor: Make a Trading Card ......................... 11
Theme: Facing Fears .......................................................... 12
Seashells: Symbolism ........................................................ 12
The Catch: Symbol Collage ............................................... 13
Theme: Assumptions May Be Hurtful ................................. 14
Seashells: Women’s Suffrage Movement ......................... 14
Classroom Anchor: Unlikely Friends ............................... 15-16
The Catch: Buckminster’s Famous Cake ........................... 17
Classroom Anchor: Turner’s Cake Secrets ....................... 17
What Happens Next? .......................................................... 18
Bibliography and Webliography ....................................... 19
Season Schedule .............................................................. 20

Chicago Playworks Program Goals:

• To provide a live theatre experience for students and teachers in the Chicago metropolitan area.
• To provide theatre for Chicago’s children that reflects their experiences in a contemporary, urban, and multi-ethnic environment.
• To serve principals, teachers, and students in their pursuit of Illinois State Learning Goals.
• To integrate performances and teacher guide information/activities into the classroom curriculum.
• To offer our performances within a workable, convenient time frame.
• To contact principals and teachers with valuable and solid information that will help them to make choices that fit their students’ needs.
Welcome, Teachers, to Lizzie Bright and the Buckminster Boy!

Welcome to DePaul’s Merle Reskin Theatre and the Chicago Playworks production of Gary Schmidt’s Lizzie Bright and the Buckminster Boy, adapted by Cheryl L. West, and directed by John Jenkins.

This guide is designed as a companion for your students to enter the world of Lizzie Bright Griffin and Turner Buckminster. The theatre can be an amazing place for discoveries and adventure for your students. In this guide, you’ll find concepts and themes to initiate discussion in the classroom before and after you see the play. In addition, many of our activities and exercises are interwoven with Illinois Learning Standards to meet requirements of your curricula.

The following sections serve to guide your students through the material:

- Classroom Anchor: Curriculum-based lessons and activities that relate to the play.
- Seashells: Detailed connections to the themes in the play.
- The Catch: Fun activities that relate to the play.

We hope you enjoy the compelling tale of Lizzie Bright and the Buckminster Boy!

Your Dramaturgs,
Francesco De Salvatore (BFA3, Dramaturgy/Criticism), Shannon Daly (BFA2, Theatre Arts), and Matt Messina (BFA3, Dramaturgy/Criticism)
Hello Students! Welcome to the honorable town of Phippsburg, Maine. The fishermen are already off for the early catch, and the children are about to begin their game of baseball. We’re expecting a bit of overcast today and most importantly, the arrival of the Buckminsters! We would like to welcome the new Reverend and his son, Turner Buckminster, to Phippsburg. Please try to be as respectful as possible. We wouldn’t want to give the Reverend a wrong impression of the town. Therefore cell phones and all other noise-making devices should be silenced and tucked away. If not, we’ll never hear the end of it from Mrs. Cobbs!

Also, keep in mind we’re expecting the sea to be a bit rough today. In order to ensure safety we ask that you keep yourselves in your seats. Also, there may be moments that make you burst out in laughter or talk to your neighbor. Try your best to save any conversations for after the play because we wouldn’t want to talk over other people. Don’t worry though! You’ll get your chance to talk to friends afterwards.

Things may get a bit rocky so keep your guides and programs close by and don’t forget to look out for the whales! They’ll surely be your guide! Let’s give the Buckminsters a hearty welcome!

Sincerely,
The People of Phippsburg
Synopsis

Moving to a new place is never easy: especially for Turner Buckminster. When his father, Reverend Buckminster, is chosen to lead a parish in Phippsburg, Maine, Turner has difficulty settling into his new home. The children in his new town make fun of his awful baseball skills. Turner can’t help but stumble upon trouble at every step.

After an unfortunate performance in his first baseball game, he meets Lizzie Bright Griffin, a young girl from the nearby island of Malaga. Unlike the other children, Lizzie befriends him, but the town disapproves of their friendship. Despite opposition, Turner remains Lizzie’s friend.

Unfortunately, the leaders of Phippsburg threaten to evict Lizzie and the people of Malaga from their homes. Turner Buckminster is faced with a problem: should he help the community of Phippsburg or help his friend keep her home?

Stand Up If

Here’s a game to play as an introduction to the themes of Lizzie Bright and the Buckminster Boy before the production begins, either in the theatre, on the bus or in the classroom.

Read this explanation to your group: “You will now be read a series of statements. Each statement will begin with the invitation: ‘Stand up if…’ If you find a statement to be true for yourself, you should feel free to stand, as the invitation prompts. If you do not identify with the statement, you may remain seated.” Sit down again after each question.

Stand up if...

...You’ve ever upset a neighbor?
...You’ve ever made an unexpected friend?
...You’ve ever seen a whale?
...You’ve made fun of someone for being different?
...You’ve ever moved to a new home?
...You have ever done something you were proud of?
Gary D. Schmidt is the author of *Lizzie Bright and the Buckminster Boy*. Here are some things he had to say on his website about why he wanted to be a writer, what his favorite book is and many more answers!

**Did you always want to become a writer?**
Nope. In high school, I wanted to go to the Naval Academy at Annapolis and become a career naval officer. Then, late in high school, I wanted to be a vet—mostly because of the James Herriot books and the PBS show, I suppose. Then, in college, I decided to become a lawyer—until my senior year, when I switched to an English major to become a teacher, which I did become. Somehow becoming a writer happened along the way.

**What did you read when you were a kid?**
In my school, we were tracked—meaning that we were put into classes depending on how well we had done in testing. This happened in first grade. I had tested poorly and ended up in the pumpkin group—no kidding. We were the poorest readers, and so since I was told I wasn’t any good at this, I didn’t read much. Then I got taken up by Miss Kabakoff, who just liked me, and who brought me into her class and taught me how to read.

Once that happened, I read everything I could. The Freddy the Pig books, the Doctor Dolittle books, any Greek mythology I could get my hands on, and the Norse mythology that I liked better, the biographies in the Childhood of Famous Americans series, the tales of the Grimm Brothers and Hans Christian Andersen, the Herbert series and the Henry Reed series, *Robinson Crusoe* and *The Swiss Family Robinson*, Howard Pyle’s *The Adventures of Robin Hood and His Merry Men*, *Bambi* (which is a lot better than most people think it is), anything by Jack London or Jules Verne or H. G. Wells, the Horatio Hornblower books, *Treasure Island*, and, of course, the Hardy Boys series and the Tom Swift series, which I collected whenever I could.

**Your books often are very serious. Shouldn’t you lighten up?**
You think life in middle school isn’t serious? Are you kidding? Living is a serious business. Funny is good, of course. We all like to laugh. But I want more than that. Much more. Nathaniel Hawthorne, in his first great book, called life “a veil of gloom and brightness.” We all wish it could be brightness all the time. And maybe, for some people, it is. I doubt it, but maybe.

But there is gloom for us all, too. And maybe books even for kids shouldn’t ignore that. Geez, read *Where the Wild Things Are*, or *Mike Mulligan and His Steam Shovel*, or just about any Grimm folktale, or *Crow Boy*, or *Bridge to Terabithia*, or *Nothing but the Truth*, or *No, David*, or *Octavian Nothing*, or *The Tale of Despereaux*, or *Stitches*, or *The Storm in the Barn*, and then try to tell me that writers for kids should try not to be too serious.
Adaptation

Have you ever seen your favorite book or story come to life on stage or screen? Or perhaps you’ve read a book with familiar characters from other stories? Then you’ve encountered an adaptation.

An adaptation is the rewriting of a story from one form of storytelling to another. Often, pieces of the story are changed or appear differently to reflect the author’s own thoughts and/or to appeal to the audience for which the new version is intended. Many classic fairy tales, such as The Wizard of Oz and Peter Pan have been adapted into movies. Even current blockbusters like the Twilight movies were adapted from books.

Did you know...

To adapt means to alter or become suitable for. The book Lizzie Bright and the Buckminster Boy was adapted so the story could be told effectively on stage.

Humans also adapt, just like stories might. For example, you adapt to your environment every day by doing things like dressing to suit the weather outside or being quiet when you are inside a special place, like school or a church.

What other ways do you adapt? What are some other things you can think of that adapt?

Genre

Lizzie Bright and the Buckminster Boy fits into the historical fiction genre. Historical fiction combines actual events and characters with fictional ones to retell a moment from history. Often, these stories not only teach us about history, they teach us timeless lessons. For example, the movie Titanic tells us the love story of two passengers who did not actually exist amidst the true story of the sinking of the Titanic. Likewise, Lizzie Bright and the Buckminster Boy tells us a timeless tale of two unlikely friends surrounded by historical events in Phippsburg and Malaga Island.
The Catch: Writing Historical Fiction

Pick a moment from history, such as the American Revolution or the Civil Rights Movement. Now, make up a character who you can put into that time period. Does the character take part in a big historical event? Does he or she meet any famous historical figures? Use the space below and write your own historical fiction!

Illinois Learning Standards: *English Language Arts CC. K-12. W.R.3 Text Types and Purposes:* Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
Interview: Cheryl L. West

Cheryl L. West adapted *Lizzie Bright and the Buckminster Boy*. She is a Chicago playwright who has written many plays, such as *Holiday Heart* and *Before It Hits Homes*. DePaul’s production of West’s *Lizzie Bright and the Buckminster Boy* will be the second production of the play. We sat down with Ms. West to ask her some questions.

**Do you identify with or relate to the story?**

The book has rich characters, a complex plot, and a story that says much about our world today, particularly about displacement and gentrification. Who really gets to call which place home?

I was very interested in Lizzie’s story and calibrating it so that its complexity equaled that of Turner’s. I was fascinated with the idea of two children, from different backgrounds, finding a way to meet beyond their differences and ultimately grow to become great friends.

Also, I enjoyed Mrs. Cobb. She seemed so brittle in the beginning. Over the course of the book and the play, she becomes an utter delight, a woman who has much to teach us about how to die and, in doing so, teaches us much more about how to live.

**There’s obviously a difference between writing a play from scratch and working with a pre-existing text. What was your process for adapting *Lizzie Bright and the Buckminster Boy*?**

I read it several times, highlighting text and dialogue I wanted to incorporate. I use many colored post-its so I can easily flip to specifics when necessary. Yet, at some point, a writer begins writing, and the story melds into his or her own imagination. Certainly, a work on stage has to be more economical and dramatic with heavy reliance on the character’s actions as motivation as opposed to the type of internal dialogue often used in a book.

**In the course of our dramaturgical research, we discovered that the story of Malaga is surrounded by great regret and sorrow. Even after 100 years, many of the townspeople of Phippsburg refuse to discuss the matter. In general, do you believe that art can help to heal these wounds? What does the story of *Lizzie Bright and the Buckminster Boy* have to tell modern audiences?**

Yes, art is a wonderful healer and a reflection of past and present events. It provides an outlet to see both sides of a story, with richness, complexity, and, hopefully, an equal amount of fairness.

We all have been complicit in harming some group or some race who we deem different from our own. *Lizzie Bright* shows us that children in their innocence can point us toward a more open heart, a more forgiving heart, and, hopefully, an acceptance of our common humanity.

**Describe your first theatre experience. Did it influence you to pursue theatre?**

I saw my first Broadway play while on a college break. At the time, I was majoring in criminal justice. But then I saw *The Wiz* starring Stephanie Mills and Andre DeShields. I was smitten with the stage from that day forward . . . though it took me some years to give myself permission to pursue the writing life. But years later, Andre DeShields starred in my own play on Broadway, *Play On!* What a life moment of synchronicity that was!
Theme: Leaving Behind a Legacy

Actions Speak Louder Than Words

Why do we remember people? This is a pretty big question to ponder, but the simple answer is: because of the actions they took during their lifetime. When someone is remembered for something they did, it is called a legacy. A legacy is something that people leave behind after they are gone, and we can remember them by that.

In *Lizzie Bright and the Buckminster Boy*, the idea of leaving a legacy behind comes up often. For example, Mrs. Cobb is obsessed with her last words being recorded because she wants to be remembered.

Look at Lizzie’s actions in the play. She is strong, intelligent, and passionate, and she is remembered for all of her good and caring deeds. We celebrate her life not because of the things she said, but because of the things she did. Her words were kind, but her undying devotion to the people of Malaga Island is what is celebrated, even after she is gone. The play shows us that actions speak louder than words and that actions leave a lasting legacy.

Seashells: Actions in History

If you look at history, it is clear that actions speak volumes. There are countless figures in history who have left a legacy behind because of their actions. For example, in 1960, America was extremely segregated, and African Americans were treated poorly. It was illegal for African Americans to use certain drinking fountains, shop in certain stores, and even use certain bathrooms. On February 1, 1960, in Greensboro, North Carolina, four African American students—Joseph McNeil, Franklin McCain, Ezell Blair, Jr., and David Richmond—sat at a lunch counter where only whites were served. They refused to get up.

These four men—later known as the Greensboro Four—made a statement with their actions. They started a movement for change in segregated America. Innovators like Benjamin Franklin are remembered for contributions to society with experimentation and inventions. We also remember people for their artistic actions: famous theatre artists like Bertolt Brecht and Constantine Stanislavski brought revolutionary change to the theatre world.

Discussion Questions:

What do you want to be remembered for?

Have you ever done a good deed that people remember?

Do you think actions speak louder than words? How so?

Illinois Learning Standards: Social Sciences 16.B.1.w. Explain the contributions of individuals and groups who are featured in biographies, legends, folklore and traditions.
In *Lizzie Bright and the Buckminster Boy*, the children play baseball to pass the time. What goes hand in hand with baseball? Baseball cards! Choose someone from history who you would like to know more about. What are they remembered for and why? Use the template provided below to make your trading card. Afterwards, trade your card with someone else, and share your historical figure with the class.

**Illinois Learning Standards:** *Social Sciences 16.A.1.b.* Ask historical questions and seek out answers from historical sources (e.g., myths, biographies, stories, old photographs, artwork, other visual or electronic sources).
**Theme: Facing Fears**

Facing your fears can be scary, but it can ultimately lead to good things. You may have been afraid to go to the doctor, but you’re better off for going. Or you may have been afraid of the first day of school and ended up making a bunch of friends in your new class.

In Lizzie Bright and the Buckminster Boy, Turner has to face many of his fears. He starts out being afraid of what lies in store for him when he moves to a new place; he is afraid of Willis and the other neighborhood boys; and he fears his father. At first, he is even afraid of Lizzie.

Eventually, Turner musters up the courage to face all of these fears. It is a great thing that Turner does because it changes his life for the better. Thanks to his new friends and the experiences he has shared with them, Turner becomes a much happier, more confident person. All of these things were scary to Turner at first, but facing up to these fears pays off in the end.

**Discussion Questions:**

- Have you ever done something you were afraid of doing? How did you feel afterwards?
- What do you think would happen if we all let our fears get the best of us? What would the world be like today?
- Who are some people in our community who have to face scary things every day? What scary things do you face?

**Seashells: Symbolism**

Throughout Lizzie Bright and the Buckminster Boy, Lizzie and Turner talk about “looking into the eye of the whale.” But that is not all they are talking about. They are using the eye of the whale to talk about fear.

Using something concrete to represent a bigger idea is called **symbolism**. Symbols are everywhere. When you see a red light, you know that it means stop, and you know a green light means go. Symbols are also found in books, movies, and plays to help explain big ideas. For example, spring is often used as a symbol for new beginnings, while winter often symbolizes death or sleep. These symbols are used in the book The Lion, the Witch, and the Wardrobe by C.S. Lewis. After a seemingly endless winter, spring begins along with the arrival of Aslan, the lion who is meant to save Narnia. Readers can think critically about what happens during the winters and springs they have experienced and what they might mean in the action of the book.

What are some symbols that you see every day? What other symbols can you find in Lizzie Bright and the Buckminster Boy?

**Illinois Learning Standards:** English Language Arts CC.K-12.R.R.4 Craft and Structure: Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
The Catch: Symbol Collage

Choose one of the concepts in the word bank. Look through some old magazines. (First, make sure that it's okay for you to cut them up!) Find some pictures you think can express these ideas. Cut them out, and paste them in the space below to make a collage.

Word Bank:

- happiness
- sadness
- hope
- knowledge
- change
- strength

Illinois Learning Standards: Visual Arts 25.A.1.d. Identify the elements of line, shape, space, color and texture; the principles of repetition and pattern; and the expressive qualities of mood, emotion and pictorial representation.
Theme: Assumptions May Be Hurtful

An assumption is an opinion about someone that is based upon little or no proof. When Turner Buckminster moves to Phippsburg, Maine, everyone assumes he is different. After Turner’s awful performance at the baseball game, Willis Hurd singles him out, assuming that Turner is not good at baseball. Also, from the get-go, Mrs. Cobbs singles Turner out as a troublemaker, even though it is not entirely true. Turner’s acclimation to his new home is difficult, due to these assumptions.

However, Turner is not the only one who is haunted by assumptions. The town of Phippsburg evicted African Americans from the town because they believed they were inferior. In the case of Malaga, a select group of people were targeted by assumptions and separated from everyone else. Unlike Turner’s situation, assumptions regarding Lizzie Bright Griffin and the people of Malaga turned into racism. It is important to accept the fact that regardless of our cultural and genetic differences, assumptions about others should be avoided.

**Discussion Questions:**

- Have people ever made negative assumptions about you? How did they treat you?
- If the person made an effort to get to know you better, do you think they still would have that opinion?
- Why is it important to understand people, even if you think they are different?

**Seashells: Women’s Suffrage Movement**

For almost 132 years, women in America did not have the right to vote. It was assumed that women were subservient to their fathers and husbands. Many elected officials assumed that women should have no part in the electoral process because their role was tied to maintaining the household.

The first serious movement to give women the right to vote was in 1848 at the Seneca Falls Convention. The Convention inspired women across the country to fight for equality. The assumption that women were not suitable to vote was simply not true. In 1872, when more than 100 women tried to vote in New Jersey. Even though their ballots were dismissed, many American citizens began to recognize the women’s suffrage movement as a legitimate cause.

In 1884, Belva Lockwood ran for president on the National Equal Rights Party ticket. She received almost 4,000 votes in a total of six states. This was the first time that a woman ran for president of the United States. During the early 20th century, the National Woman’s Party was founded by Alice Paul. In 1920, Congress passed the Nineteenth Amendment, giving women the right to vote.

**Illinois Learning Standards:** Social Sciences 16.B.5a. Describe how modern political positions are affected by differences in ideologies and viewpoints that have developed over time (e.g., political parties’ positions on government intervention in the economy).
Classroom Anchor: Unlikely Friends

In history and fiction, people have always been unlikely friends. Sometimes based upon race, class, and gender, two people are not accepted as friends. Just like Turner Buckminster and Lizzie Bright Griffin, many people were unlikely friends. Here are a few that defied expectations!

Fanny Ballard and Cecelia
Cecelia was Fanny Ballard’s fifteen-year-old slave. In 1846, on a trip to Niagara Falls, Cecelia faced a fateful decision: flee to freedom or return with her mistress. She decided to escape and gained her freedom. Soon after, she began corresponding with Fanny. The separation gnawed at her, and she missed Fanny. They wrote a number of letters to each other over the years, and their relationship strengthened.

The Christmas Truce
By Christmas of 1914, World War I was underway. British and German soldiers were engaging in a new form of warfare called “trench warfare.” Each side was stationed in trenches on opposite sides of a field, and they would shoot at each other. The area in between the trenches was called “No-Man’s Land.” Both sides were weary of each other but had decided to take a break from the fighting for Christmas. The Germans even brought Christmas trees into their trenches. The two sides decided to call a truce for Christmas Day. The soldiers used this time to make repairs to their trenches and bury dead soldiers. They were also able to meet other soldiers on the opposing side in No-Man’s Land, where they shook hands, showed each other pictures of their families, and exchanged goods. There were reports of the soldiers playing soccer. They had to go back to fighting shortly after, but for a day, they were able to look past their differences and look at each other as people, rather than as enemies.

Winston Churchill and Josef Stalin
Winston Churchill hated communism and distrusted the Russians. He had an implacable anti-Red attitude. Yet he understood he had to embrace the Soviet Union and its leader, Josef Stalin, as an ally in order to defeat Hitler. In the beginning of their relationship, Stalin and Churchill exchanged letters. Soon mutual respect emerged. Churchill once said: “The Russian danger is our danger, the cause of an Russian fighting for his hearth and home is the cause of free men and free people in every quarter of the globe.” As the war continued, their relationship would prove important in defeating Nazi Germany. Even though these two men disagreed politically, they set aside their differences for the well-being of their countries.
The Fox and the Hound
Have you ever seen the classic Disney movie *The Fox and the Hound*? (Fun Fact: The movie was adapted from a classic book!) The two main characters in the movie are a hound dog named Cooper and a fox named Tod. A fox and a hound are natural-born enemies, but in this story, the two foes disregard what they should be and vow to be friends forever. This beloved story shows how friendship can persevere between two individuals, no matter what society (or even animal instinct) says about them.

The Lion and the Mouse
Tales of unlikely friends date back all the way to the Ancient Greeks. There is a collection of stories written by a storyteller named Aesop between 620 and 560 B.C. entitled *Aesop’s Fables*. One of these stories is about a lion and a mouse who find unexpected companionship. The lion is awakened by the mouse one day while he is napping, and the mouse begs him to let him free. The lion agrees to let him go free, and the mouse is thankful. One day, the lion is trapped by hunters, but the mouse comes to the rescue of his friend and gnaws through the net, freeing the lion. Just because individuals are different in size (and sometimes species) doesn’t mean they can’t help each other in big ways.

Tarra and Bella
In an elephant sanctuary in Tennessee, it is common practice for the retired elephants who live there to find companions. Most of the elephants find their companions in the form of other elephants, but not Tarra. Tarra’s friend was different. Her best friend Bella was a dog. Many stray dogs roamed the elephant sanctuary, but the elephants and the dogs mostly kept to themselves. But not Tarra and Bella; they were inseparable. When Bella got hurt, Tarra stood by the area where she was being kept every day so she could visit with Bella until she got better. For eight years, they were the best of friends, until Bella was attacked and killed by coyotes. Tarra found her body and carried her back with her trunk to a barn where the two spent a lot of their time together. Tarra has since found other elephant friends, but she still visits Bella’s grave regularly.

**Illinois Learning Standards:** *English Language Arts CC.3.R.L.2.* Key Ideas and Details: Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.

**Illinois Learning Standards:** *Social Sciences 16.B.2 (W).* Explain the contributions of individuals and groups who are featured in biographies, legends, folklore and traditions.
The Catch: Buckminster’s Famous Cake

Over the course of the summer, Turner Buckminster made many homemade cakes for Mrs. Cobbs. Although she rejected many of them, there’s nothing better than a homemade cake!

Here’s your chance to make your very own Buckminster Cake! Be sure to follow all of the directions, and don’t forget to share the cake with your friends and family!

Directions:
1. Preheat the oven to 350 degrees F (175 degrees C). Grease and flour a 9 x 9 inch pan or line a muffin pan with paper liners.
2. In a medium bowl, mix together the sugar and butter. Beat in the eggs, one at a time. Then stir in the vanilla. Combine flour and baking powder; add to the creamed mixture and mix well. Finally, stir in the milk until the batter is smooth. Pour or spoon batter into the prepared pan.
3. Bake for 30 to 40 minutes in the preheated oven. For cupcakes, bake 20 to 25 minutes. The cake is done when it springs back to the touch.

Classroom Anchor: Turner’s Cake Secrets

Baking is not usually thought of as a chemical industry, but it relies on the interactions of the various chemicals in flour and other substances and thus is chemically based.

Flour provides most of the bulk of the baked item. For bread baking, the flour should be a wheat flour which is high in gluten (protein), as this is the substance that gives bread its fine texture and supports the ingredients during rising.

Yeast is a plant that feeds on starch and sugars, releasing CO2 (carbon dioxide), alcohol, and sugar. The CO2 bubbles give the dough a light, airy texture.

Fat gives a softer texture and helps prevent the CO2 bubbles from escaping from the mixture too soon.

Sugar, vitamin C, and baking soda provide a direct food source for the yeast, improving its action. It also shortens the time needed for dough to “mature.” This process releases CO2.

Baking powder is baking soda with acid added. This neutralizes the base and produces more CO2.

Beaten egg white, like fat, helps to retain gas bubbles, while egg alone acts as a binder.

Salt adds flavor and strengthens soft fat and sugar mixtures.

Illinois Learning Standards: Science C.12.3.b. Model and describe the chemical and physical characteristics of matter (e.g., atoms, molecules, elements, compounds, mixtures).
What Happens Next?

Even though the play is over, the story is not. What is the future of Phippsburg and Turner Buckminster? Write a short story below, and share it with your friends!

Illinois Learning Standards: *English Language Arts CC. K-12. W.R.2.* Text Types and Purposes: Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
Bibliography/Webliography


2012-2013 Chicago Playworks Season

A Wrinkle in Time
based on the book by Madeleine L'Engle, adapted by John Glore, directed by Ernie Nolan
recommended for ages 8 and up
October 23 - December 1, 2012
Tuesdays at 10 a.m.: 10/23, 10/30, 11/6+, 11/13, 11/27
Thursdays at 10 a.m.: 10/25, 11/1, 11/8, 11/15+, 11/29
Saturdays at 2 p.m.: 10/27, 11/3**, 11/10, 11/17+, 12/1

Lizzie Bright and the Buckminster Boy
based on the book by Gary D. Schmidt, adapted by Cheryl L. West, directed by John Jenkins
recommended for ages 10 and up
January 19 - March 2, 2013
Tuesdays at 10 a.m.: 1/22, 2/5, 2/12, 2/19, 2/26
Thursdays at 10 a.m.: 1/24, 2/7, 2/14, 2/21+, 2/28
Saturdays at 2 p.m.: 1/19, 2/9+, 2/16**, 2/23+, 3/2

The Coral King by James Ambrose Brown, directed by Ann Wakefield
recommended for all ages
April 2 - May 25, 2013
Tuesdays at 10 a.m.: 4/2, 4/16, 4/23, 4/30+, 5/14, 5/21+
Saturdays at 2 p.m.: 4/20, 4/27+, 5/18**, 5/25
+dates for ASL/American Sign Language Interpreting  **date for Audio Description and Touch Tour

2012-2013 Theatre School Showcase Season

Spring Awakening
book and lyrics by Steven Sater, music by Duncan Sheik, based on the book by Frank Wedekind
directed by Damon Kiely with musical direction by Mark Elliott
September 28-October 7, 2012 (previews 9/26 & 9/27)
Due to adult situations and adult content, parental supervision is recommended for ages under 17.

Angels in America, Part Two: Perestroika
by Tony Kushner, directed by Jane Drake Brody
February 8-17, 2013 (previews 2/6 & 2/7)

Measure for Measure
by William Shakespeare, directed by Catherine Weidner
April 19-28, 2013 (previews 4/17 & 4/18)

MFA13
a world premiere performed by the graduating MFA 3 actors
by Ike Holter, directed by Dexter Bullard
May 17-26, 2013 (previews 5/15 & 5/16)
Performances are Wednesdays through Saturdays at 7:30 p.m. and Sundays at 2 p.m.
Preview performances are free to university students with valid identification. The second Sunday performance of each play is interpreted in American Sign Language and has Audio Description and a Touch Tour. The Audio Description of Angels in America is the first Sunday. Post-Show Discussions are scheduled after performances on the first Sunday of each performance run. details as of date of publication; subject to change.

DePaul's Merle Reskin Theatre, 60 E. Balbo Drive, Chicago  Web Site: theatre.depaul.edu
Box Office:  (312) 922-1999  Group Sales: (312) 922-0999
Email: theatreboxoffice@depaul.edu  Email: theatregroupsales@depaul.edu