

ADAPTED TEACHER GUIDE



recommended for ages 5 and up

April 20 - May 27, 2017

book and lyrics by Psalmayene 24
hip hop beats by Nick Hernandez
directed by Coya Paz

produced by special arrangement with Gunman Agency LLC

teacher guide adapted by AUSL Special Education
Cohort 2017

Box Office &
Group Sales:
(312) 922-1999

at DePaul's Merle Reskin Theatre
60 E. Balbo Drive, Chicago
(please note: not a mailing address)

THE
**THEATRE
SCHOOL**
AT DePaul University

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Teacher Guides are developed by The Theatre School at DePaul University and adapted by the Special Education program in The College of Education.

Complimentary guides are distributed to teachers, and are available online for all ticket purchasers. They are intended as a tool to facilitate learning, discussion, and an enhanced theatre experience for our audience.

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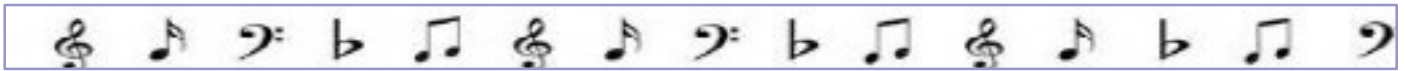
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Chicago Playworks Program Goals:

- 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, multi-racial and multi-cultural 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



What's up, Teachers?

Welcome to DePaul's Merle Reskin Theatre and the Chicago Playworks production of *Cinderella: The Remix* written by Psalmayene 24 (Gregory Morrison), with hip hop beats by Nick Hernandez, and directed by Coya Paz. The theatre, like school, can be an extraordinary place. It is full of inspirational stories and lessons for youth to make their dreams a reality.

This guide is designed to illuminate what you are about to see onstage with concepts and themes for the classroom—for before and after you see the play. Inside the guide you'll find:



Chin Chilla's Challenges:

Activities that provide mathematical, scientific, and historical curriculum connections that relate the play to the Illinois Learning Standards.



Spinning Knowledge with Cinderella:

Fun and creative projects that connect to the concepts within the play.



Real Talk with Hoperah:

Highlights the applicable themes within the production.



Speak Out:

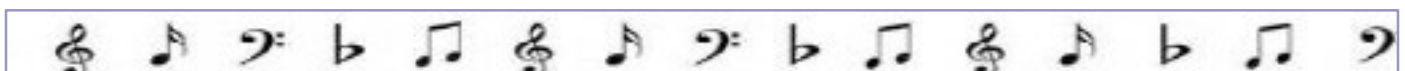
Discussion questions for before and after the play, that promote the students to think about the themes.



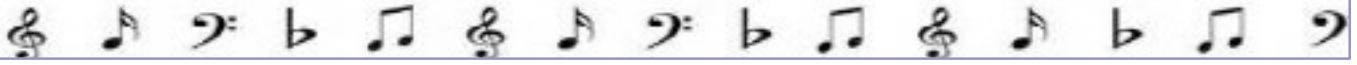
Lesson Plans:

The adapted teacher guide provides lesson plans following each of the activities, to help you organize and teach the concepts outlined.

Thank you for bringing your students to our theatre! If you have any questions or comments about our guide, find our contact details on the back page.



WELCOME STUDENTS: Teacher Read Aloud



What's up, Students?

Bad Ma'majama here! Now, I know you're all ready to jam and sing along to *Cinderella: The Remix*, but before we can get down and bust a move, there are a couple of rules you've got to follow. Here's the lowdown:

First things first, I'm the realest. And I know we also have some fresh, big personalities up in here. However, we ask during the play that we leave the spotlight to shine on our actors. Please be quiet during the performance, and leave your comments until after the play.

However, lucky for you, there will be moments for you to join in and become a part of the performance. These moments are meant for you to express yourselves and bring your own fierceness to the show, but not unless we tell you to do so. So don't make me get all evil stepmother on you if you don't listen to this.

Next, please get rid of all food, beverages, and gum before taking your seat. I'm all for dinner and a show, but I'm sure this experience will be enough to satisfy your appetite. Plus, in addition to talking, we don't want any more added noise that'll distract from the hot beats in our performance today.

And lastly, I know I can't stand when people come into my home and mess up the order of my records and CDs. Please be tidy and respectful of your seat. I spend a lot of time keeping my house presentable as we do here in the theatre, so in order to ensure everyone has the best experience today, make sure to keep it clean.

Follow my rules, and we're sure to have a sick show today.

So, let's get started!

~Bad Ma'majama



RAISE YOUR HAND IF

Play this game before discussing the themes of *Cinderella: The Remix*. You can modify this game and play it on the bus on the way to the theatre or even in your seats before the play.



Have your group sit in chairs or in a circle on the floor. As a leader, share with your students that you are going to say a series of statements. If your students find the statement true, they are to raise their hand. If the statement is not true, they keep their hands in their laps. The leader can ask follow up questions to individuals expanding on the stand up statements.

Raise your hand if...

- You have a favorite singer or band.
- You like to write poetry or make music.
- You've ever thought a rule was wrong.
- You've ever broken a rule.
- You've ever made a new rule.
- You've been bullied by someone.
- You've been told you can't do something because of who you are.
- Someone has said you aren't good enough at something you love to do.





RAISE YOUR HAND IF: Lesson Plan

English Language Arts/Fine Arts

Standards

- CCSS.ELA-LITERACY.SL.6.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.
- CCSS.ELA-LITERACY.SL.6.1.C. Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.
- CCSS.ELA-LITERACY.SL.6.1.D. Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.

Materials

- Posters/visual supports of discussion questions

A. Introduction/Anticipatory Set

1. Arrange students in a group, either at their desks or in a circle. Begin to discuss the upcoming trip to Cinderella: The Remix, including themes.
2. Using posters and/or visual supports, begin to work through the following questions as a quick introduction. Students can use multiple modes of communication to participate: raising hands, using picture boards or communication devices, eye contact, etc.
 - a. T: Do you have a favorite singer or band? Yes or no? (indicate yes with a thumbs up and no with a thumbs down)
 - b. T: Do you like to write poetry or make music? Yes or no? (indicate yes with a thumbs up and no with a thumbs down)
 - c. Have you ever thought a rule was unfair? Yes or no? (indicate yes with a thumbs up and no with a thumbs down)
 - d. Have you ever broken a rule? Yes or no? (indicate yes with a thumbs up and no with a thumbs down)
 - e. Have you ever been bullied? Yes or no? (indicate yes with a thumbs up and no with a thumbs down)
 - f. Have you ever been told you can't do something? Yes or no? (indicate yes with a thumbs up and no with a thumbs down)
3. After briefly working through the questions with thumbs up/down, move on to part B.

B. Directions

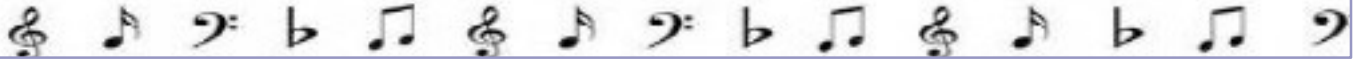
1. *I Do*: Model answering one of the above questions with a complete sentence.
2. *We Do*: Students can work with a partner to pick a question that they would like to respond to. Students will converse about the topic together and share out to the class.
3. *You Do*: Students will independently write their complete answers to the question and add a picture representation to their answer. Once completed, students can post their responses and pictures under each poster/visual support.

C. Notes to Teacher

- This lesson is an opener for the entire unit about Cinderella: The Remix. It works well paired with the "Dear Students" letter and the synopsis.



SYNOPSIS



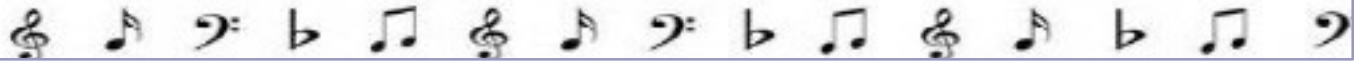
Cinderella is a determined young girl who always does what she's asked, but she secretly dreams of being a DJ in Hip Hop Hollywood. There are certain things, however, like spinning beats, that girls can just NOT do. Cinderella's stepmom, **Bad Ma'amajama**, and stepbrother, **Chocolate Ice**, are quick to remind her of the consequences of "fronting," or pretending to be somebody else. When your reputation is what makes you hot in Hip Hop Hollywood, pretending to be someone else is certainly not ideal.

But this does not stop Cinderella from mixing her fierce beats. When a famous rapper, **JPrince**, holds an audition for the next new DJ at his Jam, Cinderella takes advantage of the opportunity to do something big and different. She "fronts" as a boy and auditions! Not only does she have the best audition of the day, she lands the gig!

The promise of fame quickly comes at a price when Bad Ma'amajama orders Cinderella to stay home and do chores on the night of her big break. Forced to weigh her responsibilities to her family against her own desires, Cinderella must decide whether to follow the rules or pursue her passion for music. With help from her best friend **Chin Chilla** and her kickin' guru **Hoperah**, the entrepreneurial media queen of Hip Hop Hollywood, Cinderella may just find the courage and strength to settle the unfair rules of the hip hop music industry once and for all.



GENRE



Fairy tales are fictional stories that have roots in oral traditions. These stories have been passed down by word of mouth across generations. Every culture has its own version of these stories, which feature characters like fairies, talking animals, and witches. In Scotland, it is *The Princess and the Golden Shoes*, in China it is *Yen-Shen*, in African American culture it is *Mufaro's Beautiful Daughters*, and in the Native American culture Cinderella's story is known as *Tattercoats*.

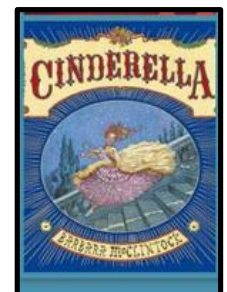
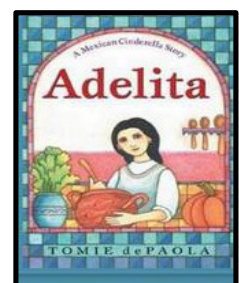
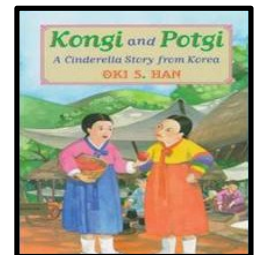
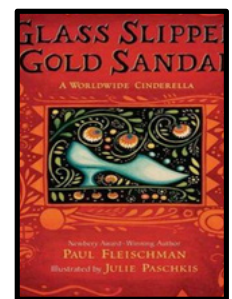
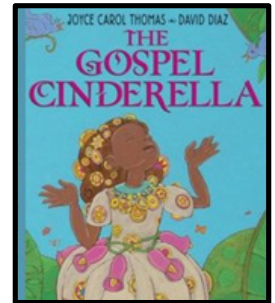
The story of Cinderella has been **adapted** across all cultures. This means that writers base their stories on something that has already been written. They make changes to the names of the characters, the story's setting, and even some plot points.

Cinderella: The Remix adds another dimension to this cultural exploration through **hip hop**. Hip hop gives flare to the voice through flowing rhymes and strong rhythmic beats. These revitalized oral traditions are transformed through the use of rapping and rhyming.

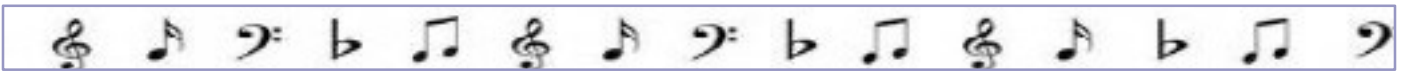
This play fits into the genre of **Hip Hop Theatre**, which focuses on modern stories using rapping, break dancing, and/or graffiti. Most importantly, the music serves to further the **plot**, which is what is happening in the story. To understand how *Cinderella: The Remix* fits into the category of hip hop theatre, the playwright, Psalmeyne, had this to say in the *Washington Theatre Guide* from 2012:

Interviewer: Hip hop theatre is described as a genre unto itself. Do you think it's a separate form of theatre or is it just theatre?

Psalmeyne: I would call it theatre. There are arguments for both. In terms of marketing, I can see the benefits and the drawbacks of calling something hip hop theatre. In terms of describing a working aesthetic, calling something hip hop theatre gives people a general idea of the form that you work in, but there are also different interpretations of it, different definitions of it as well. I would just put it under the umbrella of theatre.



PLAYWRIGHT



Psalmeyene 24 (Gregory Morrison), is the playwright of *Cinderella: The Remix*. He is also an actor and director. He grew up in Brooklyn, New York, in the mid to late 1970s when hip hop was emerging. He grew up while the genre evolved and witnessed the different pillars of the culture: DJing, emceeing, graffiti, and dancing. When it comes to his unique identity as an artist, his name sets him apart.



Playwright Gregory Morrison
gurmanagency.com

In 2012, *Theatre Washington* published an interview where Psalmeyene explained the significance behind his name. Many artists change their name in order to add to their **persona**, or how they would like to be seen. This persona can even be augmented by clothing or influence their friends. Psalmeyene’s persona was created over years of working in theatre, from acting to writing to directing. Below is an excerpt from the interview:

Psalmeyene: It’s just a way to define myself, as an artist. It’s so important to define your work and have a clear vision of your work for yourself, and to have a clear vision of who you are in this world. It’s something that you create. So, in that spirit, I chose the name Psalmeyene 24, and there were a series of steps that I took to actually get to that full name. I used to do open mics, and I had the idea of each time I would do an open mike to change my name. I said that I would go ahead and use the name “24” and after I said, “I actually like it.” I didn’t change my name again after that. As I started to write more songs, the idea of “Psalm,” you know, the book in the Bible, sort of resonated in me, and the fact that my believing that songs—and what you write and creates—it’s a spiritual act, it’s a sacred act. I took the “Psalm” and added the “ayene” on the end of it and put it all together.



PLAYWRIGHT: Lesson Plan

Social Studies/SEL

Standard

- CCSS.ELA-LITERACY.RH.6-8.7: Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.
- SEL. 2A.3a: Predict others' feelings and perspectives in a variety of situations. Use social-awareness and interpersonal skills to establish and maintain positive relationships.

Materials

- Map of New York City
- Visuals/photographs of clothing, graffiti from the late 1970s/early 1980s
- Audio of early Hip-Hop (old skool music)
- Paper
- Writing utensils
- Chalk Talk
- Guided Notes with Vocabulary terms: DJing, emceeing, graffiti, and (break) dancing, African Americans, Latinos, South Bronx, battle rap, braggadocio ethic

A. Introduction/Anticipatory Set

1. Students will watch the trailer for Wild Style. <https://www.youtube.com/watch?v=Hee38-NV11E>
2. Based on the pictures and video, students will write a prediction of what the play Gregory Morrison wrote is about

B. Directions

1. *I Do*: Introduce students to the playwright Gregory Morrison and information about NYC in late 1970s as well as different artists and types of music.**
 - a. The purpose of the visuals below is to give context concerning what was at the forefront of NYC 1970s hip hop culture. The rise of hip hop culture was a reaction to people in specific neighborhoods being ostracized and criminalized by both the police, society, and lawmakers. Below you see that exposing the public to what was happening to people in poorer neighborhoods (through graffiti, breakdancing, battle raps, and dj-ing) was what drove the art and music of the time.



2. *We Do*: Students complete a “jigsaw” in which each group researches the origins of the vocabulary terms: DJing, battle rap, emceeing, graffiti, and (break) dancing, African Americans, Latinos, South Bronx. Students can identify and explain the origin and role that African Americans and Latinos had in the Hip Hop Movement.
3. *You Do*: Students participate in a chalk talk with pictures of late 1970s and early 1980s New York City. On each picture, they will write or draw their reaction to the picture.
4. *Chalk talk questions*: What was hip hop a response to? What events sparked the emergence of hip hop?

***The Sugarhill Gang, Spoonie Gee, Treacherous Three, Funky Four Plus One, Kurtis Blow, Fab Five Freddy, Busy Bee Starski, Lovebug Starski, Doug E. Fresh, LL Cool J, The Fat Boys, The Cold Crush Brothers and Grandmaster Flash*

***Immortal Technique explains how party content played a big part in old school hip hop, in the book How to Rap: “hip-hop was born in an era of social turmoil... in the same way that slaves used to sing songs on a plantation... that’s the party songs that we used to have.”*

***Battle rap was also a part of old school hip hop. Talking about battle rapping, Esoteric says, “...a lot of my stuff stems from old school hip-hop, braggadocio ethic.” A famous old school hip hop battle occurred in December 1981 when Kool Moe Dee challenged Busy Bee Starski. Busy Bee Starski’s defeat by the more complex raps of Kool Moe Dee meant that “no longer was an MC just a crowd-pleasing comedian with a slick tongue; he was a commentator and a storyteller,” which KRS-One also credits as creating a shift in rapping in the documentary *Beef*.*



Real Talk w/ Hoperah

Don't Let the Haters Tell You What You Can and Cannot Do



Sometimes people will try to stop you from being yourself and doing what you love because they're jealous, afraid or just don't understand you. Cinderella has a lot of people telling her she can't be a DJ because she's a girl. But what does it matter that Cinderella is a girl? She can DJ just as well as the boys—she's actually better than most of them! Bad Ma'majama and Chocolate Ice try to hold her back because they are jealous of her skills. The whole city of Hip Hop Hollywood works against girls DJing because they are afraid of change. No one should ever stop you from doing what you love just because of your gender, race, religion or whatever uniqueness makes you who you are.



SPEAK OUT!

- Have you ever been told you can't do something because of who you are?
- Did you let that stop you?
- Which characters were put down for being who they are?
- How did they respond?

Spinning Knowledge W/ Cinderella

Timeline of musicians who used their art to make a difference



Cinderella became the first public female DJ in Hip Hop Hollywood, paving the way for other girl DJs to show their stuff. Here are some musicians, marked by the year they entered the music industry, who have used their art to make a difference.

BILLIE HOLIDAY (1935)

Billie was an African American woman who grew up in extreme poverty and dropped out of school at the age of 11. The odds were against her having any kind of promising life because of her race, gender and economic status. Performing in Harlem jazz clubs in the early 30s, she was discovered by a major producer who saw her undeniable uniqueness and talent. In 1939, a time of severe racism and oppression of women, Billie had the courage to release her single *Strange Fruit*, a political song about the lynching of Black people in the South.



PRINCE (1976)



Prince was one of the most prominent musical innovators in American culture. Playing over 27 different instruments and self-producing his music since his debut at age 19, Prince broke musical stereotypes, combining genres such as funk, rock, pop, R&B, punk, metal, and soul. Not only did he break musical stereotypes, he broke stereotypes of race and gender by challenging society's idea of what it meant to be an African American man.

WE ARE THE WORLD (1985)

ARTISTS: Ray Charles, Bob Dylan, Michael Jackson, Billy Joel, Quincy Jones, Cyndi Lauper, Lionel Richie, Smokey Robinson, Diana Ross, Bruce Springsteen, Paul Simon, Tina Turner, Stevie Wonder, and many more.

More than 40 artists recorded the song, *We Are The World*, together to raise money to combat poverty in Africa. The song sold over 20 million copies, raising more than \$75 million for the non-profit organization USA for Africa.





LADY GAGA (2008)

Since Lady Gaga started her career with a bang in 2008 with her single *Poker Face*, she has been building a community for people who don't fit into societal norms. With her bold outfits ranging from the avant-garde to her alter-ego, Jo Calderone, she advocates embracing the weird and different. Through her music and the creation of her *Born This Way Foundation*, she supports causes such as anti-bullying and violence awareness.



CHANCE THE RAPPER (2011)



Growing up in Chicago's South Side, Chance The Rapper has given an artistic voice to a community who often isn't heard. Since dropping his first mixtape at the age of 19, he has grown from having local acclaim to national acclaim with his most recent mixtapes *Acid Rap* and *Coloring Book*. Chance produces music with the hip hop collective SaveMoney, devoted to making music as available as possible free of charge.

Chance advocates fostering the artistic voices of young artists and is a leading sponsor of OpenMike Chicago, an almost monthly open mic event with the Chicago Public Library. In addition to his role within OpenMike, he is an alumnus of YOUmedia studio at the Chicago Public Library where he was given the connections to pursue his dreams and record his first mixtape. Since then, he has been a key contributor to opening another YOUmedia studio lab at Chicago's Carter G. Woodson Regional Library, and hopes to give more opportunities for young music artists' dreams to come true.



Spinning Knowledge W/ Cinderella: Timeline Lesson



Social Studies

Standards

- Social Science SS.H.1.1. Create a chronological sequence of multiple events.
- Social Science SS.H.2.1. Describe individuals and groups who have shaped a significant historical change

Materials

- Audio clips of popular music, media
- Graphic organizer (blank timeline)
- Visual example of a timeline to project for whole group

A. Introduction/Anticipatory Set

1. Talk about Cinderella: The Remix, using synopsis and background knowledge from previous discussions related to the story, introduce the main character as a person who aspires to make music history.
2. Introduce timeline activator activity: Provide a visual example of a timeline to demonstrate how the concept of a timeline works. Show in a linear fashion how events are sequentially connected.
3. Use popular culture, movies, media references, etc. to show how a timeline works. Explicitly show the connection between past and present works. Using graphic organizers (scaffolded with word banks; for students with significant needs, use a picture timeline). Be sure students are firm on the idea of sequencing and how a timeline works.
4. Turn and Talk to review the concept of timeline with peers. Use heterogenous peer grouping to support students with more significant needs.

B. Directions

1. *I Do*: Connect daily routine activity to social studies and real world application of timelines as a tool to chronologically document history.
 - a. "Timelines are tools used to document history, and they put things in chronological order based on when they happened."
2. *We Do*: Use the idea of music history to demonstrate the use of timelines. Teach how historical events/figures impact one another by showing musicians from previous eras and how their accomplishments influence music of today.
 - a. "Billie Holiday played to segregated audiences in the 1930's. Because of her accomplishments decades later, Prince played music to large multi-cultural audiences."
 - b. A possible activity: Play current popular music that is influenced by previous artists. Have students make connections between the two pieces of music. "What similar rhythms, patterns, vocals, instrumentation, themes, genres, etc. do you hear?"
3. *You Do*: Students can create a timeline of their favorite artists and show connections they see in artists' work that is influenced by the music of the past. Students can use archival footage, interviews, newspaper, editorial articles, etc. to show connections between past and present works.



Real Talk w/ Hoperah

Your Beat Can Make a Difference

In Hip Hop Hollywood, there was this totally whack rule that girls are not allowed to be DJs. Because of this rule, people missed out on hearing some sick talent, like Cinderella who could spin the flyest beats around! Cinderella was passionate about her music and worked her butt off in secret, practicing as much as she could.



She decided to challenge the bogus rules by dressing up as a boy and auditioning to DJ at JPrince's jam. She wouldn't let prejudice stop her from sharing her talent. She followed the beats within her heart and in the process, she changed the entire music industry! Her bravery allowed other girls to become DJs and share their music with the world. If you follow the beats within your heart and stand up for what you believe in, you can change the world!



SPEAK OUT!

- Name a person who has made a difference in the United States.
- What has this person accomplished?
- Can you think of any rules that are unfair within the United States?
- Can you think of a rule or law that has changed?



Chin Chilla Challenges: DJ Persona

Want a sick DJ name so you can be as chill as JPrince or Chocolate Ice? Well here's how you can make it! Either pick your favorite flavor or your favorite color, then connect it to the biggest word in your favorite song. For example: If your favorite color is blue and your favorite song is Wonderland then your DJ name is *DJ Blue Wonderland!*

DJ _____

In order to be a DJ in Hip Hop Hollywood, you gotta have the name and the talent, but you also gotta have the outfit to go with it. In the space below, draw what your own look would be if you were a DJ. Also, DJs are nothing without a ***hype-person***, or a back-up singer who starts call-and-response chants with the audience. Feel free to draw that person as well!





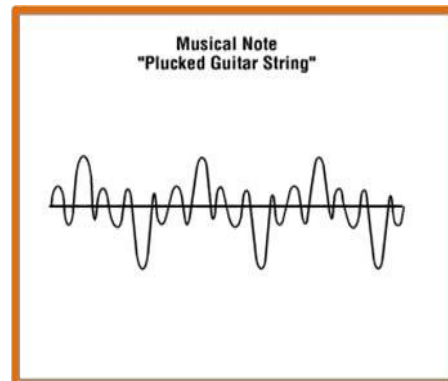
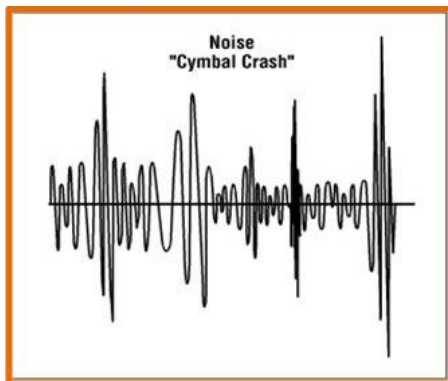
The Science of Sound



Within the play, Cinderella drops some sick beats! Do you want to know how we're able to hear them? **Sound waves!**

Sound is created through **molecules**, tiny vibrating objects, moving back and forth through the air in the forms of waves. When you throw a pebble into a pond it produces a small wave; the same thing happens in the air with sound! The waves created in the air are invisible. These sound waves reach the **eardrum** (a small chamber inside your ear) and make it vibrate. Then the brain translates these vibrating waves into sound!

Sound waves travel at different speeds. If a sound wave vibrates rapidly, it will produce a higher sound, like a cymbal. If a sound wave vibrates slowly, it will produce a lower sound, like a bass guitar. Objects like the strings on the guitar, the air column in the clarinet, and the head of the drum, are examples of vibrating systems that produce sound. The vocal cords in your throat are another vibrating system. When you talk, your vocal chords vibrate, and that's how you can rap your sweet songs.



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Spinning Knowledge W/ Cinderella: Science of Sound Lesson



Science

Standard

- MS-PS4-2: Develop and use a model to describe that waves are reflected, absorbed, or transmitted through various materials.

Materials

- Videos (links provided)
- Various noise-making items (rubber bands, desks, books, etc.)
- Materials for demonstration (baby powder, cymbals, etc.)
- Materials for experimentation (water, bowl, pebble, string, popsicle sticks, paper rolls, etc.)
- Visuals of the types of sound waves
- K-W-L chart
- Guided notes (with image diagram of ear)
- Predictions organizer
- Compare and Contrast organizer

A. Introduction/Anticipatory Set

1. Introduce sound waves
 - a. Give students access to various materials and have them make sounds with them (hand to table, clapping hands, flicking, pulling, plucking rubber bands, etc.)
 - b. Ask students: What did you notice? How did the sound travel to your ears?
 - c. Play a video that illustrates sound waves: <https://youtu.be/px3oVGXr4mo>
 - d. Play a video introducing how we hear: https://www.youtube.com/watch?v=MXt_gX2Srgo
 - e. Complete a K-W-L chart on “sound”

B. Directions

1. *I Do*: Using a diagram of an ear, explain how sound travels through different materials. Conduct demonstrations of how you see, feel, and hear sound.
 - a. Ex) Clapping with baby powder in hand
 - b. Video of cymbal being hit in slow motion: <https://www.youtube.com/watch?v=kpoanOlb3-w>
 - c. Video of guitar string being plucked: <https://www.youtube.com/watch?v=ttgLyWFINJI>
2. *We Do*: Move on to experimenting with different materials of varying sizes and weight. Students can make predictions of how the weight and size of an object will affect the sound, look, and/or feel. Students should travel to different “sound centers,” comparing and contrasting sound waves that objects produce (e.g., pebble vs. paper roll in water). Students complete the Compare and Contrast organizer.
3. *You Do*: Provide students with materials and have them make a model that produces sound. As an assessment, students will describe whether the sound wave is absorbed, reflective, or transmitted from a material.

C. Notes to Teacher

- Additional videos of the cymbal and guitar string can be used for those that may not be able to manipulate objects





Chin Chilla Challenges: Create an Acrostic

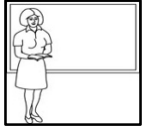
Cinderella crafted beats and lyrics with cool rhythms, rhymes, and inspiring ideas. Now it's your turn to write an poem that is personal to you! An **acrostic poem** is a type of poetry where the first letter of each line spell out a particular word or phrase. Follow these steps to make a unique poem of your own.

Step 1) Start with the star. Fill in the star with first letter of your name. Then write the rest of the letters going down vertically.

Step 2) Decide on a topic you want to write about.

Step 3) Start each line of writing with a word that starts with the letter in the star.

<p><i>Example:</i></p> <p> ipin'</p> <p>O r</p> <p>P oppin'</p> <p>E veryone's</p> <p>R eachin'</p> <p>A nd</p> <p>H oppin'</p>	
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Chin Chilla Challenges: Create an Acrostic Lesson

English Language Arts

Standard

- RL.7.5 Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning.

Extended Standards

- RL.68.5b: Identify structures within stories, poems, plays or songs that contribute to the overall meaning of text.
- RL.68.5c: Locate a chapter in a book, a stanza in a poem or a scene in a play.

Materials

- Examples/Non-examples
- Template for acrostic
- Paper
- Writing utensils
- Word bank (adjectives)
- Cheat sheet (poem glossary)
- Poem starters

A. Introduction/Anticipatory Set

1. Introduce acrostic poems
 - a. Ask students for descriptive words/adjectives for the first letter of their name, using a word bank with sample adjectives as necessary. Ex) Sarah could choose the word "super" or "sassy"
 - b. Review adjectives/descriptive language, asking for examples from students.
 - c. Review "poems" and introduce "acrostic" as a type of poem.

B. Directions

1. *I Do*: Briefly review types of poems as necessary, moving on to acrostics as a specific type of poem. Provide students with examples and non-examples, discussing similarities and differences between them (other types of poems vs. acrostics, examples vs. non-examples, etc.).
2. *We Do*: Using a template, create a class acrostic as an example. Use modeling and think-aloud strategies to complete the acrostic as a class. Break students into peer/small groups to complete a "jigsaw" for a second example, where each group comes up with their own adjective for one of the letters and shares out to the class to complete the 2nd acrostic.
3. *You Do*: Using poem starters and word banks as necessary, students can independently complete their own, complete acrostic.
4. *Extension Activities*: Create acrostic poems that make a sentence, instead of using adjectives.



Real Talk w/ Hoperah

Sometimes it's Okay to Break the Rules

Rules help us determine what is right and wrong. They protect us from making bad decisions before we act on them. However, if there is a rule we feel is unfair, we have the power to say so!



In *Cinderella: The Remix*, Cinderella has the desire to be a DJ but feels she has to give up on her dream because female DJs aren't allowed in Hip Hop Hollywood. Once Chin Chilla points out everyone deserves the chance to be a DJ, Cinderella realizes you don't have to give in to the rules. We all have the power to break rules in order to create new ones that give everyone the opportunity to be treated equally.




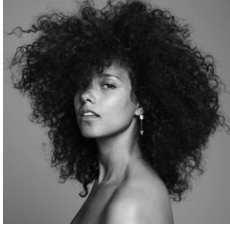








SPEAK OUT!

- Have you ever heard of a rule that you felt is unfair?
- Did you express your concern about it?
- Can you think of any examples throughout history or your own community where a rule changed? How did it change for the better?
- If you could enact a new rule, what would it be?
- How would your new rule affect others?



Chin Chilla Challenges: Cinderella's Records Adapted

Instructions: Cinderella has a passion for music and her inspiration comes from the work of a lot of different artists. Since she has a huge record collection, she decides to reorganize the records according to female and male artists. Below are two shelves of her record collection. Use two different colors to highlight the male and female artists.

 Nick Jonas Last Year Was Complicated	 Alicia Keys Here	 Drake Views	 Beyonce Lemonade	 Lady Gaga Born This Way
 Selena Gomez When the Sun Goes Down	 Kanye West Can't Tell Me Nothing	 Ariana Grande Dangerous Woman	 Jay-Z Umbrella	 Shawn Mendes Illuminate





Chin Chilla Challenges: Cinderella's Records

Answer these questions using fractions



1) How many records are on Cinderella's shelves?

2) Out of the total number of records, how many are by male artists?

____/____

3) Out of the total number of records, how many of her records are by female artists?

____/____

4) Subtract the fraction of male artists by the fraction of female artists. How many more records are by male artists than female artists?

_____ - _____ = _____

Reflect:

5) Who is more represented in Cinderella's Record Collection: male or female artists? Why do you think this might be?

6) What other artists would you add to Cinderella's Record Collection?

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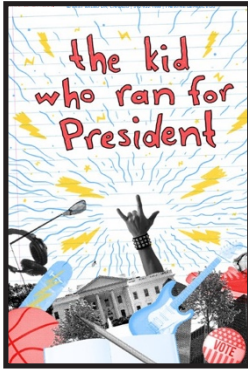
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2016-2017 Chicago Playworks Season

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



The Kid Who Ran for President

by Jeremiah Clay Neal, from the book by Dan Gutman
directed by Ernie Nolan
recommended for ages 6 and up

October 6 - November 12, 2016

Tuesdays at 10 a.m.: 10/11, 10/18, 10/25, 11/1, 11/8
Thursdays at 10 a.m.: 10/6, 10/13, 10/20**, 10/27, 11/3^, 11/10
Fridays at 10 a.m.: 10/21, 11/4+
Saturdays at 2 p.m.: 10/8, 10/22, 10/29**, 11/5+, 11/12; Sunday at 2 p.m.: 10/16



Night Runner

by Ike Holter
directed by Lisa Portes
recommended for ages 9 and up

January 12 - February 18, 2017

Tuesdays at 10 a.m.: 1/17, 1/24, 1/31, 2/9, 2/16
Thursdays at 10 a.m.: 1/12, 1/19, 1/26**, 2/2, 2/9^, 2/16
Fridays at 10 a.m.: 2/3, 2/10+
Saturdays at 2 p.m.: 1/14, 1/21, 1/28, 2/11+, 2/18; Sunday at 2 p.m.: 2/5**



Cinderella: the Remix

book and lyrics by Psalmayene 24, music by Nicktha 1Da
directed by Coya Paz
recommended for ages 5 & up

April 20 - May 27, 2017

Tuesdays at 10 a.m.: 4/25, 5/2, 5/9, 5/16, 5/23
Thursdays at 10 a.m.: 4/20, 4/27, 5/4^, 5/18**, 5/25
Fridays at 10 a.m.: 4/28, 5/12
Saturdays at 2 p.m.: 4/22, 4/29, 5/6**, 5/13~, 5/27; Sunday at 2 p.m.: 5/21+

+ASL/American Sign Language Interpreting **Post-Show Discussion

^Audio Described Performance ~Sensory Friendly Performance

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