

TEACHER GUIDE



recommended for ages 8 and up

October 5 - November 11, 2017

by Carlos Murillo

directed by Lisa Portes

produced by special arrangement with

THE DRAMATIC PUBLISHING COMPANY of Woodstock, Illinois

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THEATRE
SCHOOL**
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AT DePaul University

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Teacher Guides are developed by The Theatre School at DePaul University.

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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Chicago Playworks Program Goals:

- To provide a live theatre experience for students, teachers, administrators and families in the Chicago metropolitan area.
- To provide theatre of the highest quality that is interactive, entertaining and relevant; theatre that reflects the life experiences of students who live in an urban, multi-racial and multi-cultural city.
- To serve principals, teachers and students in their pursuit of Illinois learning standards.
- 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!

Welcome, Teachers to the Teacher Guide for the Chicago Playworks production of *Augusta and Noble* by Carlos Murillo. We appreciate you joining us to enjoy and explore the work of our BFA and MFA students, and we hope you find the play to be fruitful and inspiring.

Our goal is to further and deepen the students' experience of *Augusta and Noble* by connecting the story to work being done in the classroom and experiences in their personal lives. It is formatted in the style of a guided tour with themes of journeys and dreams. The Teacher Guide asks classes to explore their journeys as individuals and as a collective by connecting to Gabi Castillo's narrative. Through *Augusta and Noble*, a rich dialogue is born, reaching a range of ideas including identity, home, geography, self-discovery, and immigration.

The guide is intended for you, the teacher, as a place for information and inspiration to fully incorporate the play into your existing curriculum. Included in the Teacher Guide is information about the playwright, the creation of the play, historical and cultural context, and many activities centered on understanding and exploring the themes of the play. The guide is a jumping off point, and we invite you to adapt and expand what is in these pages to best fit the needs of your students.

We hope you enjoy making discoveries with your students!

Sincerely,

David Barber, BFA2/Theatre Arts
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***IT'S LIKE THE WHOLE
WORLD WAS RIGHT
THERE IN CLASS.***

~Gabi, Augusta and Noble

GUIDE TERM TOOL BOX

The Tour Itinerary — Synopsis

You Are Here — Starting point

Next Stop — Next major point of the map

Pull Over — Gain clarification

Back on the Road — Explore information

Pit Stop — Questions for reflection

Refuel — Activities

You have reached your destination!



THE TOUR ITINERARY: SYNOPSIS

MAIN CHARACTERS

Gabi Castillo — a Mexican American girl about to enter high school

Reymundo Castillo — Gabi's father, Mexican born, mid 30s

Dolores Castillo — Gabi's mother, Mexican born, mid 30s

Jesus Castillo — Gabi's little brother, age 8

Ricardo Wojciekowski — Gabi's classmate, age 13

El Coyote — also plays Street Thug, the Old Man, Vendor, and others;
intervenes with the journeys

La Mujer Azul — also plays the Crossing Guard, CTA Worker, Ms. Chan
(Gabi's teacher), Bus Driver, and others; intervenes with the journeys

AUGUSTA AND NOBLE

Augusta and Noble tells the story of Gabi Castillo, a fourteen-year-old Mexican American girl in Chicago who has just been accepted to Northside College Prep, a highly-competitive school on the other side of town. In order to get to her new school, Gabi must travel a long, complicated journey across the city.

Just as Gabi begins her journey, her dad must travel back home through the desert to Mexico because his father is sick. Through their shared journeys, Gabi discovers how her parents came to live in Chicago and the difficulties they survived to create a better life for their children.

Gabi's dreams come to life as her curiosity about where she comes from gets stronger through her new classes. Gabi's mom does not want to tell her the truth about how hard

and scary it was for her family to come to America. They fight because Gabi wants to know and is having to help around the house a lot.

Eventually, Gabi's mom tells her that they had to break the rules to get to the United States, and that it is dangerous for them to be there. Gabi realizes that her Mexican history does not mean that she does not belong in Chicago, but is the very reason that she does. The play ends with hope that Gabi's dad will make it back through the desert safely. Gabi finds where she belongs.





Carlos Murillo

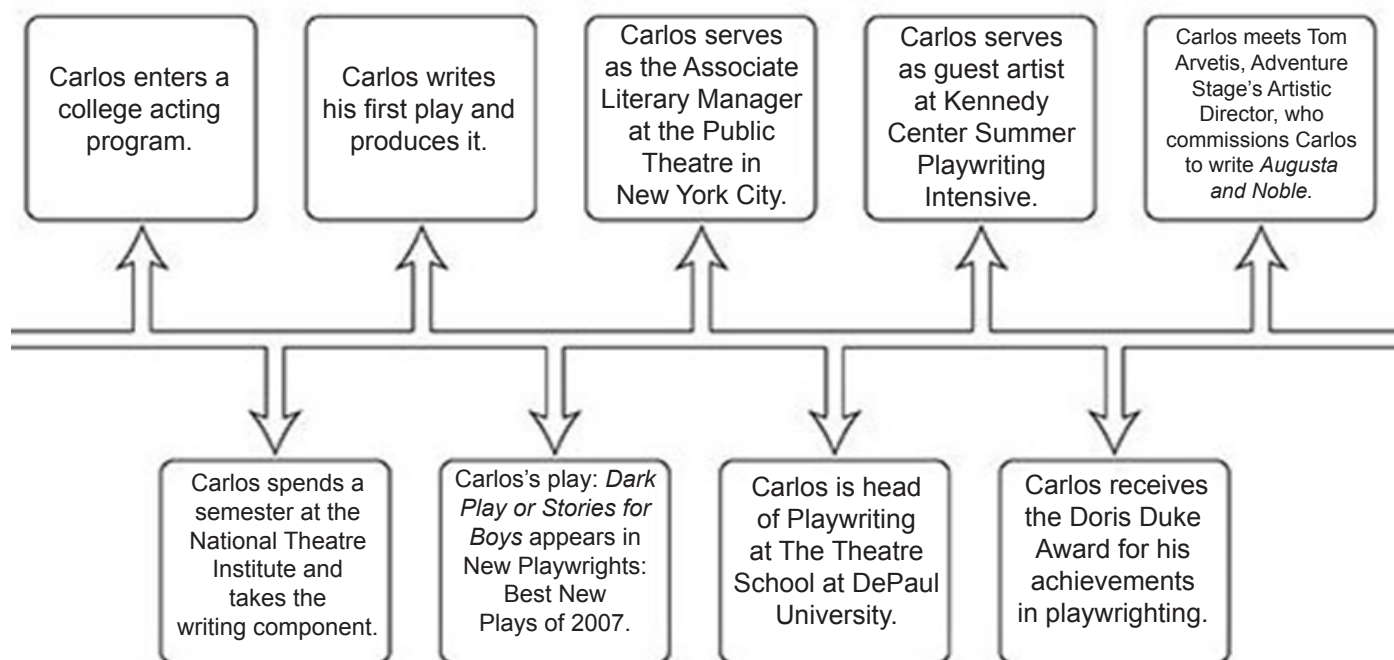
MEET YOUR TOUR GUIDE:

Playwright Carlos Murillo

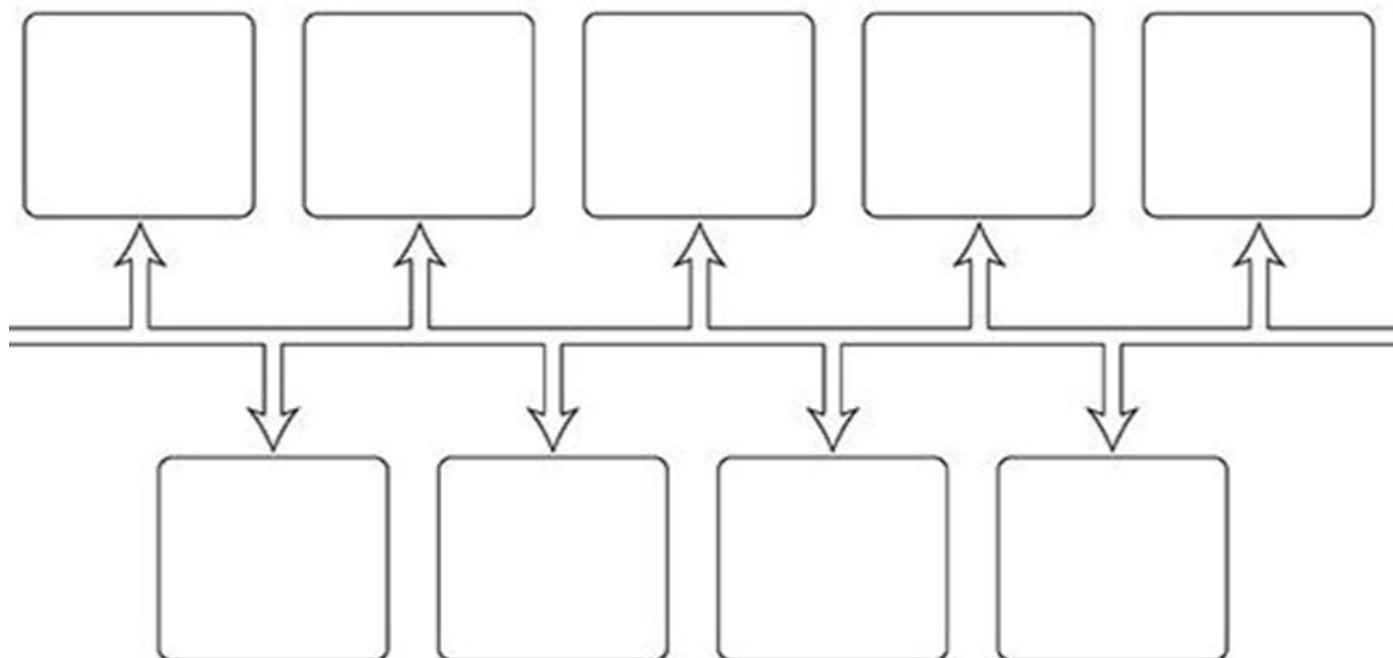
**NEXT
STOP!**

Every journey begins with a dream. Gabi takes a journey every day to chase her dream of a good education. Her parents took a journey across the border in search of a better life in the United States.

Learn about the journey of our guide/playwright Carlos Murillo, and then map out your own journey!



YOUR JOURNEY!



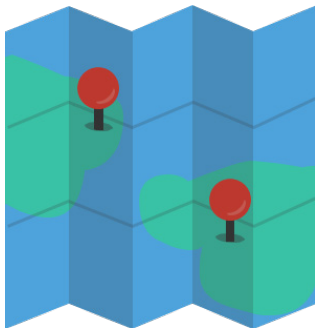
Introduction by Playwright Carlos Murillo

The title *Augusta and Noble* refers to the intersection of two streets in the heart of Chicago's West Town neighborhood, a site where the Northwestern Settlement House has stood since 1901. For more than a century, the Settlement House, the longest continually operating institution of its kind in the country, has provided education and social services for generations of immigrants adapting to their new lives in the United States.



Northwestern Settlement House
www.vittumtheatre.org

Even though it lies near the edge of the city's center, West Town is one of those neighborhoods that long-time Chicago citizens and newbie tourists might never set foot in, even though, for some of its denizens, it might as well be the entire city of Chicago. It's also a neighborhood undergoing transition—working-class immigrant families of various ethnicities vie for space with gentrifying urban migrants occupying the pricey modernist condo developments sprouting throughout the area. Tasked with writing a West Town story, my first step was to acclimatize myself to the neighborhood—walk its streets, frequent its businesses, familiarize myself with its history, its demographics, and its challenges. I also did a crash course on the Northwestern Settlement House, its significant impact on West Town's evolution, and the decisive role it played in countless immigrants' lives as a bridge between “the old country” and the new one. What struck me most was that the stories and struggles of immigrants who came a century ago from Eastern Europe are not so different from the immigrants arriving from Latin America today.



Our initial brainstorming sessions with families served by the settlement house centered on the theme of home, which opened a Pandora's Box, especially for immigrant families with U.S. born children. To parents, home was the place they left behind. Home was a part of their heart and soul they were willing to sacrifice in order to pursue the dream of building a new and better home for their children in an alien and often unwelcoming land. For the children, the homes their parents left behind existed solely as an abstraction. Home was here, defined by their modest apartments, the love of their exiled parents, their friends, their school, the Settlement House and the grid of streets that defines West Town. Both parents and children exist between worlds; while they live very much in the concrete reality of Chicago, a part of them is always from elsewhere.

Faced with this dilemma, one particular family became the inspiration for the play. In the fall and winter of 2012-13, I wrote *Augusta and Noble*, which premiered at Adventure Stage Chicago in the Settlement House's Vittum Theatre in April 2013.

~Carlos Murillo
Chicago, March 2016

YOU ARE HERE

Noble Square is a neighborhood in West Town, directly northwest of the Chicago's Loop. It is bordered to the north by Division Street, to the west by Ashland Avenue, to the south by Chicago Avenue, and to the east by the Kennedy Expressway. The nearest CTA stops are the Chicago and Division Blue Line stations.

The larger West Town community is historically an immigrant's community. Much of the area was originally settled by Polish immigrants during the early 20th century. A large influx of immigrants from Mexico and Latin American countries moved to Chicago during the early and mid-20th century, and many settled in Noble Square.

West Town's racial demographics break down as follows:

White: 56.97%	Hispanic/Latinx: 29.3%
Black: 7.85%	Asian/Pacific Islander: 3.72%
Other: 2.17%	<i>(2010 Census)</i>

However, in the Noble Square neighborhood, the blocks that surround Gabi's home, have populations that are more than 70% Hispanic/Latinx.

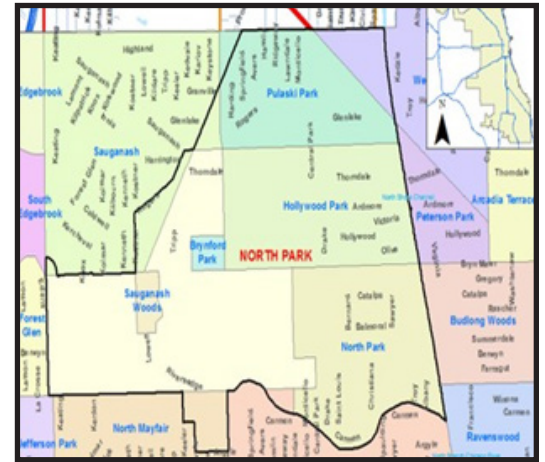


Chicago Neighborhood Project

Peabody Elementary, where Gabi attended elementary school, was over 75% Hispanic/Latinx at the time of its closing in 2013. 97% of its students were low-income, and 45% were "limited English learners."

Noble Square is a community that is shaped in part by its settlement houses. The Erie Settlement

House, at Erie and Noble, and the Northwestern Settlement House, at Augusta and Noble, are community centers that provide services to lower-income and undocumented neighborhood residents. These are two of the oldest and most far-reaching settlement houses in the city of Chicago and still provide vital services today.



Chicago Neighborhood Project

Gabi is facing a new journey: traveling from Augusta and Noble, where everything is familiar, to Northside Prep, far away in North Park. She must make a long journey through the city of Chicago every day, from a place where everyone knows her name, to a place where people aren't like her.

Chicago is a city of neighborhoods, each with its own character, traditions, history, and demographics. On the following page, discover where Gabi's journey begins and ends.

YOU'RE GOING THERE

Gabi's journey to Northside Prep is long and arduous, perhaps like her parents' journey across *el desierto*.

North Park, located on the far North Side of Chicago, is a neighborhood also founded by immigrants. Originally settled by Swedish people displaced from Andersonville, the area is also a home of an Orthodox Jewish community. It is bordered by the Chicago River to the south and east, Devon Avenue to the north, and Cicero Avenue to the west. The nearest CTA station is Kimball, the last terminal of the CTA Brown Line.

The North Park community area has racial demographics that break down as follows:

White: 49.34%

Hispanic/Latinx: 17.98%

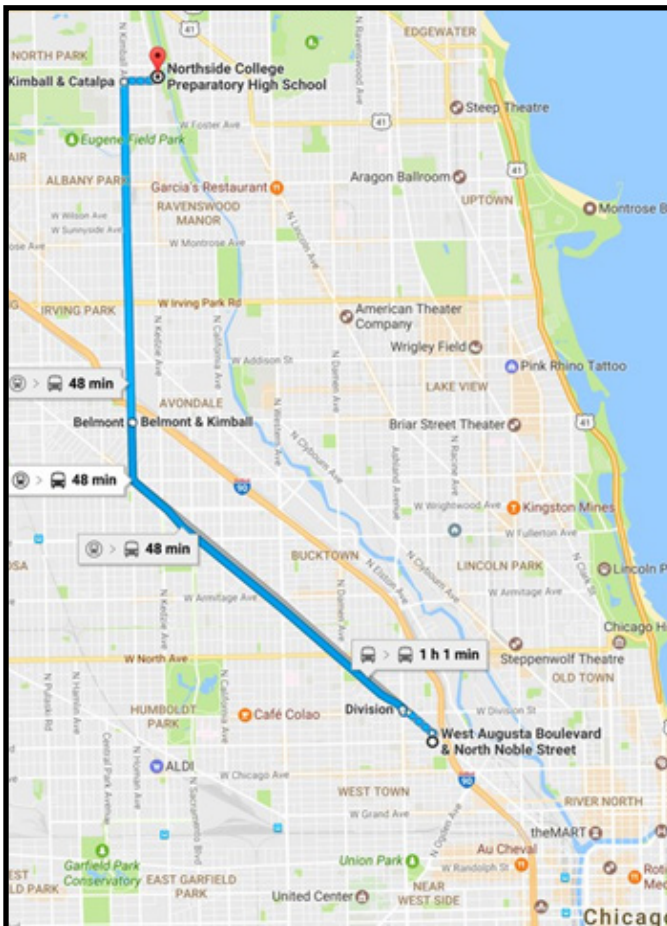
Black: 3.2%

Asian/Pacific Islander: 25.65%

Other: 3.83%

(2010 census)

Hispanic/Latinx students are 37% of the community of Peterson Elementary, compared to Peabody Elementary. The blocks that surround Northside Prep have a population of about 17% Hispanic/Latinx. 28% of students at Northside Prep are Hispanic/Latinx.



Northside College Preparatory High School

***¡Ay dios mío!
¡You're going
to get lost!***

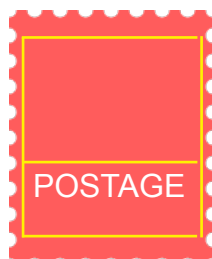
~Gabi, Augusta and Noble

REFUEL: MAPPING GEOGRAPHIES OF HOME

OBJECTIVE: The goal of this activity is to engage students in thought and discussion about the cultural and literal ideas of home, a major theme in *Augusta and Noble*. Through physical interaction and representation, home will come to life in the classroom, allowing students to interact with this challenging concept in a visceral way.

DIRECTIONS: Define the outer boundaries of a large, open, playing space and orient a compass marker on the space for north, south, east, and west; this is the imagined “map.” Specify the location beyond this compass to a place that best fits the needs of the classroom based on the scope of the students’ understanding of geography. Explain that the map is very flexible and space/distance between locations will have to be flexible, too. Encourage students to use their imaginations, so the place you have chosen feels real in the classroom.

The strategy involves giving students prompts and asking them to move through the map to the space that best represents their answer.



PIT STOP

What is home?

What shapes our understanding of home?

What did you notice during the activity about yourself? About the group?

How does Gabi’s definition of home differ from those of her classmates? How does it differ from her family’s? Or from your own definition?

Examples:

1. Please stand on the location where you currently live.
2. Please stand on the location of your school.
3. Please stand on the location where your parents were born.

Once placed, invite students to name where they are standing. Some might shift in response to what others share.

Finally, ask: *Please stand at one of the physical spaces that you call home, recognizing that there may be more than one.*

Once placed, invite students to name where they are standing. Adjust and add prompts to fit the needs of your classroom and the specific interests you have in this activity.

ADAPTATIONS/ADDITIONS: To continue the spirit of this activity and connect it to the themes and content of *Augusta and Noble*, have students role play as Gabi and other characters from the play while doing the same activity.



Illinois Learning Standards: Social Sciences (Middle School) Geography Standards. Human Environment Interaction: Place, Regions, and Culture SS.G.1.6-8.LC: Use geographic representations to explain the relationships between the locations and changes in their environment. SS.G.1.6-8.MdC: Use mapping and graphing to represent and analyze spatial patterns of different environmental and cultural characteristics. SS.G.1.6-8.MC: Construct different representations to explain the spatial patterns of cultural and environmental characteristics.

WRITE A LETTER

Sometimes we must take the same journeys more than once. This is the case for Gabi's father, Reynaldo. Throughout the play, Gabi misses her father and worries about his journey and when he will be home. As Gabi, write a letter to your father about what he has missed while he has been away. Be sure to include your questions and concerns about his journey.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

With love,

REFUEL: CONSCIENCE ALLEY

OBJECTIVE: This activity invites students to explore multiple facets of a character's choice within a specific dilemma. The strategy is used to embody and analyze the range of ideas, motivations, and factors that a character may be thinking about when he or she makes a major decision within real or imagined circumstances. Through the lens of *Augusta and Noble*, students will cultivate empathy through a theatrical experience.

DIRECTIONS: As a group, identify the main conflict of *Augusta and Noble*. This may vary depending on the class, but it should have something to do with Gabi and the discovery of her identity. Next, invite the group to form two standing lines, facing each other. Create a space or alley between the rows where a person can easily walk.



PIT STOP

How did this activity change or deepen your understanding of the characters' conflicts in *Augusta and Noble*?

Which voices were most persuasive in exploration? Why?

How did it feel to hear all those voices? To be the voices? Did this change how you think of Gabi? Any other character?

Next, a student volunteer takes on the role of the character in the imagined scenario — Gabi. (The character can be changed and repeated with different students if needed or desired.) Explain that the students playing Gabi will walk slowly down the row. As Gabi passes, each standing student will represent different arguments Gabi might have heard in her journey. The students can represent the characters of Reymundo, Dolores, Ricardo, or anyone Gabi interacts with. They will share their advice, warnings, and arguments these characters had with Gabi. The students may also share lines that could be inside Gabi's head (fears, beliefs, concerns felt by the character).

Although the dialogue or lines shared by students can be spontaneous, it is important that students have the knowledge to generate realistic lines that are authentic to the situation. After walking the alley, ask the character to share how they are feeling about their decision.



Illinois Learning Standards: *English Language Arts (Middle School): Reading Standards: Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text. Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.*

PULL OVER

Myths and Legends



In *August and Noble*, there are various characters who refer back to the myths and legends in Mexican and Southwest North American cultures. Indigenous people used stories to understand the world around them. If someone is indigenous to an area, it means that they were the original people on the land.

A **myth** is a story that usually comes from the early history of a group of people. These stories are used to explain amazing events and occurrences in life. A **legend** is also a story told by a group of people, but it can't be proved as true or not (like a ghost story or a fairy tale).

NEXT STOP!

OBJECTIVE: Students should be able to identify and learn more in-depth information about key non-human characters in the play.

DIRECTIONS: Start the students' journey to understand the symbols in the play by asking them to identify the unusual characters (question 1). They should identify: the Rabbit, the Coyote, and the Blue Woman. Continue the discussion with other questions to engage the students with how to understand the role of these characters (questions 2 & 3). Explain that some of the answers may be found by looking into the history of people in the United States of America and Mexico. Ancient groups of people in each country created myths and legends to understand the world around them.

What are the indigenous cultures represented in the show?

Ancient Aztecs: An empire of people who dominated central Mexico in the early 1200s - early 1500s. Aztecs believed that various gods and demons were directly related to how cities were created and how people, animals and the weather functioned.

Ancient Mayans: A group of people in southeast Mexico, Guatemala, Belize, and some parts of Honduras and El Salvador from 2000 BC - the late 1600s. The Mayans believed various gods controlled how the time and the planet worked.

Navajos: A tribe of people in southwest United States (Arizona, Utah, and New Mexico) from the early 1400s to the present day. They believe that holy people determine how they connect to animals and other people.

QUESTIONS:

1. What are the unusual characters we saw in the play?
2. Why do you think these characters were included in the story?
3. What could be the importance of having these characters appear multiple times throughout the play?

RABBIT

In various indigenous American cultures there are legends that explain the importance of rabbits. In these cultures, the rabbit is referred to as the **Moon Rabbit**.

**Back
on the
Road!**

The **Aztec** people of Central Mexico tell the legend that the god of wind and learning, Quetzalcoatl (pronounced ket-sal-co'-ah-teh), traveled on Earth for a long time. He ran out of food and was exhausted. As he felt he was going to die, a rabbit came along and offered food to him. Quetzalacoatl was deeply moved and thanked the rabbit by leaving an imprint of the rabbit on the moon so that all people would remember the rabbit.

Other Mesoamerican legends also have a story about the rabbit, this time involving the god of moon, Tecuciztecatl (pronounced teh-cooz'-eh-teh-cal). The gods asked him to sacrifice himself to become the sun. He resisted at first, but eventually jumped into the fire to sacrifice himself. The gods were angered by his initial cowardice and threw a rabbit at him in order to dim his light. From then on he could only be seen at night, turning him into the moon with an imprint of the rabbit on it.



The Rabbit
www.focusonmexico.com

COYOTE

The **Navajo** tribes in Southwest, North America, sometimes describe the **Coyote** as a trickster. He is an irritable and conniving character. In an origin story about the Milky Way, they say that the Coyote was a god who was frustrated about how long it took the Black God to put stars in the sky. The Coyote put a red star in the sky as a temporary sign of trouble that appears every year. He grew restless about the placement of the stars in the sky so he threw all of the stars up into the sky and created the Milky Way.

Aztecs believed the Coyote had a spirit balanced between good and evil. His goodness comes from their association with worldly-wisdom and good luck. However, he also uses his intelligence in order to be more clever than others and play cruel pranks on other gods.

Mayans also believed that the Coyote shouldn't be trusted. In a folktale about the Coyote and the hen, a coyote tries to convince a hen to come down from a mountain tree. The hen refuses realizing that the coyote just wants to eat her.



The Coyote
www.focusonmexico.com

BLUE WOMAN

Myths and legends are not limited to indigenous tribes. They can also involve religious groups. Catholics have an interesting belief about **The Lady in Blue**.

In the early 1600s, there was a nun from Spain named Mary of Jesus of Ágreda. She was a missionary, a person who went to other places to teach people about Christianity. She was most known for visiting the Jumanos Indians in New Mexico and Texas, teaching them about Christianity. She also gave them comfort and encouragement so they might survive the attacks they received from a rival tribe, the Apaches. She often wore blue clothing, so the tribe would refer to her as “The Lady in Blue.”

To this day she is commemorated as an amazing figure of compassion, faith, courage, and comfort.



Blue Woman
Wisdom of the Universe

RABBIT QUESTIONS:

1. Although each story is different, what do you notice that they have in common?
2. What connections do you make between the coyote wanting the rabbit and El Coyote wanting to stop Gabi?

COYOTE QUESTIONS:

1. The coyote has mythology rooted in North America and Mexico. Can you identify similarities in the stories?
2. If there are similarities in both regions, what does it mean for Gabi to have visions about the Coyote in Mexico while she's living in Chicago?
3. Based on this knowledge about the legends of the Coyote and the Rabbit, why do you think the Coyote tries so hard to get the Rabbit?

BLUE WOMAN QUESTIONS:

1. Can you identify similarities between the role Lady in Blue in the Catholicism and the role of the Blue Woman in the *Augusta and Noble*?
2. If there are similarities in the role of the Blue Woman, what does it mean for Gabi to have visions about the Blue Woman in Mexico while she's living in Chicago?
3. Based on this knowledge about the legends of the Coyote and the Rabbit, why do you think Blue Woman is needed in the story?

REFUEL: EXPLORING ADVENTURE



OBJECTIVE: The Exploration/Adventure dilemma invites all students to step into characters who must make a decision about whether to embark on a larger journey or explore a new place. Through role play, the exercise focuses on the reasons that people and societies move and expand, and its impact. To deepen students' understanding of the cultural context of *Augusta and Noble*, this exercise can be used to empathize with the decision-making of Gabi taking the journey to Northside College Prep as well as her parents taking the journey across the border.

DIRECTIONS: Use *Augusta and Noble* as the basis for the character journey the students will engage with. To role-play this decision-making, invite students to a meeting about whether or not Gabi will take the journey to Northside College Prep. Brainstorm a list of people who might be at this meeting because they want or need to leave, or perhaps because they want to stop the trip from happening, such as members of the Castillo family. Invite students to pick a character from the generated list or make up another character that would be there. Select a role for yourself that allows you to give information about the opportunity but to remain neutral to students' characters' decisions.

PIT STOP

What did we learn about this exploration opportunity?

Why did people in our community want to go? Why did they want to stay?

Why did people in *Augusta and Noble* want to go? Why did they want to stay?

What are the difficult journeys in *Augusta and Noble*? What makes taking a difficult journey worthwhile?

Everyone steps into role together. Welcome students to the role, and explain why you've brought them together. Share information about the benefits and challenges of the opportunity. Invite students to ask questions and to share information about who they are and why they are considering joining the Exploration/Adventure.

Work to develop a multi-faceted understanding of the larger issues that shape the group's decision to move to a new place. The session typically ends with a vote being taken where each individual decides whether or not to explore/go on the adventure.

This activity allows students to begin to engage in a complicated and important conversation about the context of the journeys of the play. Bear in mind the various identities of people in your classroom when engaging.



Illinois Learning Standards: Social Sciences (Middle School) and English Language Arts. SS.IS.7.6-8: Critique the structure and credibility of arguments and explanations (self and others). SS.IS.8.6-8.LC: Analyze how a problem can manifest itself and the challenges and opportunities faced by those trying to address it SS.CV.1.6-8.LC: Identify roles played by citizens (examples: voters, jurors, taxpayers, military, protesters and office holders). Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text. Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

PULL OVER

What does “undocumented immigrant” mean?



The term **undocumented immigrant** refers to foreign nationals residing in the United States. without legal immigration status. It includes persons who entered the U.S. without inspection and proper permission from the U.S. government, and those who entered with a legal visa that is no longer valid.

In *Augusta and Noble*, Gabi's parents, Reymundo and Dolores Castillo, immigrated from Mexico to Chicago to access more opportunities and a better life for their children. In order to get to the United States, they had to break the rules. They broke the rules because they had to keep their family safe. Because of the way the Castillos travelled to the United States, they are undocumented immigrants. The story of the Castillos is shared by many.

SOME STATISTICS

65,000 undocumented immigrants graduate from high school every year in the United States.

20% of the child population in the United States are immigrant children.

Mexicans are the largest group of undocumented immigrants.

Since the 1950s, immigration policies have progressively criminalized undocumented immigration.

Nearly 11 million undocumented immigrants reside in the United States, out of a population of 320 million.

REFUEL: CROSS THE ROOM IF...

OBJECTIVE: This activity is an out-of-your-seat strategy in which participants cross the room in order to express their opinion about a given statement. This strategy allows participants to focus on identifying their opinion.

DIRECTIONS: Before the activity, select statements that will evoke opinion from the examples provided about *Augusta and Noble* and create your own if you like. Ask participants to create two lines facing each other. There should be some distance between the two lines and roughly an equal number of participants on each side. The facilitator will read a statement out loud. If the statement is true for the individual participant they will cross the room and join the other line. If the statement is not true for the individual participant, they will remain standing in the line. The activity is repeated with each new prompt. When desired, stop and process the participants responses to the statements.



PIT STOP

What did you notice about the groups' responses to the questions?

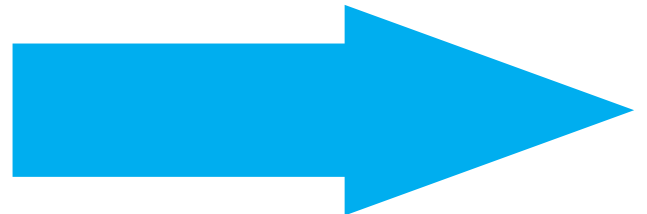
When did we move the most? When did we move the least?

What did this connect you to in Gabi's story?

What can we gain from knowing our shared experiences?

CROSS THE ROOM IF...

1. You make a commute to school everyday.
2. You walk to school.
3. You have responsibilities when you get home that aren't homework.
4. You would say you do well in school.
5. You struggle in school.
6. Your parent was born in the U.S.
7. Your parent was born outside of U.S.
8. You have ever gone on a journey alone.
9. You have ever gone on a journey was not an easy one.
10. You have ever had company on a journey.
11. You have gone a journey that was worth it.



Illinois Learning Standards: Social Sciences (Middle School) SS.IS.1.6-8: Create essential questions to help guide inquiry about a topic. SS.CV.1.6-8.LC: Identify roles played by citizens (examples: voters, jurors, taxpayers, military, protesters and office holders). Theatre Standards: TH:Re7.1.8 a. Compare personal and peer reactions to artistic choices in a drama/theatre work. TH:Re7.1.7a. Articulate personal reactions to artistic choices in a drama/theatre work.



DESTINATION REACHED!

We hope that you have deepened your understanding of *Augusta and Noble* and learned more about the themes of the play. Please continue to tell Gabi's story and discover its connections to your own.

Thank you for coming to see this production, and we hope to see you again soon!

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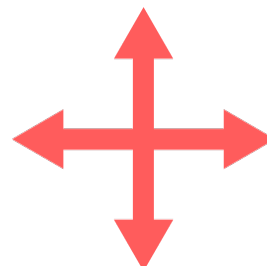
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TICKET REQUEST FAX FORM

CHICAGO PLAYWORKS 2017 - 2018 SEASON

FAX (773) 325-7682

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**THE
THEATRE
SCHOOL**
AT DePaul University

The Theatre School at DePaul University Group Sales Office

Attention: Group Sales Representative

Email: theatregroupsales@depaul.edu

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<u>PLAY</u>	<u>DATE</u>	<u>DATE</u>	<u># OF TIX</u>
<i>Augusta and Nobel</i>	1st Choice: _____	2nd Choice: _____	_____
<i>Junie B. Jones is Not a Crook</i>	1st Choice: _____	2nd Choice: _____	_____
<i>The Cat in the Hat</i>	1st Choice: _____	2nd Choice: _____	_____

The Theatre School at DePaul's Group Sales staff will confirm ticket availability by FAX in the fall.

Signature of Organizer _____ Date _____

*Any FAX not signed or dated will not be processed immediately.
Coordinators will be contacted to verify the authenticity of all faxed orders.*

17-18 ORDER FORM

2017-2018 Chicago Playworks Season
at DePaul's Merle Reskin Theatre, 60 E. Balbo Drive, Chicago



Augusta and Noble

by Carlos Murillo

directed by Lisa Portes

recommended for ages 8 and up

October 5 - November 11, 2017

Tuesdays at 10 a.m.: 10/10, 10/17, 10/24, 10/31, 11/7

Thursdays at 10 a.m.: 10/5, 10/12, 10/19**, 10/26, 11/2^, 11/9

Fridays at 10 a.m.: 10/20, 11/3+

Saturdays at 2 p.m.: 10/7>, 10/21, 10/28**, 11/4+, 11/11; Sunday at 2 p.m.: 10/15



Junie B. Jones is Not a Crook

by Allison Gregory, adapted from the book series by Barbara Park

directed by Krissy Vanderwarker

recommended for ages 5 and up

January 11 - February 17, 2018

Tuesdays at 10 a.m.: 1/16, 1/23, 1/30, 2/6, 2/13

Thursdays at 10 a.m.: 1/11, 1/18, 1/25**, 2/1, 2/8^, 2/15

Fridays at 10 a.m.: 2/2, 2/9+

Saturdays at 2 p.m.: 1/13>, 1/20, 1/27, 2/10+, 2/17; Sunday at 2 p.m.: 2/4**



Dr. Seuss' The Cat in the Hat

by Dr. Seuss

directed by Jeff Mills

recommended for ages 4 and up

April 19 - May 26, 2018

Tuesdays at 10 a.m.: 4/24, 5/1, 5/8, 5/15, 5/22

Thursdays at 10 a.m.: 4/19, 4/26, 5/10^, 5/17, 5/24

Fridays at 10 a.m.: 4/27**, 5/11+

Saturdays at 2 p.m.: 4/21>, 4/28, 5/12 +, 5/19**, 5/26; Sunday at 2 p.m.: 5/6~

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

^Audio Described Performance >Post-Show Autographs ~ Sensory Friendly Performance

Find details about the additional productions at
The Theatre School on our website.
theatre.depaul.edu

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