



RIIST

AN AFROCURRENTIST PLAY

THEATRE
GOODMAN STUDY GUIDE 2025

TABLE OF CONTENTS

2	A Welcome Letter to Students and Teachers
3	Meet the Playwright: Zora Howard
4	<i>BUST</i> Synopsis
6	<i>BUST</i> Character Breakdown
7	The World of the Play: <i>BUST</i> in Context
10	Humanity, Humor and Authenticity: A Word from the Director and Playwright
12	Stepping Out of Rage: A Classroom Activity
15	Behind the Sights and Sounds: Meet the Designers
16	It's a Trick: A Q&A with Special Effects Designer Jeremy Chernick
17	Calculating Energy: A Classroom Activity
26	Play on Words: A Classroom Activity
32	Classroom Discussion Questions
33	Glossary
35	Spring 2025 Teen Workshops
36	2025/2026 School Matinee Series
37	Sponsors

CONTENT

Jared Bellot | *Clifford Director of Education and Engagement*

Tyra Bullock | *Associate Director of Education*

Anna Rogelio Joaquin | *School Programs Manager*

Cori Lang | *Literary and Dramaturgy Intern*

Marshaun D. Simon | *Marketing & Public Relations Manager, Alliance Theatre*

EDITING AND DESIGN

Michen Dewey | *Communications Content Manager*

Rafia Afzal | *Graphic Designer*

Greg Mooney | *Photographer*

SPANISH TRANSLATION

Alexis A. Tornez Martinez

A WELCOME LETTER TO STUDENTS AND TEACHERS

By Jared Bellot, Clifford Director of Education and Engagement

Welcome to Zora Howard's *BUST*, the third and final production of this year's School Matinee Series, where we continue to explore the question that has shaped our season: **How do you make and maintain community in new and familiar spaces?**

Through *Inherit the Wind*, we examined how communities wrestle with differing beliefs. With *Fat Ham*, we explored family, identity and tradition. Now, *BUST* invites us to break open our understanding of the world—through humor, rhythm and some good, old fashioned, interdimensional travel—as we push up against the confines of our present moment to envision something radically new.

How do you
make and
maintain
community
in new and
familiar
spaces?

BUST presents us with a challenge: imagine a place where you define your own freedom. A place not bound by history's brutality or today's limitations, but one where you shape what is possible. This show urges us to step beyond the boxes we are placed in, to exist in multiple spaces at once and to reimagine our relationships—with ourselves, others and the world around us. *BUST* is an Afrocurrentist play, meaning it focuses on the power of the present moment. Instead of looking only at the past or future, it asks us to engage with what is happening right now as a way to create change.

This show is a co-production with the Alliance Theatre in Atlanta, Georgia, meaning both of our theaters have joined forces to bring this story to life, sharing artistic resources and ensuring the play reaches audiences in two cities. The connection between Chicago and Atlanta is especially significant—both are cities with deep histories of Black artistry, activism and resilience. *BUST* taps into that legacy, creating space for Black communities, artistic communities and all who seek transformation to step inside and feel at home.

BUST was born out of rage—the kind that lingers and consumes. In the wake of profound injustice, the question emerged: What do we do with this rage? Can it be more than something that weighs us down? Can it become a constructive, transformative force? *BUST* doesn't offer easy answers, but it does offer a path: **What do you see? Where do you go? What do you imagine?** These questions asked in the play are not just for the characters—they are for us too.

In a world where it can feel exhausting to keep talking about crisis and catastrophe, *BUST* opens new doors, reminding us that even in the darkest moments, there are ways to break through. This play does not just dream of a different world—it actively creates one, in real time, inviting all of us to take part. It invites us to step up, to name what we feel, to refuse to be crushed by silence and to imagine something that has never existed before—not alone, but together.

We hope this study guide helps you engage with the themes of the play, offering ways to reflect, discuss and consider the question: **What will you build?**

Thank you for being part of this journey through the space time continuum. We are so excited for you to experience *BUST* and all that it has to offer.



Jared Bellot

Clifford Director of Education and Engagement

MEET THE *PLAYWRIGHT:*



ZORA HOWARD

ZORA HOWARD (SHE/HER) is a Harlem-bred writer and performer. Plays include *Hang Time* (2022 Creative Capital Finalist; *The Flea*), *Stew* (2021 Pulitzer Prize Finalist; P73 Productions), *The Master's Tools* (Under the Radar Festival; Williamstown Theatre Festival), *BUST* (2022 Susan Smith Blackburn Prize Finalist; 2022 L. Arnold Weissberger New Play Award Finalist), *The Motions* and *Good Faith*. Her work has been developed at SPACE at Ryder Farm, The Mercury Store, The Lark, Ojai Playwrights Conference, Brown Arts Institute and Cape Cod Theatre Project, among others. In 2020, her feature film *Premature* (2020 Film Independent John Cassavetes Award nominee), which she co-wrote with filmmaker Rashaad Ernesto Green, opened in theaters following its world premiere at the 2019 Sundance Film Festival. Zora is the inaugural Judith Champion Fellow at Manhattan Theatre Club, a former Van Lier New Voices Fellow at the Lark Theatre and a 2022 Lilly Award and Helen Merrill Award recipient. ♦

BUST

SYNOPSIS

By Cori Lang, Literary and Dramaturgy Intern

CONTENT WARNING: *BUST* deals with themes of systemic racism and police brutality. It contains profanity and the use of the N-word spoken by both Black and white characters. Additionally, the play depicts alcohol and marijuana use. Please be advised of these elements as you prepare to engage with the material.

We encourage thoughtful reflection and open discussion of these important issues in your classroom.

ACT ONE

The play opens on a balcony overlooking the parking lot of the Oakwood Hills Apartments & Townhomes in Huntsville, Alabama. Long-time resident Retta Hayes is sitting in a rocking chair, gossiping on the phone with her friend Tony.

Retta's husband, Reggie Hayes, comes to join her for a beer and smoke. The couple notices one of their neighbors, Randy Woods, being pulled over by the police. Randy gets out the car and is patted down. Retta and Reggie are quick to duck when an officer looks up in their direction. Trent, Retta and Reggie's grandson, arrives home from school. He records the officers pulling a gun out on Randy. The moment climaxes, and in a burst of light, Randy disappears from his driveway.

The scene continues moments later with Officers Tomlin and Ramirez in the parking lot. Tomlin, a white man, panics and tries to retrace their steps. Ramirez, a Honduran man, assures Tomlin that he did not shoot Randy. Both are unsure where Randy disappeared to. After a racially heated exchange, Tomlin decides that they will tell the police station that Randy is currently at large with contraband. Meanwhile, the Hayes grapple with what they just saw. Ultimately, Trent and Retta decide to call Carol Anne at the news station. Ramirez reveals his bodycam recorded the encounter with Randy. Tomlin and Ramirez fight over the footage. Tomlin smashes the bodycam eliminating any evidence. A newscaster suddenly appears and begins introducing the story of Randy being stopped by the police.

Scene three opens in Ms. Pinto's classroom with students Trent, Boobie, Paige and Zeke. The students watch the news interview with Trent, Retta and Reggie on Boobie's phone. They debate over what happened to Randy. Trent, hesitantly, reveals the video on his phone to Boobie. Boobie insists Trent go public with the video and calls him a martyr. Shortly after, Trent's crush Krystal enters the classroom, late again. She is lectured on respect and given a warning by Ms. Pinto. Once settled, Krystal admits she saw the interview and calls Trent brave. Boobie replays the news interview.

The next scene opens in the police precinct, with Tomlin and Ramirez having just finished watching the interview. Tomlin tries to persuade Ramirez to let him speak with the Captain first. Ramirez agrees but writes down the details as he remembers them. This upsets Tomlin, almost calling Ramirez a slur. The Captain calls Ramirez to his office first. Once alone, Tomlin fumes.

Scene five opens the next day with Retta and Reggie at home. Reggie is watching *Family Feud* while Retta vacuums. Retta is concerned about Martha, Randy's wife. A knock is heard on the door, revealed to be the Huntsville Police. The officer mentions Trent, swaying Retta to open the door. Ramirez insists that if any footage of the incident with Randy exists to destroy it. Retta says she understands and asks him to leave. On his way out, a news broadcast reveals that someone has posted Trent's video online. Retta races out the door to find Trent with the two men following behind her.

The next scene opens, back in Ms. Pinto's classroom, where everyone is taking a quiz. Trent is angry with Boobie for posting the video. Krystal enters late again. Ms. Pinto denies her request to take the quiz. Krystal says she still has eleven minutes to finish it and attempts to take the quiz. Ms. Pinto demands Krystal go to the principal's office. Krystal refuses. Ms. Pinto calls security officer Jack to remove Krystal. Boobie starts to record on his phone. Krystal denies Jack's demand for her to leave the classroom. She finishes her quiz to which Jack rips in half. Her refusal to leave prompts Jack to yank her out of her desks. He becomes more aggressive with each struggle. Trent yells at Jack to stop. Trent tackles Jack. Jack tries to beat Trent with his baton. Once the baton is wrestled out of his possession, Jack pulls out his taser on Trent. In a moment of rage, Trent releases a war cry and charges at Jack. There is a flash of light at the moment their bodies collide. Trent arrives alone and frightened in an unknown location.

Trent begins to move, when a voice welcomes him. The voice keeps approaching, until it is revealed that it is Randy Woods. He tells Trent that he's been waiting for him.



ACT TWO

It is day, and we are in the place Trent and Randy ended up in. Randy asks Trent to imagine a place he wants to be. After some hesitation, Trent does, and they are magically transported there. Trent imagines a field and the ocean. Randy reveals that he too has the power to imagine where he wants to be. Here, he can be Rondell, his birth name that was forgotten by the people in his grade school. He shares that not everyone gets to “bust” into this world. This bothers Trent, and he insists on going home. Rondell has Trent reflect on the moment before that led him here. Trent relives his anger. Rondell calms him by reminding him of the beautiful environment he created where everyone is Black.

Back in the real world, Boobie, Krystal, and Paige are waiting to be questioned in the police precinct. The three of them exchange theories about what happened. Retta and Reggie enter. Krystal tells them that Trent is gone, but that she doesn’t think he’s dead. She believes it is similar to how Randy disappeared. After Zeke returns from questioning, Retta insists the students come with her. They grab their things and escape the precinct.

Immediately after, Ramirez enters and notices the room was recently occupied. He starts to pursue them but runs into Tomlin. Tomlin accuses Ramirez of conspiring against him and not sticking with his “brothers” on duty. Ramirez tells Tomlin he is not his brother and leaves.

Rondell and Trent enjoy their time in the now-named Ainnoway. Rondell meditates and Trent runs around, filled with joy. The two reflect on Trent’s anger towards injustice at the hands of white people. Rondell gets Trent to yell. It helps, but to be completely removed of that anger, Trent must let go of all of it, including his family and friends. Trent must decide if he’s willing to go forward with Rondell or return without him.

Back at the Hayes apartment, Paige, Zeke, and Krystal, along with Retta and Reggie, try to figure out where Trent and Randy went. Krystal suggests they apply the laws of matter like in science. Boobie arrives dressed in camouflage and with a makeshift survival kit. Krystal thinks they can get to Trent and Randy if they can successfully recreate the conditions under which they left.

At the police precinct, Ramirez and Tomlin wait to meet with the Captain. Tomlin assumes it is to relieve them of their duty. He is upset and begins dressing in plain clothes. He checks his gun and tells Ramirez he is going to pay the Hayes a visit to get them to “tell the truth” and recant their story. He warns Ramirez to join him if he wants to get his job back. Ramirez considers and then begins to undress.

Back in Ainnoway, Trent and Rondell are walking toward ascension. Trent continues to think about the family and friends he has left behind. If unable to join him in this newfound freedom, Trent decides he must go back. Rondell explains that he will remain there, where he can stand tall and take up space. This is what his wife and daughter would want for him.

The scene jumps to the Hayes household, where Retta, Reggie and Trent’s friends are trying to summon Trent back. After some debating, Boobie reminds them of the yelling Trent and Mr. Woods did before disappearing. They all shout together.



In a squad car, Tomlin and Ramirez are on their way to the Hayes. Tomlin is high on adrenaline, prepping Ramirez for their talk with the Hayes. Ramirez asks Tomlin to pull over so he can pee. Reluctantly, Tomlin does, and Ramirez walks out of sight.

Back in Ainnoway, Mr. Woods preps Trent for jumping back into the real world. He tells Trent he won’t remember any of this, but he will remember there is something more out there, and he might not be able to get back. Mr. Woods begins walking away and tells Trent to imagine the place he wants to be and choose it. Trent begins to focus.

At the Hayes’, everyone yells together, but nothing happens. Paige suggests doing a step routine and they decide “Booms-hakalaka” will be the word they chant, as it is decidedly Black.

Tomlin soon discovers Ramirez has left. Frustrated, he pulls off in his car.

In the Hayes’ apartment, Retta, Reggie, Boobie, Krystal, Paige and Zeke imagine a place where they can be themselves and feel liberated. Everyone steps together. The energy builds as sound, lights, Ainnoway and reality become blurred. The play concludes with Trent alone. ♦

BUST CHARACTER BREAKDOWN

By Anna Rogelio Joaquin



RETTA

Black. Late 50s. A decades-long resident of the Oakwood Hills Apartments & Townhomes.

Played by Caroline Clay



REGGIE

Black. Late 50s. RETTA's husband.

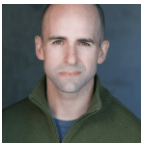
Played by Raymond Anthony Thomas



TRENT

Black. Teens. RETTA and REGGIE's grandson.

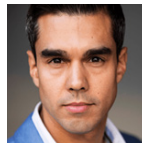
Played by Cecil Blutchter



TOMLIN

white. Mid to late 40s. A recently demoted police officer in the Huntsville Police Department. Doubles as JACK.

Played by Mark Bedard



RAMIREZ

Latino. Mid to late 30s. A recent transfer to the Huntsville Police Department. TOMLIN's partner.

Played by Jorge Luna



MR. WOODS

Black, 60s. Regal in stature. Looks like Louis Gossett Jr. and sounds like James Earl Jones.

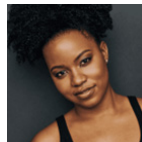
Played by Keith Randolph Smith



BOOBIE

Black. Teens. TRENT's best friend. Hotep in development.

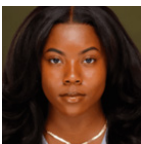
Played by Ivan Cecil Walks



KRYSTAL

Black. Teens. Classmate of TRENT's. Major crush. Very smart.

Played by Renika Williams-Blutchter



PAIGE

Black. Teens. Classmate of TRENT's. KRYTAL's best friend. Life of the party.

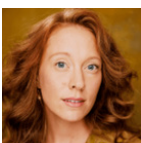
Played by Victoria Omoregie



ZEKE

Black. Teens. Classmate of TRENT's. Tries to be a bully but really is a sweetie pie.

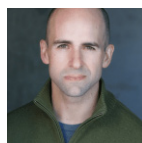
Played by Bernard Gilbert



MS. PINTO

white, 30-40s. Teaches American History at Lee High School. Doubles as NEWSCASTER.

Played by Caitlin Hargraves



JACK

white, M, 40s. School security. Menacing.

Played by Mark Bedard

THE WORLD OF THE PLAY:

BUST IN CONTEXT

By Jared Bellot,
Clifford Director of Education & Engagement

Playwright Zora Howard refers to *BUST* as “An Afrocurrentist Play,” a new term she created to connect the play to existing Black literary traditions while also showcasing its unique point of view. The term Afrocurrentism builds on ideas from movements like Afrofuturism and Afropresentism, but with a special focus on reimagining the present moment. Afrocurrentism challenges the common belief that change is something we have to wait for in the future. Instead, it suggests that the power to make real change is already available to us right now.

Afrofuturism, a major influence on Howard’s work, is a cultural movement that blends science fiction, fantasy, African history and mythology to imagine new futures for Black people. It challenges mainstream ideas about the future, which often ignore or marginalize Black voices, by focusing specifically on the lives, experiences and stories of Black folks. In Afrofuturist works, technology, mythology and creativity come together to create worlds where Black people are powerful, influential and central to the narrative. Some well-known examples of Afrofuturism include the movie *Black Panther*, which imagines a technologically advanced African nation; the music of Sun Ra, which blends jazz with cosmic themes; and the writings of authors like Octavia Butler (*Parable of the Sower*) and N.K. Jemisin (*The Fifth Season*), whose stories explore complex future societies and the resilience of Black characters. These stories not only reclaim the past, but they

also envision a better future where Black people are in control of their destinies. Afrofuturism uses creativity and technology as tools to move beyond the struggles of Black history, opening up possibilities for a future that is more inclusive, imaginative and liberated.

Afropresentism, another major influence in the development of Afrocurrentism, refers to a concept created by visual artist Neema Githere in 2017. Afropresentism blends different types of art, like documentary, fine arts and digital media, to express how Black people live in the world today. Over time, the meaning of Afropresentism has expanded to focus on using everything we have – like conversations, technology, and creativity – to connect with our ancestors and create change. According to Githere, it’s about collapsing the space between dreams and memories and turning them into reality in the present. Afropresentism also draws from Black traditions of improvisation and ritual, encouraging people to act in the moment and reclaim their sense of time in a world that moves fast due to digital culture and viral trends. Ultimately, it’s about using everything available to us to shape and change the world we live in today.

BUST, as an Afrocurrentist play, doesn’t just imagine a different world—it directly engages with the one we live in today. It emphasizes the power of the present moment and reminds us that we already have the ability to reshape and reimagine our society in real time, using every tool available to us—whether that be activism, technology, storytelling or something else entirely. It asks questions like: What can we do in the present to challenge and change the world? *BUST* highlights the urgency of taking action now, challenging the systems that shape our lives and amplifying voices that are often overlooked, especially those of Black people and young people. Afrocurrentism asserts that change isn’t something we have to wait for; it is already unfolding, and we all have the power to be part of it.

Huntsville, Alabama: A City of Contrasts

BUST is set in Huntsville, Alabama, a city with a complex history deeply intertwined with the legacy of the American South. The play explores themes of systemic racism, survival, and imagination, drawing from Huntsville’s real-life history, where the past and present collide in powerful ways.

Founded in 1805 and incorporated in 1811, Huntsville was the first capital of Alabama when the state joined the Union in 1819. The city played a significant role in the pre-Civil War cotton economy and was a strategic site during the Civil War, producing artillery for the Confederate Army. After the war, Huntsville remained entangled in the racial and economic hierarchies of the South.



HUNTSVILLE, AL, DURING THE CIVIL WAR, 1863
COURTESY OF HMCPL SPECIAL COLLECTIONS

By the mid-20th century, the city became a battleground for Civil Rights activism. In 1962, students from Alabama A&M University led Huntsville's first lunch counter sit-in protesting segregation. That same year, Huntsville became the first city in Alabama to integrate, marking an important step toward racial equality. In 1963, racial tensions flared again when Governor George Wallace attempted to block Black students from enrolling at the University of Alabama in Huntsville. Later that year, the city became the first in Alabama to desegregate its schools—a federal court overruled Wallace, securing another victory for desegregation.

The Huntsville depicted in *BUST* feels both familiar and eerily surreal, with fictional locations like Lee High School and Oakwood Hills Apartments reflecting real places shaped by complex racial histories. These settings deepen the play's themes of systemic inequality, survival, and resilience.

Lee High School, where Trent and his friends attend, seems to be inspired by the real-life Lee High School in Huntsville. Originally named after Confederate General Robert E. Lee, the school carried its segregationist legacy well into the 20th century. Even after being forced to desegregate, it maintained a pro-Confederate mural in its gymnasium, depicting General Lee on horseback, waving the Confederate flag. This mural wasn't altered until 1974, more than a decade after desegregation.

The fictional Oakwood Hills Apartments and Townhomes, where Trent, Retta and Reggie live, mirrors real low-income housing communities in Huntsville. The Greenhill neighborhood, where much of *BUST* takes place, has historically been underfunded and is home primarily to the city's Black residents. The traffic stop that serves as a pivotal moment in the play happens at the intersection of Cave Avenue and Hill Street—both real streets in Greenhill. This setting highlights the real-life policing disparities that disproportionately affect Black and economically disadvantaged communities.

Officer Ramirez, one of the police officers depicted in the play, shares that he and his family moved from Fort Payne, Alabama, to Huntsville in search of better economic opportunities. His journey reflects reality—Huntsville offers police officers nearly \$20,000 more in annual pay than Fort Payne. The play's portrayal of law enforcement is grounded in historical fact; for instance, Alabama's State Troopers remained segregated until 1987, when discriminatory hiring practices were finally abolished.

Today, Huntsville is home to about 225,564 people, with a population that is 58% white, 30% Black and 8% Hispanic, according to the 2023 U.S. Census. Politically, the city leans conservative, with Republican leadership at the local and state levels. Huntsville has also become a center for science and technology, with industries like aerospace, healthcare and manufacturing shaping its economy. The city has deep ties to NASA and missile defense, making it a major hub for innovation.

The History of Policing in the United States

The history of policing in the United States is closely tied to the ways in which the country has historically dealt with race and class.

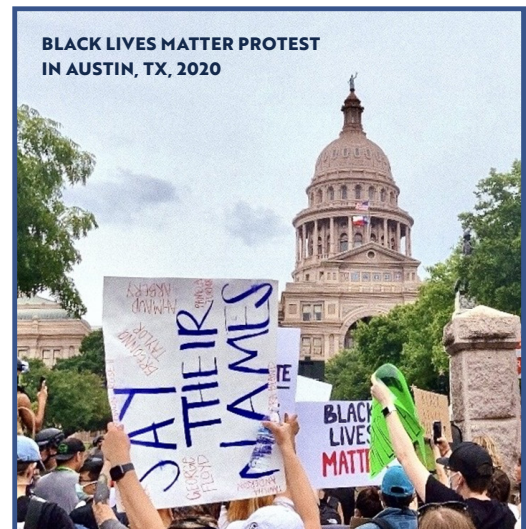
In the 19th century, some of the earliest forms of organized policing in the U.S. were created with the goal of controlling enslaved people. One of the first examples of policing were the slave patrols, groups of white men tasked with preventing enslaved people from running away or rebelling. These patrols were empowered to enforce laws that restricted the movement and actions of enslaved people and often used violence and intimidation to do so. They were, in essence, the first police force in the United States, and their role was to uphold the system of slavery that depended on racial control and economic exploitation.

continued on the next page

After the Civil War and the abolition of slavery, policing continued to serve the interests of a new racial system. Southern states introduced the Black Codes, a set of laws designed to severely restrict the freedoms of Black people. These laws were briefly challenged and overturned by the Civil Rights Act of 1866 and the 14th Amendment in 1868. However, the legacy of these discriminatory laws continued. One of the most sinister systems to emerge was convict leasing, which allowed Black men to be arrested for petty crimes and then forced to work under brutal conditions for white landowners and businesses. This system was essentially an extension of slavery, providing cheap labor and punishing Black Americans for minor infractions. Laws that criminalized acts such as vagrancy or loitering were used to maintain the system and ensured that Black Americans were arrested at higher-than-average rates.

As time passed, these racialized systems of control became deeply embedded in American society. The stereotype of Black people as inherently dangerous persisted and evolved into a belief that Black people, particularly young Black men, were criminal threats. The legacy of this belief continues today, as demonstrated by events like the murder of George Floyd in 2020, an event that sparked widespread protests against police violence. Floyd's death, though highly publicized, is far from an isolated incident—police in the U.S. kill around a thousand people every year, a disproportionate number of whom are Black. These deaths are not just the result of individual police officers; they are part of a larger, systemic issue rooted in centuries of racial injustice.

Today, phrases like “driving while Black” have come to symbolize the daily realities that many Black Americans face—being harassed, mistreated or arrested simply for going about their day. These incidents also reflect a broader truth: Black people are still often treated as criminals in ways that other people are not. Racialized policing is not just a matter of individual bias; it is a product of a historical system designed to criminalize Blackness and uphold racial hierarchies.



Policing Classrooms in Chicago Public Schools

The presence of law enforcement in Chicago Public Schools (CPS) dates back to the 1940s, when officers were assigned to patrol schools. By 1966, CPS formally partnered with the Chicago Police Department, hiring off-duty officers for security. This relationship expanded throughout the 1970s and 1980s in response to rising concerns about student violence, civil rights activism and gang activity. Over the years, law enforcement's role in schools grew, with uniformed officers, metal detectors and surveillance technologies becoming commonplace.

As concerns about racial disparities in policing increased, especially regarding the over-policing of Black and Latino students, calls for reform grew louder. In 2020, CPS began allowing local school councils to decide whether to keep police officers, leading to the 2024 vote by the Chicago Board of Education to officially eliminate police officers from CPS buildings. This decision was the result of years of community engagement and student-led advocacy, aiming to replace police presence with holistic safety strategies.



CPS' new safety framework has been designed to center physical safety, emotional well-being and relational trust, replacing traditional policing with restorative practices. The current policy includes mandatory staff training in trauma-responsive and social-emotional learning, along with the creation of school safety committees that will guide schools in developing individualized safety plans. This shift represents a departure from punitive measures and focuses on fostering supportive environments where students feel safe and valued. Driven by years of student-led organizing, the new policy aims to undo the racial disparities associated with the school-to-prison pipeline and ensure that all students have access to a safe and nurturing educational experience. ♦

HUMANITY, HUMOR, AND AUTHENTICITY

A WORD FROM THE DIRECTOR AND PLAYWRIGHT

By Mashaun D. Simon, Marketing &
Public Relations Manager, Alliance Theatre



Zora Howard
Playwright



Lileana Blain-Cruz
Director

FOR LILEANA BLAIN-CRUZ, one of the big joys of being a director is the practice of transformation. Take for instance the world-premiere production, *BUST*. In the show there are spaces that, for most audiences, may seem familiar—a living room, a balcony, a school.

Blain-Cruz is fascinated by the challenge of making these spaces feel real while also imbuing them with heightened theatrical magic when the show takes an unexpected turn. The show's creative team has worked intentionally to bring these seemingly regular locations to heightened life through design.

"One of the joys of this project is figuring out how we move between these spaces in surprising ways," Blain-Cruz shares. "In doing so, the spaces create a meta-theatrical metaphor of how we move through our world as humans." She goes on to say, "In *BUST*, we have the important experience of recognizing ourselves in these characters. We get to live inside their humanity, and the absurdity of what it means to be alive."

What's it about? Playwright Zora Howard and Blain-Cruz are cautious to reveal too many details about the plot of the play. The show opens with Retta. A mature woman of a certain age, she is sitting on the porch of the modest apartment she shares with her husband and grandson. Retta is partaking in one of her favorite pastimes—minding the business of everyone in the neighborhood from the safety of her porch. She has a glass of wine, a smoke and the activities of the neighborhood to keep her occupied.

That isn't saying too much about what the play is about. What the description does, however, is provide some idea of who, or better yet, the kind of people we see in the play. While Retta, along with the other characters in the show are fictitious in nature, they are still quite real.

"They are composites," she said. "They are pieces of characters in my own life."

Growing up, Howard remembers listening to her mother, aunts and other elders tell stories.

"[They] would come home with whatever mess they dealt with throughout their day, and they would talk about it," she remembers. "The way they told their stories—sparing no ugly detail and still, somehow, cracking jokes throughout; it was a healing practice I learned early on."

BUST is a meditation on and an homage to those moments.

"There is some real ugly stuff that Black people have to navigate living in this country," said Howard. "And yet there is an artfulness to how we move through it all—with humor, with deftness, with style."

Humor is present throughout the play. In some respects, it's a character within itself. And it's not just for entertainment purposes. In the same way the examples of her childhood utilized humor to navigate their realities, the same is true in this play.

"THERE IS SOME
REAL UGLY STUFF
THAT BLACK
PEOPLE HAVE
TO NAVIGATE
LIVING IN THIS
COUNTRY...
AND YET
THERE IS AN
ARTFULNESS TO
HOW WE MOVE
THROUGH IT ALL—
WITH HUMOR,
WITH DEFTNESS,
WITH STYLE."

"Humor, how it is able to cut through the muck of even the most dispiriting human experiences, has always been my way into the world," said Howard. "Confronting my own rage and grief through its vehicle terrifies me, but the notion that others may be able to do the same in the spaces that I write fuels me."

Howard admits there were times when writing the play when the characters fought for their authenticity. It was her job, she said, to get to know them. This became especially important for the characters who say, "some of the harder things to swallow in the play."

Nine times out of 10, said Howard, the character would say, "I wouldn't say that. It didn't sit right with them."

While Howard and Blain-Cruz are both hesitant to prescribe their hopes for the audiences who experience *BUST*, Blain-Cruz does admit that she hopes audiences walk out of the theater examining and recognizing.

"What I love about theater is knowing that there are a million individual stories existing inside the audience. What's beautiful is when those whose lives may be very different understand something more, and the people whose lives may be similar find themselves being seen," she said. "There's a real invitation at the center of the play to experience something new. There's this kind of really amazing, thrilling, complicated emotional journey that happens at the center of this play, and I hope audiences are on the ride to encounter something that they had never considered before."

Howard wants the play to meet people where they are.

"For those audience members who relate to the subject matter, I want them to feel seen. And for those who maybe don't see themselves to have something stirred in them; maybe even move them a bit and push them some." ♦

STEPPING OUT OF RAGE

A CLASSROOM ACTIVITY

By Tyra Bullock, Associate Director of Education

Towards the climax of the play *BUST*, Krystal, Reggie, Retta, Paige and Zeke channel their emotions into a physical and visceral expression, known as stepping. In this activity, students will create their own short step dance that embodies the antithesis of 'rage.'

OBJECTIVES

STUDENTS WILL BE ABLE TO...

- Define 'rage' and contextualize its application to the characters in the play.
- Identify self-care practices to regulate their emotions.
- Practice the art of stepping, a dance style popularized in Black American culture.

BEFORE CLASS: SET UP

- Print out 'Rage as Defined by Zora Howard' on p. 14.
- Pull up stepping example video in browser (see link under Materials).

STEP 1: DEFINE RAGE (10 MINUTES)

1. **Contextualize.**
 - a. In the play *BUST*, high school teen Trent witnesses a couple of incidents involving the police and members of his community. When he witnesses a school security officer getting aggressive with his crush, Krystal, he becomes filled with rage. So much so, that it leads to a violent altercation between himself and that security officer.
 - b. **Ask.** With this context in mind, what do we think the word 'rage' means?
2. **Read.**
 - a. As a class, read 'Rage as Defined by Zora Howard.' (on p. 14 of this guide).
3. **Share.**
 - a. Invite students to share their thoughts from the reading. Perhaps identifying any words or phrases that stood out to them.
4. **Take a poll.**
 - a. Raise your hand if you have ever experienced rage.
 - b. Raise your hand if you have ever experienced rage because of an injustice or harm that was done to you or someone you care about.
5. **Discuss.**
 - a. Use the following questions to spark discussion:
 - What are some physical indicators of rage? In other words, what are signs in your body that rage is present?
 - What about your mental or emotional state? How does rage impact your ability to think? Ability to feel?
 - As Zora Howard mentioned, rage is an intense and powerful feeling. It's so strong that it has the power to consume our thoughts, actions and behaviors. Is it wrong to experience this emotion?
 - It is important for anyone who has been harmed or wronged to feel validated in their experience. Give ourselves permission to feel what we feel. Once we've acknowledged our rage, how might we show care to ourselves?

TIME: 50 MINUTES

VOCABULARY

- Rage
- Self-care
- Stepping

MATERIALS

- 'Rage as Defined by Zora Howard' handout (p. 14, 1 per student)
- Notecards (1 per student)
- [Stepping example video: https://tinyurl.com/mvfru2hr](https://tinyurl.com/mvfru2hr)
- Writing utensil

LEARNING STANDARDS

SOCIAL EMOTIONAL LEARNING (SEL)

- 1A.4a. Analyze how thoughts and emotions affect decision making and responsible behavior.
- 1A.5b. Evaluate how expressing more positive attitudes influences others.
- 1B.3b. Analyze how making use of school and community support and opportunities can contribute to school and life success.
- 1C.4a. Identify strategies to make use of resources and overcome obstacles to achieve goals.
- 24A.4b. Use conversational skills to understand others' feelings and perspectives.
- 2C.4a. Evaluate the effects of requesting support from and providing support to others.
- 2D.5b. Evaluate current conflict-resolution skills and plan how to improve them.
- 3A.4a. Demonstrate personal responsibility in making ethical decisions.

COMMON CORE STATE STANDARDS: ENGLISH LANGUAGE ARTS

- CCSS.ELA-Literacy.SL.11-12.1.c: Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify or challenge ideas and conclusions; and promote divergent and creative perspectives.

ILLINOIS ARTS LEARNING STANDARDS: THEATER

- TH:Cn.10.1.1.a: Choose and interpret a drama/theater work to reflect or question personal beliefs.

STEP 2: BRAINSTORM (5 MINUTES)

1. Hand each student a notecard.
2. Instruct students to write or draw a list of things they do to practice self-care. **Self-care** refers to the proactive steps a person can take to preserve and improve their physical, mental, and emotional well-being. It encompasses a range of activities or lifestyle that prioritizes one's own health and happiness.

STEP 3: CONNECT (8 MINUTES)

1. In small groups, invite the students to take turns sharing their practices for self-care.
2. Once everyone has shared, discuss the following:
 - How did you discover this practice?
 - Do you prefer to do this alone or with others? Why?
 - What does self-care mean to you?

STEP 4: COLLABORATIVE ARTMAKING (15 MINUTES)

1. **Contextualize.**
 - a. In the final scene of *BUST*, some of the characters confront their rage by shouting and using their bodies as rhythmic percussion. This style of dance is commonly known as **stepping**. It is heavily rooted in African and Black American tradition and throughout the years has become popularized by fraternities and sororities at historically black colleges/universities (HBCUs).
2. **Review.**
 - a. Play the stepping [example video](#).
3. **Ask** the students to share what they noticed.
 - a. Did they perform as a group or as individuals? Was there any repetition? What are some ways they used their bodies? Were they quiet or loud?
 - b. What does this style of dance remind you of? (Sporting events, cheerleading, drill, pom squad, etc.)
4. **Create.**
 - a. In small groups, instruct students to create their own step routines (or embodied chants) inspired by their list of self-care practices. Feel free to create a list of ingredients to support your students' learning (i.e. repeatable movement, vocal phrase, etc.)

STEP 5: PERFORM (7 MINUTES)

1. **Invite** each group to present their short performance to the class.
 - a. Encourage the audience to react to whatever feels good to them with claps, snaps, cheering, etc.

STEP 6: REFLECT (5 MINUTES)

1. **Discuss**
 - a. What feelings came up for you in this activity?
 - b. How did your body respond to any of the group's performances?
 - c. Are there any practices recommended by your peers that you would like to add to your self-care?
 - d. Playwright Zora Howard says "it is important to confront [rage] and not feel like you have to do it alone... recognizing your support to let it go." What are some ways you can lean on those in your community (school, team, family, friends, culture, etc.) to support you through feelings of rage? How might you rely on them for self-care?

**'Rage' as Defined by
Zora Howard Handout**
is on the following page

EXTENSION IDEA:

Collect each student's notecard at the end of class. Find a place in the classroom to put these notecards on display. Use it as a tool of reference for self-care for the remainder of the school year.

'RAGE' AS DEFINED BY ZORA HOWARD HANDOUT



CAROLINE STEFANIE CLAY, CECIL BLUTCHER, RAYMOND ANTHONY THOMAS,
MARK BEDARD AND JORGE LUNA (L-R)

"It is my belief that there is a certain intensity of feeling only experienced when one is truly full of rage. Immense feelings of joy or sorrow do not compare. It is a substance so powerful and, when misdirected, so dangerous that it can incite the most abominable of human acts. Those who bear it risk being consumed. Risk death. It is also my belief that there is no group of people of this existence more full of rage than Black people in America. And we go way back, Black people and rage. Injustice, the great facilitator of rage, and Black people have been walking hand in hand since they first rowed us over here in 1619. Matter of fact, we go so far back, I'm wont[ed] to believe we are past the point of "enraged" – from the French enrager, meaning "into rage". No, we so deep into the shit now we damn near on the other side of it. On the other side of it. Maybe outraged? – from the Old French ou(l)trage, based on the Latin ultra: beyond. Beyond rage. Now, that's interesting. What might be beyond the rage?"

BEHIND THE SIGHTS AND SOUNDS:

MEET THE DESIGNERS

By Anna Rogelio Joaquin,
School Programs Manager

When you see a show, you may notice several ways you are transported to the world of the play. Perhaps you have experienced lights that alter the mood, costumes that signal a different time period or a set that shifts into different locations. Behind the sights and sounds of *BUST* are a team of designers helping bring the show to life. On the Goodman's team for this production are Lighting Designer **Yi Zhao**, Costume Designer **Dominique Fawn Hill** and Special Effects Designer **Jeremy Chernick**.

Read on to learn about their vision for *BUST* and what they hope you notice! For a deeper dive into special effects design, check out "It's a Trick: A Q&A with Special Effects Designer Jeremy Chernick" on p. 16.



Yi Zhao
Lighting Designer

BUST asks us to do the difficult work of imagining an unimaginable place: Ainnoway. Beyond depicting real, tangible places (an apartment, a classroom, a police precinct), the lighting also has to suggest an unreal place for the audience to complete with their own imagination. Whereas in the real places the light appears to come from obvious sources (ceiling lamps, floor lamps, fluorescents), in Ainnoway I **remove all indication of light sources, so the space feels infinite and timeless**, and reacts to the characters' thoughts and emotions. If you look carefully, you'll notice that there are no shadows, and the colors are constantly changing. Although the scenery doesn't move, I create the illusion that it does by playing with your perception of depth. The work of artist James Turrell is my biggest inspiration in creating this design.



Dominique Fawn Hill
Costume Designer

Southern charm is simply unmatched. It withholds unconventional truths behind parables of style, survival and mystique. These were some of the truths the director, Lileana Blain-Cruz, and I knew we not only wanted but needed to hold on to for this show. All in all, the costume world of *BUST* is lyrical—a suspended kaleidoscope dream-world of bespoke truth that is glazed with magic, culture and testimony.



Jeremy Chernick
Special Effects Designer

I was inspired by the music and soundtrack of *BUST*. My idea for the busts feels almost like a dance. I hope students experience the show and the special effects as intended. In many ways, I hope they don't notice anything. **It's a trick, and I'd like them to be surprised and amazed.**

IT'S

A

TRICK:

A Q&A WITH SPECIAL EFFECTS DESIGNER JEREMY CHERNICK

By Anna Rogelio Joaquin,
School Programs Manager



Jeremy Chernick
Special Effects Designer

Anna Rogelio Joaquin: How would you describe what special effects design is?

Jeremy Chernick: Special effects can loosely be defined as a design discipline that includes pyrotechnics, flame effects, water, wind, snow, confetti, atmospherics, mechanics, violence, blood and gore, chemistry, illusion, sculpture, makeup, puppetry and a variety of other diverse stagecraft used in visual storytelling. They tell the story of a moment, a mood, an action or reaction.

Anna: What drew you to special effects design? How did you first get into it?

Jeremy: I started out making a lot of my own theater with a small cohort of friends and collaborators. In those early shows, we did all the jobs, both backstage and on stage. It was in those early productions where I first had to start figuring out more complicated and interesting theatrical moments involving blood, horror and other more unique tricks.

Anna: Could you talk us through a typical design process, from getting the offer to getting your design on stage?

Jeremy: I start by reading the script and discussing with the creative team how the moments in the script might translate onto the stage. I then tend to put together a low-tech demo of ideas for each moment and present those to the creative team. From there, based on continued collaboration, those low-tech ideas can be translated into a design.

Anna: Could you describe your vision for the special effects in *BUST*?

Jeremy: I started by thinking about the final bust in the show and wanted that to be a big event that could then translate into the other busts in the show. I also had some ideas about what the feeling of elsewhere might look like in terms of atmospheric events.

Anna: What is a challenge you faced in designing *BUST*, and what solution did you find?

Jeremy: The hardest thing to work out was how to take all the people in the apartment at the end of the show from stomping and standing midstage to disappearing in three seconds or less. The solution was to work with the performers, the scenic design and props, to create easy and accessible hiding spots.

Anna: What was your favorite moment in *BUST* to design?

Jeremy: The final bust was such an exciting theatrical event to create. Not only does it involve illusions, but it incorporates all the performers on stage, sound, lighting, scenery and props. That full team collaboration is what makes theater successful. Can you tell where all the performers went or how Trent disappears on one side of the stage and a moment later is somewhere entirely different?

Anna: What do you hope students notice in the special effects when they come to see *BUST*?

Jeremy: In many ways, I hope they don't notice anything. It's a trick, and I'd like them to be surprised and amazed. ♦

CALCULATING ENERGY

A CLASSROOM ACTIVITY

By Anna Rogelio Joaquin, School Programs Manager

When Krystal, Reggie, Retta, Paige and Zeke try to figure out what happened to Trent after he “busts” through, they consider potential energy and kinetic energy to draw a conclusion. What do these terms mean? How are the concepts related? How do you calculate them? In this lesson, students will demonstrate and calculate the conversion of potential energy into kinetic energy by constructing and testing a pendulum. After testing, students will synthesize their observations into a new line of dialogue for the script.

OBJECTIVES

STUDENTS WILL BE ABLE TO...

- Define potential and kinetic energy.
- Calculate potential and kinetic energy.
- Model potential and kinetic energy by constructing a pendulum.
- Apply formulas to a demonstration of potential and kinetic energy.
- Synthesize observations by writing a new line of dialogue in the context of *BUST*.

TIME: 60 MINUTES

VOCABULARY

- Potential energy
- Kinetic energy
- Joules
- Mass
- Gravity
- Velocity
- Pendulum

MATERIALS

- Handouts (on p. 21)
- Stopwatches
- Pencils
- Masking tape
- String
- Scissors
- Lab weights (to be tied with string)
- Calculators
- Meter sticks or tape measures

LEARNING STANDARDS

NEXT GENERATION SCIENCE STANDARDS

- HS-PS3-1 Energy: Create a computational model to calculate the change in the energy of one component in a system when the change in energy of the other component(s) and energy flow in and out of the system are known.
- HS-PS3-2 Energy: Develop and use models to illustrate that energy at the macroscopic scale can be accounted for as a combination of energy associated with the motion of particles (objects) and energy associated with the relative positions of particles (objects).
- HS-PS3-3 Energy: Develop, build and refine a device that works within given constraints to convert one form of energy into another form of energy.

COMMON CORE STATE STANDARDS: MATHEMATICS

- CCSS.Math.Content.HSA-CED.A.4: Rearrange formulas to highlight a quantity of interest, using the same reasoning as in solving equations.
- CCSS.Math.Content.HSA-REI.B.3: Solve linear equations and inequalities in one variable, including equations with coefficients represented by letters.

- CCSS.Math.Content.HSA-REI.B.4b: Solve quadratic equations by inspection (e.g., for $x^2 = 49$), taking square roots, completing the square, the quadratic formula and factoring, as appropriate to the initial form of the equation.

COMMON CORE STATE STANDARDS: ENGLISH LANGUAGE ARTS

- CCSS.ELA-Literacy.WHST.9-10.2: Write informative/explanatory texts, including the narration of historical events, scientific procedures/experiments or technical processes.
- CCSS.ELA-Literacy.WHST.11-12.7: Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

ILLINOIS ARTS LEARNING STANDARDS: THEATER

- TH:Re8.a: Use personal experience and background knowledge to create or interpret a drama/theatre work.

STEP 1: READ THE SCENE (5 MINUTES)

1. Fill in the blanks.

- Project the following excerpt of *BUST*. Ask students to work with a partner to fill in the missing terms:

Scene 4

Nighttime. The Hayes apartment. KRYSTAL, PAIGE, RETTA, ZEKE and REGGIE sit around the living room. Thinking hard.

RETTA: Say it to me one more time?

KRYSTAL: An explosion is the conversion of [REDACTED] energy/into

REGGIE: And the [REDACTED] energy is the...?

KRYSTAL: Is the energy the body already holds.

RETTA: Okay okay so it's the [REDACTED] energy in the body converted into the—

PAIGE: the one with the k!

REGGIE: [REDACTED].

KRYSTAL: That's right!

2. Read aloud.

- Ask four volunteers to play Retta, Krystal, Paige and Reggie.
- Invite these students to read the script aloud with the terms they think fit in the blanks.
- As needed, invite additional volunteers to read with the terms they believe are correct.

3. Check.

- Confirm the complete version of the script.
- Ask:** Where do we see potential and kinetic energy in real life?

Scene 4

Nighttime. The Hayes apartment. KRYSTAL, PAIGE, RETTA, ZEKE and REGGIE sit around the living room. Thinking hard.

RETTA: Say it to me one more time?

KRYSTAL: An explosion is the conversion of potential energy/into

REGGIE: And the potential energy is the...?

KRYSTAL: Is the energy the body already holds.

RETTA: Okay okay so it's the potential energy in the body converted into the—

PAIGE: the one with the k!

REGGIE: Kinetic.

KRYSTAL: That's right!

- Transition:** Share that we will be demonstrating and calculating the conversion of potential energy into kinetic energy by constructing a pendulum. Afterwards, we will be adding a line to the script that elaborates on these terms.

STEP 2: DEFINE TERMS AND FORMULAS (10 MINUTES)

1. Define Terms and Formulas

- Divide class into small groups of four to five students.
- Ask students to work in their small groups to define the following terms and formulas. Decide which resources they are welcome to use (textbook, previous notes, internet, etc.).

- Potential Energy – Energy in an object due to its _____
- Kinetic Energy – Energy in an object due to its _____
- Unit of Energy – _____
- $PE = m \cdot g \cdot h$
- $Initial\ PE = KE + PE$
- $KE = \frac{1}{2} \cdot m \cdot v^2$

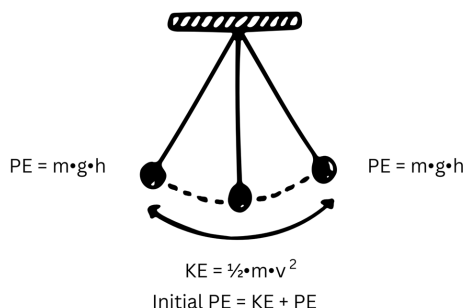


2. Go Over Answers

- Potential Energy – Energy in an object due to its **position**
- Kinetic Energy – Energy in an object due to its **motion**
- Unit of Energy – **Joule**
- $PE = m \cdot g \cdot h$
 - Potential Energy = mass·gravity·height**
 - Gravity = 9.81 m/s²**
- $Initial\ PE = KE + PE$
 - Initial Potential Energy = Kinetic Energy + Potential Energy**
- $KE = \frac{1}{2} \cdot m \cdot v^2$
 - Kinetic Energy = $\frac{1}{2}$ ·mass·velocity²**
 - Note: To calculate theoretical velocity, isolate the variable v .**

3. Apply Formulas to Pendulums

- Define pendulum.
 - Pendulum – A device made of a weight suspended from a pivot so that it can swing freely**
- Draw and label the following image:



4. Explain

- Key Idea:** A pendulum demonstrates potential and kinetic energy. A swinging pendulum's potential energy is converted into kinetic energy and back again. Examples of pendulums in action include swings, clocks and metronomes.

STEP 3: CONSTRUCT PENDULUMS (5 MINUTES)

1. Split into Pendulum Stations

- Have one person per group retrieve materials (scissors, string, weight, tape, pencil, calculators, measuring tools, handouts).
- Have each group pick a desk on which to build their pendulum.

2. Share Pendulum Construction Instructions

- Firmly tape half of a pencil to the top of the center of a desk (see image on left).
 - The other half of the pencil should be hanging off the edge of the desk.
 - Make sure the pencil is in the center of the desk by measuring the distance between the pencil and each edge of the desk.
- Cut a piece of string that spans the length of the pencil to the ground.
- Tightly tie one end of the string to the pencil hanging off the desk.
- Tightly tie the other end of the string to the weight.

STEP 4: SWING (10 MINUTES)

1. Model

- Together, go through the first row on the handout using one group as an example.
 - Record the mass of your weight.
 - Measure the distance from the desk to the bottom of the weight at equilibrium.
 - Measure the distance between the floor to the bottom of the weight at equilibrium.
 - While keeping the string taut, raise the weight until it is horizontally in line with the edge of the desk.
 - Measure the distance between the floor to the bottom of the weight when the weight is horizontally in line with the edge of the desk.
 - Get the stopwatch ready.
 - Record the time it takes for the weight to swing from one edge of the desk to the other.
 - Record the time it takes for the weight to swing back to the original edge and back again.
- Share that each group should perform this trial three times.
- Share that students will turn in their handouts at the end of class.

2. Release Groups

- Release groups to perform their three trials and begin the handout.
 - If groups finish early, they may begin calculations.

continued on the next page

STEP 5: CALCULATE (10 MINUTES)

1. Model Calculations

- a. Together, model the handout calculations using the data in the answer key.
 - i. Average Time
 - ii. Potential Energy
 - iii. Kinetic Energy

2. Complete Handout

- a. Have students complete the following calculations in small groups, as outlined in the handout.
 - i. Average Time
 - ii. Potential Energy
 - iii. Kinetic Energy
- b. Remind students to show their work.
- c. **Challenge:** If students finish early, encourage them to answer the challenge questions on the handout.

PENDULUM LAB HANDOUT
ON THE NEXT PAGE

STEP 6: WRITE (10 MINUTES)

1. Share Instructions

- a. Invite a student to read the final instruction on the handout:

Krystal knows her stuff—and now you do, too! Based on what you learned through your lab, add to her last line with an elaboration on potential and kinetic energy. How are the two forms of energy related? How do you calculate them? What would be helpful for Paige, Retta, Zeke and Reggie to know?

Write your line below (at least three sentences)!

2. Write

- Release students to write. Share that each group should prepare to read the script aloud with their brand new line.
- Remind students that everyone will be turning in their handout, so every group member should write the new line.

STEP 7: SHARE (10 MINUTES)

1. Compare Results

- a. For each question, have a different student answer and show their work.

2. Read

- a. Invite each group to read their script out loud, featuring the addition of Krystal's new line.

3. Reflect

- a. How did our results compare?
- b. What accounts for differences in our results?
- c. What were some challenges and limitations of our pendulum set-up?
- d. If you could develop a demonstration of potential and kinetic energy with unlimited resources, what would you do?

Exit Ticket:

Remind students to turn in their handouts before leaving class.

Name: _____ Period: _____ Date: _____

PENDULUM LAB

COLLECT DATA

1. **Record** the mass of your weight.
2. **Measure** the distance from the desk to the bottom of your weight at equilibrium.
3. **Measure** the height from the floor to the bottom of the weight when it is at equilibrium and again when the bottom is horizontally in line with the edge of the desk.
4. **Record** the time it takes for the weight to swing from one edge to the other side (t_1).
5. **Record** the time it takes for the weight to swing to the original side and back again (t_2).
6. **Perform** three trials of this experiment.

Mass of Weight (kg)	Desk to Weight (m)	Floor to Weight of Equilibrium (m)	Floor to Weight at Desk Edge (m)	t_1 (s)	t_2 (s)

CALCULATE

7. **Subtract** t_2 from t_1 and calculate the average value for the trial.

$t_1 - t_2$ (s)
Avg:

8. **Calculate** the Potential Energy (PE) of the weight.
9. **Calculate** the Kinetic Energy (KE) of the weight.

continued on the next page

WRITE

10. Re-read the following scene.

Scene 4

Nighttime. The Hayes apartment. KRYSTAL, PAIGE, RETTA, ZEKE and REGGIE sit around the living room. Thinking hard.

RETTA: Say it to me one more time?

KRYSTAL: An explosion is the conversion of potential energy/into

REGGIE: And the potential energy is the...?

KRYSTAL: Is the energy the body already holds.

RETTA: Okay okay so it's the potential energy in the body converted into the—

PAIGE: the one with the k!

REGGIE: Kinetic.

KRYSTAL: That's right!

Krystal knows her stuff—and now you do, too! Based on what you learned through your lab, add to her last line with an elaboration on potential and kinetic energy. How are the two forms of energy related? How do you calculate them? What would be helpful for Paige, Retta, Zeke and Reggie to know?

Write your line below (at least three sentences):

KRYSTAL: That's right! _____

continued on the next page

OPTIONAL: CHALLENGE QUESTIONS

1. **Calculate** the theoretical velocity.
2. **Calculate** the measured velocity of the weight and compare it with the theoretical velocity by using percent error.

Potential Energy (Joules)	Kinetic Energy (Joules)	Theoretical Velocity (m/s)	Measured Velocity (m/s)	Percent Error

3. **Calculate** the theoretical period of the pendulum.
4. **What** was the measured period?
5. **What** was the percent error?

Theoretical Period (s)	Measured Period – 1st set (s)	Percent Error – 1st set (s)

6. **Account** for the percent error between your measured period and your theoretical period.
7. **Calculate** how long you would have to make a pendulum so that it would have a period of one second.

PENDULUM LAB ANSWER KEY

Answers may vary. Source: [Teach Engineering](#)

COLLECT DATA

1. **Record** the mass of your weight.
2. **Measure** the distance from the desk to the bottom of your weight at equilibrium.
3. **Measure** the height from the floor to the bottom of the weight when it is at equilibrium and again when the bottom is horizontally in line with the edge of the desk.
4. **Record** the time it takes for the weight to swing from one edge to the other side (t_1).
5. **Record** the time it takes for the weight to swing to the original side and back again (t_2).
6. **Perform** three trials of this experiment.

Mass of Weight (kg)	Desk to Weight (m)	Floor to Weight of Equilibrium (m)	Floor to Weight at Desk Edge (m)	t_1 (s)	t_2 (s)
0.1	2.64	0.13	0.135	1.47	3.08
0.1	2.64	0.13	0.135	1.44	3.05
0.1	2.64	0.13	0.135	1.55	3.12

CALCULATE

7. **Subtract** t_2 from t_1 and calculate the average value for the trial.

$t_1 - t_2$ (s)
1.61
1.61
1.57
Avg: 1.597

8. **Calculate** the Potential Energy (PE) of the weight.

$PE = m \cdot g \cdot h$ where m = mass, g = gravity, h = height

$PE = 0.1 \text{ kg} \cdot 9.81 \text{ m/s}^2 \cdot 0.135 \text{ m}$

$PE = 0.1324 \text{ Joules}$

9. **Calculate** the Kinetic Energy (KE) of the weight.

Initial PE = Kinetic Energy (KE) + Potential Energy (PE) = Total Energy

Initial PE

$PE = 0.1 \text{ kg} \cdot 9.81 \text{ m/s}^2 \cdot 0.13 \text{ m}$

$PE = 0.1275 \text{ Joules}$

Initial PE = KE + PE

$0.1324 \text{ Joules} = KE + 0.1275 \text{ Joules}$

$KE = 0.0049 \text{ Joules}$

OPTIONAL: CHALLENGE QUESTIONS

1. Calculate the theoretical velocity.

Use the Kinetic Energy value to find theoretical velocity.

$$KE = \frac{1}{2} * m * v^2$$

$$0.0049 \text{ Joules} = \frac{1}{2} * 0.1 \text{ kg} * v^2$$

$$v = 0.3130 \text{ m/s}$$

2. Calculate the measured velocity of the weight and compare it with the theoretical velocity by using percent error.

Measured Velocity – Use the Measured differences in times and the distance traveled by the weight

$$v = \text{distance} / \text{Time}$$

$$v = 0.50 \text{ m} / 1.597$$

$$v = 0.3131 \text{ m/s}$$

$$\text{Percent Error} = (v_{\text{measured}} - v_{\text{theoretical}}) / v_{\text{theoretical}} * 100\%$$

$$\text{Percent Error} = 0.032 \%$$

Potential Energy (Joules)	Kinetic Energy (Joules)	Theoretical Velocity (m/s)	Measured Velocity (m/s)	Percent Error
0.1324	0.049	0.3130	0.3131	0.032%

3. Calculate the theoretical period of the pendulum.

$$T = 2\pi\sqrt{\frac{l}{g}} \text{ Where } T = \text{period, } l = \text{length of pendulum, } g = \text{gravity}$$

$$T = 2\pi * (2.64 \text{ m} / 9.81 \text{ m/s}^2)^{1/2}$$

$$T = 3.259 \text{ s}$$

4. What was the measured period?

Measured Period = Avg. t_2 value

$$\text{Measured Period} = (3.08 \text{ s} + 3.05 \text{ s} + 3.12 \text{ s}) / 3$$

$$\text{Measured Period} = 3.083 \text{ s}$$

5. What was the percent error?

$$\text{Percent Error} = (3.259 - 3.083) / 3.259 * 100 \%$$

$$\text{Percent Error} = 5.39 \%$$

Theoretical Period (s)	Measured Period – 1st set (s)	Percent Error – 1st set (s)
3.259	3.083	5.39%

6. Account for the percent error between your measured period and your theoretical period.

Wind resistance, tape resistance, human error.

7. Calculate how long you would have to make a pendulum so that it would have a period of one second.

$$T = 2\pi * (L / g)^{1/2}$$

$$1 \text{ s} = 2\pi * (L / 9.81 \text{ m/s}^2)^{1/2}$$

$$L = 0.2485 \text{ m}$$

PLAY ON WORDS: A CLASSROOM ACTIVITY

By Tyra Bullock, Associate Director of Education

The Goodman is thrilled to partner with our colleagues from The Poetry Foundation to present PLAY ON WORDS, a program **blending the worlds of theater and literary arts**. With this collaboration, our two organizations commission local poets to respond to each play in our season, offering new insights and avenues of access to the works of art on our stages.

In this activity, students will explore and analyze “**TIMES I HAVE HID,**” a poem by Michael Dean, commissioned for *BUST*.

OBJECTIVES

STUDENTS WILL BE ABLE TO...

- Understand and recognize figurative language in a text.
- Use critical analysis to describe, analyze and interpret a work of art.
- Investigate themes or central ideas in a text by creating a bubble map graphic organizer.
- Identify and compare contemporary issues in multiple texts (poem and play).

TIME: 70-80 MINUTES

VOCABULARY

- Alliteration
- Allusion
- Bubble Map
- Hyperbole
- Imagery
- Literary Device
- Metaphor
- Onomatopoeia
- Personification
- Repetition
- Rhyme
- Rhythm
- Simile

MATERIALS

- Poem (p.30, 1 sheet per student)
- Literary Devices Handout (p. 29, 1 sheet per student)
- Multicolored writing utensils
- Tape

LEARNING STANDARDS

COMMON CORE STATE STANDARDS: ENGLISH LANGUAGE ARTS

- CCSS.ELA-Literacy.R.L.11-12.2: Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- CCSS.ELA-Literacy.R.L.11-12.4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings.
- CCSS.ELA-Literacy.R.I.11-12.4: Determine the meaning of words and phrases as they are used in a text, including figurative, connotative and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text.
- CCSS.ELA-Literacy.R.I.11-12.6: Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.
- CCSS.ELA-Literacy.L.11-12.5: Demonstrate understanding of figurative language, word relationships and nuances in word meanings.
- CCSS.ELA-Literacy.SL.11-12.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups and teacher-led) with diverse partners on grades 11–12 topics, texts and issues, building on others' ideas and expressing their own clearly and persuasively.
- Illinois Arts Learning Standards: Theater
- TH:Re.7.1.IIa: Recognize the validity of multiple interpretations of artistic choices in a drama/theater work
- TH:Re.8.1.IIa: Analyze personal experience, textual evidence and appropriate criteria to reinforce artistic choices when participating in or observing a drama/ theater work.
- TH:Re.9.1.IIIc: Compare and debate the connection between a drama/theater work and contemporary issues that may impact audiences.
- TH:Cn.10.1.IIa: Investigate how community ideas and personal beliefs impact a drama/theater work.

continued on the next page

BEFORE CLASS: SET UP

1. Print out the 'Literary Devices Handout,' 1 copy for each student, found on p. 29 of the study guide.
2. Print out the poem, 1 copy for each student, found on p. 30 of the study guide.
3. If students are unfamiliar with the term 'literary devices,' please take a few minutes to review the handout with the class prior to this activity.

literary device:

a technique that writers use to enhance their writing and convey meaning, emotion or ideas in a story

STEP 1: READ AND RE-READ (10 MINUTES)

1. **Read** the Poem
 - a. As a class, read the poem "TIMES I HAVE HID" by Michael Dean on p. 30 of the study guide. Feel free to model reading the poem or select a student volunteer.
2. **Re-read** the Poem
 - a. Re-read the poem silently.
 - b. If there's anything that resonates with the students, invite them to write their reactions in the margins of the poem.

STEP 2: FIRST RESPONSES (10 MINUTES)

1. **Share**
 - a. Facilitate a class discussion on students' first impressions and immediate responses to the poem, both positive and negative.
 - b. Remind students that there is no wrong answer and that the best way to analyze poetry is by diving into it.

Some prompts to spark discussion:

- **Describe.** What did you observe about the structure of the poem? How would you describe the lines in the poem (short, long, fast, slow, etc.)? Do you see any noticeable patterns? Encourage students to use "I NOTICE, I SEE, I OBSERVE" statements.
- **Analyze.** What questions do you have for the author? Is there anything you find confusing? Are there any words you're unfamiliar with? Do you have any curiosity about the poem's title? What about the person who's speaking or who they're speaking to? Encourage students to use "I WONDER, I QUESTION, I AM CURIOUS ABOUT" statements.
- **Interpret.** Considering students' prior responses, what do they think is happening in the poem? What do they believe the poet is trying to say? What do they assume is the purpose of the poem? Encourage students to use "I TRUST, I BELIEVE, I ASSUME" statements.

STEP 3: THEMATIC CONNECTIONS (5-10 MINUTES)

1. **List**
 - a. Now that we've had some time to digest our initial thoughts of the poem, let's take it a step further by investigating the themes, topics or central ideas evident in the piece.
 - b. As a class, create a list of themes/topics/ideas discovered in the reading.
2. **Select**
 - a. Once the list is complete, divide the class into 4-5 small groups. Make sure to hand each group a sheet of chart paper and set of multicolored writing utensils.
 - b. Each group must then choose TWO of the themes/topics/ideas on the list to explore for the next step of this activity.

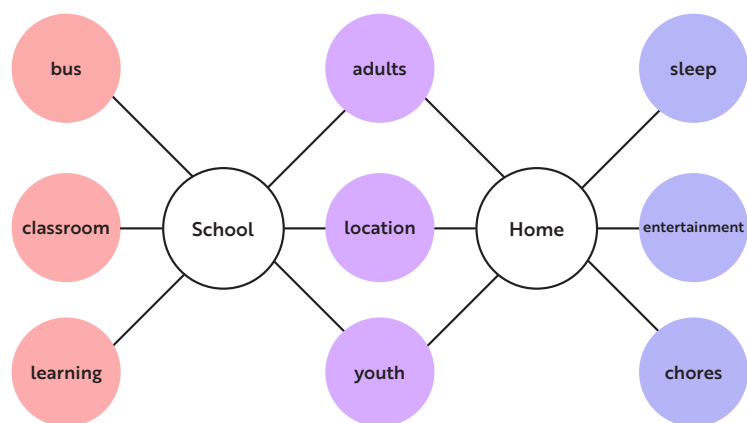
STEP 4: BUBBLE MAPPING (15 MINUTES)

1. **Explain**
 - a. Let students know that they will be analyzing their two elected themes by creating a bubble map.

bubble map:

a visual tool used to represent a central concept or idea surrounded by related concepts
(SEE GRAPHIC ON NEXT PAGE)

- b. A bubble map is a visual tool used to represent a central concept or idea surrounded by related concepts.
2. **Model**
 - a. Instruct each group to write and circle their two themes/topics/ideas in the center of the chart paper.
 - b. Demonstrate by providing a quick example of a bubble map on a sheet of chart paper, whiteboard or other surface area visible to the whole class. For instance, if you were to use the nouns 'school' and 'home,' invite the students to share what these words make them think of (noun, verb, etc.). Write down the students' responses around the central words as shown below. If students are feeling stuck, feel free to use the recommended terms. words make them think of (noun, verb, etc.). Write down the students' responses around the central words as shown below. If students are feeling stuck, feel free to use the recommended terms.



3. Connect

- Encourage the students to make connections to the text.
- Like the example provided, students should draw a bubble around each response then draw a line to connect each thought (noun, verb, etc.) to the themes/topics/ideas in the center. If there are any commonalities between the two themes, invite them to connect their responses to both.

Some prompts to spark discussion:

- What do these themes/topics/ideas make you think of?
- Are you able to make a personal connection to your life?
- How are these themes/topics/ideas present in your community? Are these themes/topics/ideas present in another piece of art you've seen (play, song, movie, tv show, book, etc.)?

TIP:

If you need to spread this activity across two class periods, consider using Step Four as the dividing point.

STEP 5: INVESTIGATING LITERARY DEVICES (10-15 MINUTES)

1. Review Literary Devices

- Share with the students that word choice establishes feeling, setting, personality and much more in any written work. So, what methods does the author use to convey their ideas in the poem? Let's investigate by identifying the literary devices present in the poem.
- Ask students to pull out their 'Literary Devices Handout'. Remind students that a literary device is a technique that writers use to enhance their writing and convey meaning, emotion or ideas in a story.

2. Identify Literary Devices

- Tell students that they must identify as many literary devices as they can to demonstrate how the poet conveys the two themes/topics/ideas written on their chart paper. Each device must be written on the outside of the bubbles and color coded with the corresponding literary device (i.e. alliteration = red, allusion = orange, etc.)

STEP 6: GALLERY WALK (8-10 MINUTES)

1. Display

- Use tape to hang each group's bubble map on the wall.

2. Walk

- Give students approximately 5 minutes to review the work of their peers.
- If you'd like, invite students to take notes of their observations on the back of their handout.

Literary Devices Handout
is on the following page

STEP 7: REFLECT (10 MINUTES)

Use the following questions to spark discussion:

1. Discuss

- After reviewing the analysis work done by your peers, what are some new thoughts you have about the poem?
- Was there any overlap in the two themes/topics/ideas explored in your small groups?
- When sharing your initial thoughts, were you aware of the literary devices used in this poem? Do you think the poet used these literary devices effectively? Why or why not?
- Does the poem's title seem to fit with the poem? Use examples to justify your response.
- Were you surprised by the observations made by your peers? Do you think their interpretations are valid? What do you think is the importance of sharing multiple interpretations of a work of art?
- How does this poem connect to the ideas present in the play *BUST*? How might the poet's personal or cultural experiences impact their writing?

LITERARY DEVICES HANDOUT

A **literary device** is a technique that writers use to enhance their writing and convey meaning, emotion or ideas in a story. Below is a list of common devices used in poetry, some of which are applied in the PLAY ON WORDS poem. Each term is color coded to help students make the distinction between each device.

Alliteration - the occurrence of the same letter or sound at the beginning of adjacent or closely connected words (i.e. *Peter Piper picked a peck of pickled peppers*).

Allusion - a brief, indirect reference to a person, place, thing or idea that's culturally, historically, politically or literary significant (i.e. alluding to a quote by a famous person or character from a piece of text).

Hyperbole - an exaggerated statement that is not to be taken literally (i.e. *I'm so hungry I could eat a horse*).

Imagery - an author's use of vivid and descriptive language to add depth to their work; appealing to the senses (i.e. *noises of the fire merged into a drum-roll that seemed to shake the mountain*).

Metaphor - a figure of speech in which a word or phrase is applied to an object or action to which it is not literally applicable (i.e. *That quarterback is on fire!*).

Onomatopoeia - the formation of a word from a sound associated with what is named (i.e. "achoo," "tap," "boo").

Personification - a figure intended to represent an abstract quality; giving human characteristics to an animal, idea or object (i.e. *The sun smiled down on them*).

Repetition - repeats the same words or phrases a few times to make an idea clearer and more memorable. (i.e. **We** real cool. **We** left school. **We** lurk late. **We** strike straight.)

Rhyme - repetition of the same or similar sounds occurs in two or more words, usually at the end of lines in poems or songs (i.e. *The **cat sat** on a **blue mat***).

Rhythm - the way poets arrange stressed and unstressed syllables in lines of verse, thus creating a musical quality. (i.e. *Once upon a midnight dreary, while I pondered, weak and weary*)

Simile - a figure of speech involving the comparison of one thing with another thing of a different kind, used to make a description more emphatic or vivid. Typically includes the words "as" or "like" (i.e. *as big as a mountain or like a lightbulb*).

TIMES I HAVE HID

By Michael Dean

this time, i am snow-swallowed
lights out before six.

sidewalk lamps
spilling out

half-flower, half-haze
in the midnight blink.

my flatcurled head rises
from the crumple of my bed

as i choose again to hide
in my pocket-sized life.

no! today, i will not reckon
with the rot wrought beyond these walls!

i will not barter with the devils
seeking to enter me like a window! no!

i will only feed on the silly!
rest my serious stew on the sill to stew!

let my eyes glaze against the rainbows
as a video fades into my feed

from a teacher whose coffee breath
could pull prayers from thin air.

lets work out what we saw:
a classroom, a blur of children

dancing & against a desk
sandstone fingers with bone-

white grip, fairy-wish
eyelashes & too-taut lips.

a wrinkled brow. bewilderment
scrawled with a scowl.

this is all we see
peaking above the desk

the rest is devoured:
my fawn-eyed face, black

brown hair sheared of its excess.
why did i hide

from them, children, nothing
yet weighing down their voice's

lift? the joy of their lips
squishing out boom bap beats

& gesticulating arms
with the concern of wind—

lets not dwell here! lets hide!
lets skim over the childhood yard!

thicket green, starlong
with cropped lawn & grass blades

brushing bare feet with sundew
like it's summer everywhere!

my spirits leap!
feet first over the soft-rotted fence

how the deer always did!
our lone tall tree where we

buried the fish while i
was still in school! the tire swing

we never used! hung
from the long branches

like mother deer limbs! cloven
tawny & delicate, lifting

their young above the stars!
their restless eyes, darting for danger!

always hiding from the nearest terror:
the murder mausoleum of the shoulder!

the open palm of a convenience store!
the gatling rotation of redblue light!

it moires on black-backed leaves
like a thankless rapture!

of course, your thankful rapture
is whitehot, like flash filament

swallowing a smouldered room, lyric:
the only witness moved to movement

me: the only one who chose
to hide! under the desk! under the rousing lyric!

rhythm arresting the walls!
my thistlebulb head still

while the other boys & girls
swayed like dandelions

in the touch-warm fields
of their black joy! like kids

doing just what they do—
reader, i have no explanation

for why i hid,
except for that i did.

this is the truth
i always seek to squash.

but maybe my solace
is not in certainty. maybe

its my own lyric
stirring in my belly?

do i use it?
is it enough

to even coax a flower
into flight?



Michael Dean is a Chicago-based writer, originally from Metro Detroit. In their work, Michael utilizes language, lyric, and form to explore the everyday surrealism of our world. Their work has appeared in, or is forthcoming in, RHINO Poetry, Hooligan Magazine, Poetry East, and elsewhere. Michael is a founding member of the Family Resemblance performance series, a collaborator with Exhibit B: A Literary Variety Show. They earned their MFA in Creative Writing and Publishing from DePaul University.

CLASSROOM DISCUSSION QUESTIONS

By Anna Rogelio Joaquin, School Programs Manager

BEFORE OR AFTER WATCHING

- When and why have you questioned authority?
- What is something that fills you with rage? How do you typically process feelings of rage?
- How does policing impact your city? Your neighborhood? Your school?
- Have you ever regretted a choice you made? Have you ever felt vindicated by a choice you made? How so?
- Playwright Zora Howard describes *BUST* as Afro-currentist, inviting us to imagine a present-day future in which we still exist. Imagine a place. Imagine you want to be there. What does it look like? What do you hear? Who is there? How does it make you feel? What are you able to do there?

More information on Afro-currentism can be found in "The World of the Play" on p. 7

AFTER WATCHING

- What stood out to you? What characters, moments, language, design elements, takeaways, etc. are sticking with you?
- Describe the setting of *BUST*. How did the design elements communicate the setting?
More information on the design can be found in "Meet the Designers" on p. 15.
- How do the characters in *BUST* create and maintain their sense of community? What threatens their sense of community?
- Why does Mr. Woods decide to stay in Ainnoway, unlike Trent? Would you stay in Ainnoway or go back? Why?
- At the end of the play, Trent rises, alone. How do you interpret this ending?

GLOSSARY

By The Alliance Theatre

The page numbers refer to the page on which the term first appears in the play.

AGONIZE (P. 129)

To feel extremely anxious or worried about something.

APOCALYPSE (P. 83)

The final and utter destruction of the world.

ASCENT (P. 124)

The process of rising from the earth into the heavens; implies death or transcendence.

BLACKED (OUT) (P. 81)

To wake up with no memory of earlier events.

BUCK DANCING (P. 139)

Derives from the word "buck", used as a pejorative term for African American men in the 19th century. Buck dancing was popularized in the United States by minstrel performers in the late 19th century. Many folk festivals and fairs utilize dancing clubs or teams to perform both Buck and regular clogging for entertainment. Another etymology of the word argues that it originated in Appalachia.

BUCK (P. 139)

To resist or oppose obstinately; to object strongly.

BUICK (P. 5)

An automobile or car line known for large sedans.

BURNING BUSH (P. 39)

A Biblical symbol representing divine revelation and the presence of God.

BWC AND VEHICLE CODE 32950 (P. 25)

Abbreviation for a body-worn camera utilized in police work; the code requiring activation of the BWC during all enforcement stops or law enforcement-related activities.

CATALYST (P. 5)

A person or thing that precipitates an event.

CHICLETS (P. 49)

A type of gum packaged in small rectangular pieces.

CIVIL DUTY (P. 40)

Responsibilities and obligations of citizens to participate in their government and society.

CONSTRUCTIVE INTERFERENCE (P. 126)

A phenomenon where two waves travel in the same direction and are in phase with each other.

CONTEXTUALIZED (P. 119)

To place or study in context.

CRUCIFY (P. 114)

To sentence someone to death via nailing or binding them to a cross, most commonly identified with the death of Jesus in the Christian faith. It can also mean to be subject to figurative death in terms of reputation.

DEETS (P. 45)

The information or details.

DEMERITS (P. 113)

Marks against someone for fault or offense.

DISCORD (P. 128)

Disagreement between people; chaos.

ENLIGHTENED (P. 120)

Having a rational, modern and well-informed outlook, or being spiritually aware.

EXPONENTIALIZED (P. 124)

To grow rapidly.

FLACK (P. 45)

To give criticism.

HEATHEN (P. 18)

A person who doesn't belong to a widely held religion Retta uses it towards Reggie in reference to his lack of belief as they talk about religion and the church.

IDLY (P. 59)

With no particular purpose, reason or foundation.

INDIGO (P. 105)

A color between blue and violet on the color spectrum.

INFILTRATE (P. 85)

To enter or gain access to a place surreptitiously and gradually, especially in order to acquire secret information.

INFORMANT (P. 85)

A person who gives information to another, most commonly the police.

INTEGRATED (P. 124)

Desegregated, especially racially.

LATERAL (P. 28)

An officer who transfers from another location, usually into a similar rank and pay level.

MARTYR (P. 40)

A person who is killed or made to suffer for their religious or other beliefs.

MEDITATION (P. 96)

A mental practice used to calm oneself.

OFFICIAL CAPACITY (P. 55)

Official job or role.

PARAPLEGIC (P. 1)

To have paralysis of the legs and lower body due to issues with the spinal cord or nerves; Retta references someone being paraplegic while gossiping over the phone.

PERTINENT (P. 94)

Directly and significantly related to the matter at hand.

POP ROCKS (P. 39)

A popping candy popular during the 70's through the 90's that pop when in contact with liquid.

RECAVE (P. 116)

To formally withdraw or repudiate a statement.

REEFER (P. 5)

Marijuana; Retta uses the term as she scolds Reggie for smoking.

REGIONALS (P. 41)

An athletic contest involving competitors from a particular region.

RELIEVED OF DUTY (P. 113)

To be removed from a job or position due to wrongdoing or pending further investigation.

ROOKIE (P. 114)

A person who is in their first year of work.

SAMBO(ED) (P. 98)

A derogatory label for a person of African descent; derived from the Spanish language. During the Jim Crow era, anti-Black caricatures included Sambo, who was depicted as a perpetual happy child incapable of living on his own. He was portrayed as a loyal and contented servant and so was often offered as a defense for slavery and segregation.

STATEMENT (P. 117)

A written or verbal account given to the police by a witness recalling events of a crime.

STEP (P. 123)

A type of rhythmic movement using full body percussion usually associated with sororities and fraternities at HBCUs.

SUBORDINATION (P. 98)

The action or state of subordinating or of being subordinate.

SULLIED (P. 98)

To damage the purity or integrity of; to defile.

TAI CHI (P. 119)

A form of ancient Chinese martial arts.

UNIT 201 (P. 29)

A unit number is a way for officers to identify themselves; officers Tomlin and Ramirez use call number 201 when calling dispatch after the traffic stop.

UNSOLICITED (P. 35)

Something which is unasked for or unwanted; typically used with a negative connotation.

VEHICLE CODE 2146 (P. 22)

Refers to the necessity of all drivers to stop at stop signs; Ramirez uses this code call to justify pulling over Randy.

WACK (P. 105)

Something that is crazy or absurd.

WEST PRECINCT (P. 44)

A geographical area covered and patrolled by specific police officers or teams.

10-86 (P. 20)

Code for a missing person.

SPRING 2025 TEEN WORKSHOPS

This spring, the Goodman's Teen Workshop series invites high schoolers to explore the world of performing arts alongside some of Chicago's coolest theater artists—**for free!** Each workshop will focus on a different area of theater, giving you a chance to explore new skills and take your passion to the next level.

All workshops are free of charge for students. Registration is required.



THE ART OF THE COSTUME: DESIGNING FOR THE STAGE

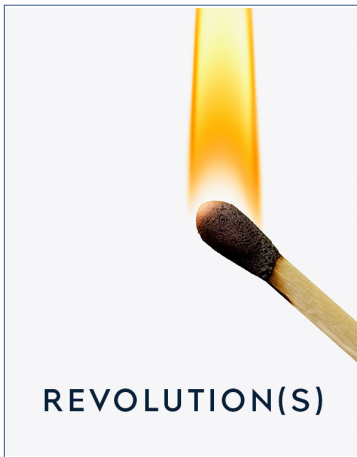
SATURDAY, MAY 3 | 12:00-1:30PM

Curious about what goes on behind the scenes of a show? Step into the fascinating world of costume design and uncover the artistry behind bringing characters to life. From initial sketches to fabric selection and final fittings, learn how designers transform creative ideas into stunning, story-driven costumes that enhance the theatrical experience. Explore the intricate process of crafting outfits that not only reflect a character's personality and journey but also contribute to the visual storytelling that makes every production unforgettable.



To register, scan the QR code or visit
www.goodmantheatre.org/event/the-art-of-costume-designing-for-the-stage.

2025/2026 SCHOOL MATINEE SERIES



REVOLUTION(S)

BY ZAYD AYERS DOHRN
MUSIC AND LYRICS BY TOM MORELLO
DIRECTED BY STEVE BROADNAX III

Put your hands on the wheel of history.

When soldier and aspiring musician Hampton Weems comes home from Afghanistan, he finds the South Side of Chicago is also occupied territory—and he’s accidentally joined the resistance. Rock and Roll Hall of Famer (Rage Against the Machine, Audioslave and The Nightwatchman) Tom Morello brings a ground-breaking new punk/metal/hip-hop musical to our intimate Owen Theatre about a young artist finding his voice, why violence is as American as cherry pie, and how young radicals—across generations—are still motivated by love.

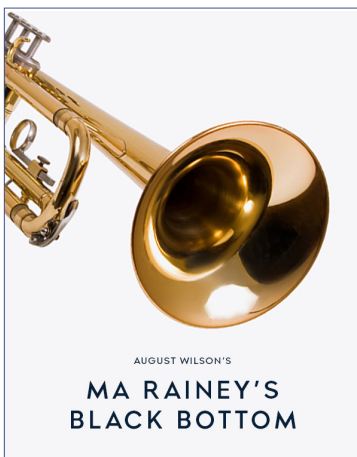


THE BRIEF WONDROUS LIFE OF OSCAR WAO

BY MARCO ANTONIO RODRIGUEZ
ADAPTED FROM THE NOVEL BY JUNOT DÍAZ
DIRECTED BY WENDY MATEO

“I have heard from a reliable source that no Dominican male has ever died a virgin. I shall be the first.”

Oscar knows that a nerdy Dominican college freshman isn’t anyone’s idea of a romantic hero. But with the encouragement of Yuniór, his new roommate, he is determined to give love another chance. But as Oscar sets out from New Jersey to Santo Domingo to prove his undeniable hope, can he shake the dark “fukú” that has haunted his family for generations? Junot Díaz’s Pulitzer Prize-winning novel comes to vivid life in this world-premiere stage adaptation—a celebration of risk and the power of perseverance against all odds.



MA RAINEY'S BLACK BOTTOM

BY AUGUST WILSON
DIRECTED BY CHUCK SMITH
ASSOCIATE DIRECTOR AND MUSIC DIRECTOR HARRY J. LENNIX

“The more music you got in the world, the fuller it is.”

Ma Rainey’s band is waiting. It’s 1926 Chicago, and “The Mother of the Blues” takes her time getting ready to record. Tensions and temperatures rise as the musicians recount tales of rage, joy, betrayal and faith in astonishing stories and a heart-stopping climax. Chicago legends Chuck Smith and Harry J. Lennix reunite for the play that smashed box office records in its 1997 Goodman premiere for this major revival of “a genuine American masterpiece” (*Chicago Reader*).

To view upcoming Education and Engagement opportunities, visit www.goodmantheatre.org/education

2024/2025 EDUCATION AND ENGAGEMENT SPONSORS

SUPPORT FOR THE SCHOOL MATINEE SERIES

**POLK BROS
FOUNDATION**

Major Support



Corporate Sponsor Partners



CROWN FAMILY
PHILANTHROPIES

PEOPLES GAS
NATURAL GAS DELIVERY

ROBERT AND
CHERYL KOPECKY



ANTHONY AND
JULIANNE MAGGIORE

Supporters

SUPPORT FOR GENARRATIONS



THE MAYER-ROTHSCHILD
FOUNDATION



ComEd and League of Chicago Theatres Powering the Arts Grant

SUPPORT FOR SUMMER YOUTH PROGRAMS



Corporate Support of PlayBuild Youth Intensive

ANONYMOUS
RICHARD AND ANN CARR
KATHLEEN AND JAMES COWIE
WALTER E. HELLER/
ALYCE DECOSTA FUND

SCOTT AND LENORE ENLOE
CHRISTINE FINZER
ELAINE R.
LEAVENWORTH
LEE MICKUS

Supporters

MICHAEL STEINBERG AND
SALME HARJU STEINBERG

THE BEAUBIEN
FAMILY

RICHARA JENNINGS,
PSY.D.

NORENE
MOSTKOFF

Consortium Sponsors

OVERALL SUPPORT FOR EDUCATION AND ENGAGEMENT

GOODMAN
THEATRE
WOMEN'S BOARD



SACHS FAMILY
FOUNDATION

CAROL PRINS
AND JOHN HART

FRUMAN AND
MARIAN JACOBSON

KIMBRA AND
MARK WALTER

Major Supporters



DR. SCHOLL
FOUNDATION



THE HEARST
FOUNDATION, INC.



NATIONAL
ENDOWMENT OF THE ARTS
arts.gov

SIRAGUSA FAMILY
FOUNDATION



Supporters

Commitments as of March 13, 2025