

**The Children's Theatre Company** has a commitment to create extraordinary theatre experiences that educate, challenge, and inspire young people. It is our hope that by presenting significant themes that affect the lives of young people in our community we can help to foster dialogue and active participation in the arenas that affect their lives. It is with this in mind that we offer...



## ESPERANZA RISING

An experience in theatre can be a gateway into a greater understanding of who we are; it can enhance our understanding of life. You may come to ESPERANZA RISING thinking that it is fun to break routine and go on a field trip to, and after having seen it, walk away with a feeling of having glimpsed a profound truth about the world and how each of us lives in it. So, while it is crucial to take the time to process the experience by talking and exploring the exciting theatrical experience itself, the time spent in the theatre can also serve as a springboard into many areas of your curriculum.

### A STORY TOLD IN CONTRASTS

ESPERANZA RISING is the story of what it means to be uprooted, transplanted and regrown in alien soil. Esperanza, a young girl whose name means, "hope," is brought up in the lush and beautiful world of the Mexican aristocracy and then torn away and replanted in the impoverished world of a migrant labor camp in California, circa 1930. Mariachis (roving troubadours in glittering black sombreros) carry the tale from one place to another and are the bridge between cultures. Almost like a Greek chorus, they follow Esperanza as she crosses many borders to authentically arrive in her new life in America.

There is a dividing line that cuts through the center of this play in several ways. It divides two countries, two cultures, two languages, and the past from the future as neatly as it separates the First Act from the Second and the year 1930 from 1931. The line is most literally the border between Mexico and California. Yet, Esperanza, at twelve years old, crosses the border and learns that even under desperate conditions, she grows strong. Perhaps stronger than she would ever have been otherwise.

Ultimately, the story is a triumphant tale of finding new life on the other side of a difficult passage.



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Soon you and your class will see **ESPERANZA RISING** at The Children's Theatre Company, and we want your experience in the theatre to support your curriculum and classroom life. This Study Guide is designed to cover a broad range of needs, so please choose what is most useful in your classroom.

**NOTE:** there are vertical section identifiers along the left edge of each page to help you navigate the Guide easily.

## Background:

Before the show this information will prepare you to experience **ESPERANZA RISING**:

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**QUESTIONS ABOUT PROCEDURE OR EXACT RUNNING TIME? CALL THE CTC BOX OFFICE AT 612-874-0400.**

## THE STORY OF ESPERANZA RISING A synopsis of the play which was adapted from the novel of the same title by Pam Muñoz Ryan

The play begins on Esperanza's birthday. She anticipates a *fiesta*, but things take a very different turn. Sixto, Esperanza's father, is a wealthy landowner, respected by the workers on his ranch, Rancho Las Tres Rosas. But that doesn't save him from the anger burning against the upper class in Mexico. When he is killed in a raid by bandits, his land goes to his older brother, Luis, an ambitious banker who immediately makes it clear that Esperanza and Ramona, her mother, will be allowed to stay in their home only if Ramona consents to marry him. Mother and daughter formulate a plan to escape. Ramona tells Luis that she must spend one year in a convent before she can consider marriage. This will buy them some time, and meanwhile Esperanza will cross the border with two family servants, Hortensia and her son, Miguel. Esperanza enters her new life with no luxuries from her past - except her beautiful doll.

In California the immigrants find a place with relatives where they can live and work in a migrant labor camp, picking whatever fruit is in season. Displaced people from the Dust Bowl in the midwest also pour into California looking for work. The conditions are crowded and barely liveable. Esperanza is miserable. She has none of the skills she needs. However, Isabel, a young cousin of Miguel's, teaches her to care for the babies whose parents are harvesting in the fields, and gradually she learns to cope with this very different kind of life - different kind of identity. In fact, she finds a way to earn a bit of money and collects it, hidden away in her doll case, hoping to bring her mother into the country early. However, nothing comes easily. Marta, a young Chicana organizer, is working for better conditions and urges a strike, but the strikes are broken by the "okies," travelling across country in order to survive. Even Esperanza's precious money is stolen.

In the end, though, Esperanza thrives. Eventually, she has grown so much stronger that she gives her doll to the younger Isabel, simply because it is what she has to comfort her friend. Her mother joins her in California, and the roses, which Miguel has carefully smuggled from their home, flourish in the soil of the new country. We are left believing that so too, will Esperanza.



### A CONNECTION:

**In order to understand the deep conflicts in this story you must understand the importance of your connection to place.**

*"Our land is alive, Esperanza," said Papa, taking her small hand as they walked through the gentle slopes of the vineyard.... "This whole valley breathes and lives.... It gives us the grapes.... Did you know that when you lie down on the land, you can feel it breathe? That you can feel its heart beating?"* – from the beginning of the book *Esperanza Rising*, by Pam Muñoz Ryan.

- This quotation begins the story of Esperanza. Talk together as a class about whether you have ever felt close to a place the way Papa describes it. Maybe you have never felt the land "breathing" but you might feel connected in other ways. What ways?

- Write about a place that is important to you. Choose one of these three formats to express your thoughts: 1) poem, 2) dramatic monologue (in which you speak as a character in first person\*), 3) letter to a pen pal or relative that tells about this place they have never seen. As a class you may collect all these pieces into a gallery on a wall, or you might perform your monologues for one another.

\*See Page 3, bullet point 3 for more detail on monologues.



## ABOUT THE AUTHOR... and her connection to the story.

From an interview with the Author: "*Esperanza Rising* is based on the immigration of my grandmother, Esperanza Ortega Muñoz Hernandez Elgart, from Aguas Calientes, Mexico, to the segregated farm labor camps in the 1930s in the San Joaquin Valley. It's based on the girl that she might have been – Esperanza (which means, "hope"). The book parallels her life very closely as far as her immigration story, and most of the characters are composites of many people. You know, in the 1930s, the farm labor camps were primarily segregated. There was camp for the Oakies. There was the Filipino camp, the Japanese camp, the Chinese camp, and the Mexican camp. My mother was born in the Mexican camp.

In the story, Esperanza begins as a very pampered and spoiled daughter of a landowner. She has a very privileged life, a very loving family, but a series of circumstances happen, and she must flee to the United States with her mother. And so they make the journey. If Esperanza had lived the life that she started out to live, she would have been exactly how she was in Mexico. She would have married somebody that her parents approved of, and she would have been wealthy. As it turned out she became a much richer and more confident, competent person. The story shows her evolution and how she was forced to grow into an independent young woman."

Source: <http://www.pammunozryan.com/index.html>

**Remember, remember always, that all of us...  
are descended from immigrants and revolutionists.**

**-Franklin D. Roosevelt**

**Everywhere immigrants have enriched and  
strengthened the fabric of American life.**

**-John F. Kennedy**



## INTERVIEWS

- One of your relatives or friends probably has had an experience of emigrating from one country to another. Interview that person about their experience and take notes about it.
- ESPERANZA RISING takes place in the early 1930's, a time known as the Great Depression. The older people in your family may know stories about what it was like to live through that time. Ask, and see if you can learn what it was like and why it was given that name.
- When you have finished your interview/s write a monologue describing the experience. In other words, write as if you are the person who lived the story you are telling; become that person as you write. Use words they often use. Use expressions and possibly phrases from other languages that they use to express themselves.
- Design a costume that suits the character you have portrayed - a real life character adapted to a dramatic one - and wear it to present your monologue to the class.



**If** it is possible to read the Author's Note that is placed at the end of *Esperanza Rising*, the Scholastic edition, it would be well worth the time. It begins, "I can still see my grandmother crocheting blankets in zigzag rows," and presents a loving and personal portrait of her grandmother and how the story became the author's imaginative expression of unknown facts about her *abuelita's* life.

## RELATED RESOURCES

**ESPERANZA RISING** is based on the book of the same name written by Pam Muñoz Ryan. Read it before you come or after you have seen the play. It is a rich story that contains much wisdom about outgrowing biases, seeking justice, and becoming whole. (ages 8+)

**Becoming Naomi Leon**, by Pam Muñoz Ryan. When Naomi's mother comes to get her, Naomi runs away to Mexico with her great-grandmother and brother to search for her father. (ages 8 -12)

**Amelia's Road**, or **El Camino de Amelia**, by Linda Jacobs Altman. The story of a young migrant worker and her life of constant change and work on the road. (ages 8-12)

**The Ancestors Are Singing**, by Tony Johnston. A collection of poems reflecting the culture, customs, daily life, and history of Mexico. (ages 8-12)

**Children of the Dust Bowl: the True Story of the School at Woodpatch**, by Jerry Stanley. Describes the founding of a school for migrant workers who traveled from the Dust Bowl to California during the Great Depression. (ages 8-14)

**The Culture of Mexico** (DVD) Introduces the rich cultural heritage of Mexico and how it effects the daily lives of its citizens. (all ages)

**The Grapes of Wrath**, by John Steinbeck. The plight of the Dust Bowl refugees of the 1930's is the subject of this novel . When it was first written many places in California banned the book calling it "obscene" and "vile propaganda." In many places they actually burned the book because it told a truth many people didn't want to hear – there were children starving in the fields and orchards that fed our nation. (for older readers)



Esperanza



Mexican haciendas



"Okies" going to California



Visit Pam Muñoz Ryan's website and you may feel like you have talked to the author herself.  
<http://www.pam-munozryan.com> You will find pictures (like the one far left) of her grandmother – the original Esperanza! (add /familyph.html to the end of the site address).

There are many photographs available of what the Dust Bowl looked like, and the contrast between that and the lush world of southern Mexico is astonishing. Conduct an image search online or in the library. A few representative images are presented here.



## CURRICULUM INTERSECTIONS1:

### Language Arts:

I. READING AND LITERATURE, 5th Grade Strand, D. Literature; *The student will actively engage in the reading process and read, understand, respond to, analyze, interpret, evaluate and appreciate a wide variety of fiction, poetic and nonfiction texts.* 1,2,3,4,6,7,8,9.

II. WRITING, 5th Grade Strand, A. Types of Writing; *The student will compose various pieces of writing.* 1. a,b,c,d,e,f,g.

- Read the book, *Esperanza Rising*. Identify and analyze elements such as character, plot, and theme. Look for simile and metaphor and answer the questions throughout the Study Guide, particularly on pages 8 and 9 (Discussion, Writing Prompts, Exploration, and Literary Questions). The situations, characters, and themes in ESPERANZA RISING will call to mind similar references from other literature found in Related Resources.

- Students can write a letter from Esperanza, in California, to her mother, still in Mexico, choosing among a variety of formats: for example, a formal letter, a thank you note, a travelogue, a request for her Mother to join her in America, or a poem.

**Arts:** Standard: 4-5, *The student will understand and use artistic processes to create, perform, and interpret art works in at least two of the three arts areas required to be offered by a school from the following: dance, music, theater, and visual arts.*

C. THEATER. The student will:

4. create a character based on fiction or life experience using movement, voice, costume, and props; and
5. create a dramatic performance by interpreting and adapting the plot, characters, and language from an existing piece of literature.

D. VISUAL ARTS. The student will:

5. create original works of art to express specific artistic ideas.

Standard: 6-8, *The student will understand and use artistic processes to create and perform in at least two of the three arts areas required to be offered by a school from the following: dance, music, theater, and visual arts.*

C. THEATER. The student will:

4. use artistic processes to create and perform in a variety of theater contexts;
5. express and communicate ideas using the components of theater;
8. use feedback to revise creation or performance in theater.

D. VISUAL ARTS. The student will:

7. make and explain artistic choices in creating visual art.



- Create small suitcases by decorating empty shoe boxes brought from home. Cover the boxes with brown paper so that the lid can lift off, and draw on handles, travel stickers, ID plates, etc. Then cover the interior of the box with images of the precious items students would take with them on a journey to a new place if they had to leave their homes. Add actual objects if possible, and set up a display where students may experience each other's work.

- Write monologues and scenes in which the characters explain why students chose the objects they chose, exploring their meaning, or describing what was left behind and why.

- Also see The Journey of Writing a Play, page 10.



**continued...**

## CURRICULUM INTERSECTIONS 2:

### Social Studies/History:

V. GEOGRAPHY, 4th - 8th Grade

Strand B. Maps and Globes; *The student will make and use maps to acquire, process, and report on the spatial organization of people and places on Earth.*

1. *Students will create a variety of maps to scale.*
2. *Students will compare and contrast the differences among a variety of maps and explain the appropriate use of projections, symbols, coloring and shading, and select maps appropriate for answering questions they have.*

Strand C. Physical Features and Processes; *The student will use basic terminology describing basic physical and cultural features of continents studied.*

1. *Students will locate and describe major physical features and analyze how they influenced cultures/civilizations studied.*
2. *Students will describe and locate major physical features in their local community and analyze their impact on the community.*

*AND The student will identify and locate geographic features associated with the development of the United States.*

1. *Students will identify physical features and analyze their impact as either hindering or promoting settlement, establishment of cities and states, and economic development in the United States.*

- Students will first understand Esperanza's journey and then their own journeys and finally, the journeys of others in their classroom and world.
- Mark on the globe Esperanza's country of origin. Create a map of Esperanza's journey to California, marking geographic features and noting climate changes or conditions.
- Have each student mark on the globe the countries of origin his/her origin, and then create a map of his/her journey to Minneapolis/St.Paul, marking geographic features and noting climate changes.
- Mark on the globe the countries of origin of each member of the class. Create a map of all of the students' families/ancestors to where they now are, marking geographic features and noting climate changes or conditions.
- Mark on a map the the route of the people of the 1930's from the Dust Bowl to California.
- Research the Dust Bowl and discuss how the weather changed the way of life for hundreds of thousands of people in the 1930's, and how that affected the entire country.
- Research the history of Mexico and possibly focusing on the conflict over class and land.
- Study the climates between Mexico and California (and further north) and discuss why the crops grow when and where they grow.
- Have students create Venn diagrams comparing and contrasting life as a wealthy landowner in Mexico to life in a migrant labor camp in California; OR their everyday lives with Esperanza's life. This could focus on several different contrasts: a stationary life vs. a migrant life, 2006 vs. 1930, life organized around the growth cycle of crops vs. around school semesters.

- Students might create a calendar based on something other than months, for instance, crop cycles, sporting events, or types of clothing worn.
- Migrant farm workers pick fruits and vegetables from New York to Florida. Investigate the relationship between the wages they are paid and the price of the produce we buy in the grocery stores. Draw conclusions about your findings.



## IMMIGRATION & MIGRANT LIFE

Choose one or more of these assignments to experience.

We often think of immigrants as coming to America to find a better life than the one they left behind. The story of "rags to riches" is a common expression of what a "land of opportunity" the United States can be. But it doesn't always work that way. In Esperanza's case Mexico is a land of wealth and luxury. She lives in a beautiful home on acres of trees. Servants wait on her. Her heart's desire is never far away...until she leaves all that behind as she and her family flee across the border to a completely different life.

**New Jobs:** Sometimes when immigrants come to the United States it is impossible to find the kind of jobs they trained for in their homeland.

There are language barriers and difficulties in how credentials in one country transfer to another. Often, immigrants must accept jobs very different than those they had before.

- Choose an available job for each of the professionals listed below. Draw lines to connect them.

University professor	Taxi driver
Judge	Housekeeper/cleaner
Lawyer	Migrant crop worker
Scientist	Nanny

- Discuss what you noticed while doing this. Was it easy? Was it fair? Who do you see or know that may have experienced this kind of life/job change?

**Winter oranges:** When they first come to the United States Esperanza and her family find work picking fruits and vegetables alongside many other people, both immigrants and Americans. Does that still happen today? Yes. Most of the fruits and vegetables we eat are tended, harvested, and/or packaged by migrant workers who literally "migrate," or move, from orchard to field and state to state as the crops ripen. Oranges don't grow in Minnesota in February. Who picked yours?

We depend on the labor of migrant workers and yet it is a hard way of life for many people - as many as 17,000 Latino families much like Esperanza's, in Minnesota each year. Still, we rarely stop to consider where our food might come from beyond the grocery store.

- Think of eating one of your favorite fruits, and imagine who picked it for you. Now, write about him or her as you think of what kind of life s/he might lead.

### From home:



Esperanza's beautiful doll is her newest luxury in Mexico, a birthday gift from her father. When she crosses into America she clings to it as though her life depends on it. Perhaps it does, because it is from home. The doll reminds her who she is, where she's come from, who loves her, and all of these things she takes with her into her new life.

- If you were to go away from everything, every place, every person you know, that has made you who you are, what would you take with you?

Name it: \_\_\_\_\_

Can you even imagine ever letting it go? It's impossible to imagine at this moment. Still, there could come a time when you don't need it anymore. Someone else might need it more. Something else may one day become more precious to you. Someday you may realize that you can give it away, and smile. Then you will know that you have grown. Like Esperanza, you are moving on.

- Imagine you are ready to give your precious piece of home away. Write the letter that you will send with it as you give it to someone.

## GROUP ACTIVITIES:

Here are exercises that allow students to experience insights into life in transition.

**On The Road:** The day after you see ESPERANZA RISING start the school day by asking the children to pack up all of their materials and get ready for a day of travel. Throughout the day continue moving from place to place around the school. Perhaps your first lesson is in the hall, cafeteria, or on the playground (weather permitting). As soon as the community gets comfortable and/or finished a task, move again. The day of lessons may be somewhat disrupted; but, the lesson learned is well worth the experience.

NOTE: Throughout the day pencils and other items are bound to be dropped along the way. These "lost" items can be collected in a bag by the teacher and returned later.

**At the end of the day** allow at least an hour to reflect on the day's experience:

- Brainstorm in small groups and then as a class.
- Ask students to make connections between what they have experienced and Esperanza's life.
- Use Think-Pair Sharing.

In pairs, one student interviews another using the guiding questions below.

The pairs then switch roles and the interviewer becomes the interviewee.

Finally, as a whole class ask each student to take a turn sharing what they learned in the interview, i.e., what their partner said.

### GUIDING QUESTIONS:

- What did you learn about being an immigrant?
- What did you find most interesting about the day?
- How did you feel connected with Esperanza?
- If you had to move what would you bring?
- If you moved to another country how would you communicate with people? What kinds of things would be difficult to say in a new language? What would you be able to say first?



**Getting Acquainted:** Divide students into groups of four. Remind students that Esperanza as she moved from Mexico to America she must have needed to go to a new school. This a common experience of both immigrant and migrant children. For this reason they are always the "new" student in a class.

Use the Roundtable structure to have students generate ideas for making such a student feel at home right away in a new classroom. In each group student writes in turn until all their ideas have been recorded. There is a three-fold task:

- 1) To think of ways to let a new student know everyone's name (other than using name tags).
- 2) Have students think of ideas for helping a new student learn the material that the class has already covered.
- 3) Ask them to think of a gift they might give a student who leaves, to help the child remember the school and the people there.
- 4) Think of ways to communicate with a student who doesn't speak English.

Each group needs a large sheet of paper with the column headings LEARNING NAMES, LEARNING SCHOOLWORK, and GOING-AWAY GIFT printed at the top. Tell students to pass the paper around the group, allowing each student to contribute his or her ideas in each column.



When this is accomplished ask the groups to share their charts with the others. You could even combine the charts to create a class booklet on welcoming new students to your school.

## DISCUSSION, WRITING PROMPTS; EXPLORATION

**Question:** Have you ever had to choose to make a change that you resisted? Something like moving to a new school or losing a friend. Looking back, can you see that something good came from that change? How did it cause you to grow?

**Confusion:** A Somali boy told the story of coming to America. There were many things he left behind that most of us would never choose to see. It is a time of great danger in that country and his family was fleeing to safety. However, it was very strange to him, he said, to climb inside the belly of a huge metal bird to fly over the ocean. Even stranger was the weird green substance a flight attendant put in front of him to eat. It was moving and jiggling on his plate. He didn't know what it was, and it certainly didn't look like food to him! Do you know what it was?

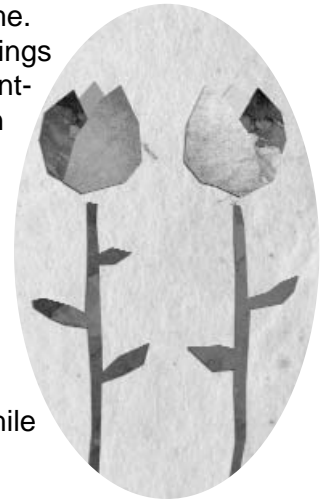
- Put yourself in the place of someone coming to America for the first time. Think of something you think would be very confusing, after all, many things we know how to use seem ordinary to us, but don't have instructions printed on them. (And even if they do, the instructions are probably written in English. A new immigrant might not read English yet.)

- How would you explain this strange new thing to a newcomer? Write your explanation.

**Parents:** Some people say that when a family immigrates to a country where a different language is spoken that the children become the parents. This refers to the fact that the children often enter school immediately and learn the language and customs of the new country, while the parents are more isolated and learn it more slowly.

- Do you think this is true? How is it true and how is it not true?
- Give an example of how a child might act in a "parental" way in a new country.
- Give an example that shows the parent is still in a position of authority and responsibility.

A RELATED QUESTION: Is the ability to use language the same thing as being intelligent? Discuss your opinion and explain why you think the way you do.



**Proverbs:** Respond to one of the following Mexican proverbs. What does it mean? Do you agree or disagree? Why? How does it relate to the theme of, and the title of, the play?

*Aquel que hoy se cae, se levantará mañana.* He who falls today may rise tomorrow.

*Es más rico el rico cuando empobrece que el pobre cuando enriquece.* A rich person is richer when he becomes poor, than the poor person when he becomes rich.

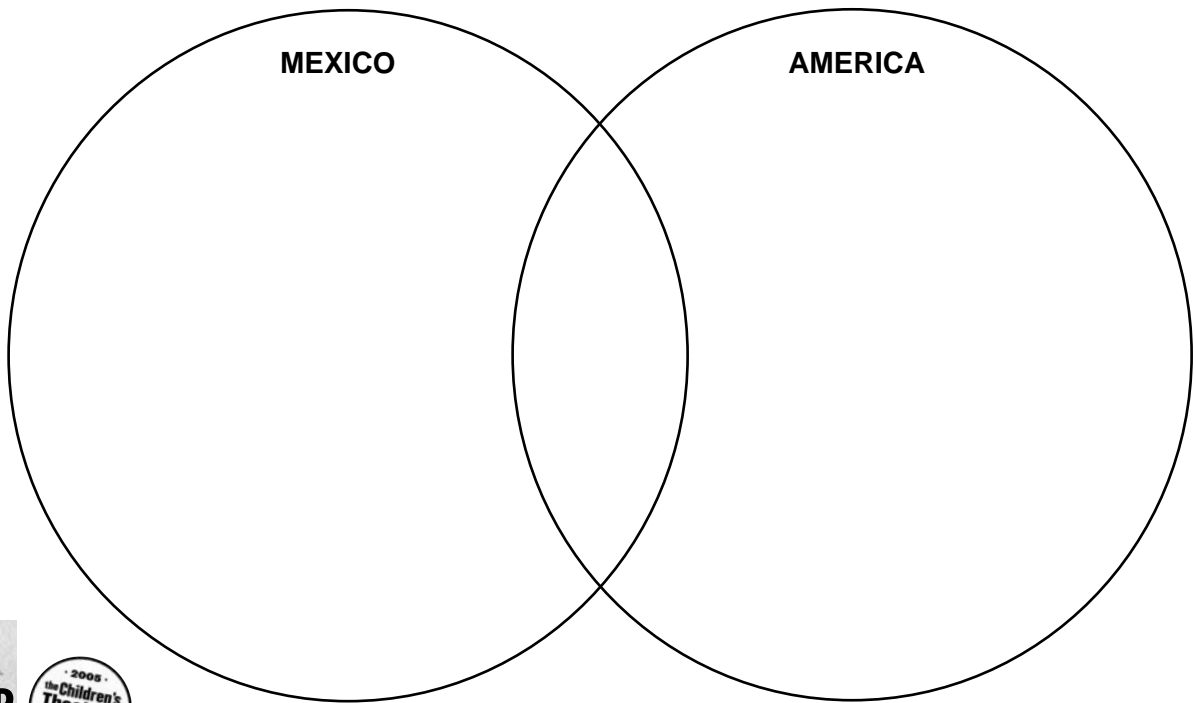


**Question:** Why do you think the author of the book *Esperanza Rising* named each chapter of her book after a different fruit or vegetable? If you were going to name the chapters of your life, how would you name them?

### Literary questions:

1. How is Esperanza planning to spend her birthday? What does she anticipate happening? What actually happens?
2. Who is Tío Luis? What does he want from Esperanza's mother? Does Esperanza like him? Why or why not? Do you like him?
3. Why do Esperanza and Mama have to leave El Rancho de las Rosas? Why do they have to leave in secret?
4. Describe Esperanza and Isabel's friendship. What do they have in common? What are their differences? Who are you more like - Esperanza when she first arrives or Isabel? Why?
5. List some of the challenges that Esperanza encounters when she comes to the farm workers' camp. Why were they so difficult for her?
6. Imagine you were taken out of your life right now and put in a work camp like Esperanza's. How would you react? What would be hard for you? What would be easy?
7. Imagine you could write a letter to Esperanza. What would you want to say to her? What would you want to ask her?
8. Explain the title of the book. How does it relate to the story? Use details from the story to support your point of view.

**Diagram:** Draw a Venn diagram that compares Esperanza's life in Mexico with her life when she first arrives in America.



# The Journey of Writing a Play:

## The Process of a playwright:

The creation of ESPERANZA RISING was a journey of growth and exploration very much like the journey Esperanza makes in the book. Many plays follow this kind of developmental journey (just as many people immigrate like Esperanza) so by studying the journeys we prepare to make one of our own.

A play like ESPERANZA RISING often takes years to develop. It starts with an idea, in this case a book, which becomes the basis for the story that will be told. However, there are many choices to be made along the way, even though the story already exists in book form. To adapt a piece of literature meant to be read into a piece of theater intended to be seen is to make many decisions about how to present scenes and ideas. Do you start at the beginning and tell the story straight through chronologically, or do you start at some important event and then tell the history of how the characters arrived at that moment? Other questions might be:

- Which scenes have action that would be exciting to watch?
- Do any of the scenes happen in interesting locations?
- Should you imagine new and thrilling places for conversations to take place?
- Does anyone ever sing? Would the emotions of the characters make good songs?

All these questions and more are considered in order to write the first draft of a play...which is only the beginning! Next the play must be read aloud so the playwright has a chance to see what sounds real and "right" for the play to tell the story intended. There will be feedback from the actors who read, the people who listen, possibly the director of the play, or a dramaturge (a person whose job it is to develop plays and strengthen and improve them as they are written). This is a very important step and leads to the next one: revision.

The playwright revises the play according to what she or he has learned and noticed about how the play "comes to life" off the page. Sometimes revisions take much longer than the first draft. There might be several cycles of this - writing, reading, revising - before the play is finished. It is only then it can be cast and directed and, ultimately, performed.

## You can use this process yourself to make a play out of the materials you gathered in the interview process described on page 3.

Here are some things to think about:

- Everything really interesting has a conflict. For example an immigrant's story will include the conflicts that caused them to leave their homeland, the conflicts of fitting into a new life in their new country, and quite possibly conflicts in the relationships that come with the person to their new home. Tell the stories of those conflicts with detail.

- When different characters talk let them each have their own voice. Does one character speak in a formal or "fancy" way while another speaks very casual slang-type talk? Does an older person use different "expressions" than a young one? Yes, certainly. Let that show up as you write your dialogue.

- Find something you want to say, that you think people need to hear. Take this chance to remind people how you think we should treat each other.



## FEEDBACK your response is invaluable as we seek to redesign our study materials. Thank you.

1. Did using this Study Guide add to your theater experience?  
 Yes     Some     No
2. How much of the Study Guide did you read?  
 Didn't have time     About a quarter     All
3. What do you think of what you read? Mark as many as apply.  
 Useful     Enjoyable  
 Nothing new     Not for my students because
4. Did you get the Study Guide in time to prepare to see the play?  
 Yes     No    Comment \_\_\_\_\_



5. What sections of the Study Guide did you find most important?  
\_\_\_\_\_
6. How did the experience of preparing for and then seeing the play impact you students?  
\_\_\_\_\_
7. Did you spend more time working with the material BEFORE or AFTER the play?  
 Before     After     About the Same
8. Which of the following best describes you?  
I teach:     middle school     high school  
 home school  
 other \_\_\_\_\_

Comments: \_\_\_\_\_  
(continue on reverse)

**MAIL TO: THE CHILDREN'S THEATRE COMPANY/2400 3RD AVE. SO.  
MINNEAPOLIS, MN 55404-3597/ATTN: EDUCATION DEPT.**

The Children's Theatre Company, which was awarded the 2003 Regional Tony Award for sustained artistic excellence, is nationally and internationally acclaimed as America's flagship theatre for young people and families. Each year, The Children's Theatre Company's public performances, school matinees, regional tour performances, and Theatre Arts Training Programs serve nearly 330,000 people.

Peter Brosius, Artistic Director

Teresa Eyring, Managing Director

Gregory Smith, Director of Education



**ESPERANZA  
RISING**

This **Study Guide** was developed and written by Chris Kliesen Wehrman, February 06. Additional conceptualization, Gregory Smith.