WELCOME TO THE COMPASS.

CLASSIFIED MATERIAL

HEY TEACHERS, WHEN YOU SEE THIS STAMP, HEADS UP!

The pages of this guide stamped with CLASSIFIED MATERIAL and marked with a red icon contain some HIGHLY CONFIDENTIAL information and major spoilers about the plot of the play. For your students’ maximum viewing pleasure, we recommend these pages for TEACHER’S EYES ONLY, at least until after your students see the show! Teacher discretion is advised.
WELCOME TO THE COMPASS.
AND TO THE COMPASS. (ALLOW ME TO EXPLAIN)
by Jared Bellot

WHAT IS THE COMPASS?

Say goodbye to decisions. Say hello to the Compass.
The first moment you use the Compass, you know you’ve never felt anything quite like it: Freedom. An escape from those pesky decisions that bog down your day and prevent you from reaching your full potential. Predictive technology. Social networking. Celebrity filters. And that’s just the beginning. Take a deeper look at the Compass, and you’ll find innovation no matter which direction you look.

THESE ARE ADS FOR THE COMPASS,

a fictional app from the not so distant future. The app utilizes predictive technology to make decisions for the person using it. As soon as you download the app to your phone, it begins learning about who you are as a decision-maker. It collects information about you and analyzes your behavior and thought process. By synthesizing all of this information via a complex algorithm (we won’t bore you with the details here), the developers of the app claim that the Compass will actually make the decision that you would make, 100% of the time.

The Compass is the brainchild of a brilliant programmer and an enthusiastic entrepreneur. Released to the public in early 2017, the app is marketed towards young adults as an instrument to make life easier. Just a year later, in 2018, the Compass has become a widely popular tool that is used by young people across the country. It is not uncommon to see students utilizing their Compass, or to ride the El and observe teens staring eagerly at their phones, waiting for their app to help them process the multitude of choices they have to make on a daily basis.

So then what is the Compass?
The Compass is a new devised play and the second show of Steppenwolf for Young Adults’ 15/16 season. When you arrive at Steppenwolf to see The Compass, you will find yourself at the center of a courtroom drama. The defendant of the case, the show’s protagonist, is on trial for an important decision they made at the suggestion of the Compass app. You will serve as the jury for the trial, and will be asked to reflect on and discuss the evidence presented by the attorneys for the defense and prosecution. As the show progresses, you will jump back and forth through time based on the discussions that you have with your small group in a discussion, giving you a chance to respond to the evidence you’ve just been presented with. Your Juror/Facilitator will then synthesize the various points made during the conversation and work the opinions YOU’VE shared into the story of the play.

So that means that my opinions will affect the outcome of the play? That seems like a lot of responsibility...
Yes, and it sure is! Each play will end slightly differently based on the discussions that you have with your small group. That means that while you’re watching the play, you should be actively responding to what you are seeing, and preparing to share those thoughts with your group. But don’t worry - your Juror/Facilitator is your partner in crime, so to speak. These 10 individuals are all incredibly talented performers and teaching artists and have spent a lot of time thinking about this play, and how to best help you have your voice heard!

Anything else I need to know?
Everything you need to know you will learn by using this study guide or seeing the show. All we ask is that you come prepared to be engaged and curious. See you in court!

WAIT – did you just say that I have to make the decision?!!? How will that work if I’m watching a play?
That’s right, the decision is in your hands! As soon as you enter the theater, you will be divided up into small groups and paired with a Juror/Facilitator who will help guide you through your experience in the theater. At specific moments throughout the play, your Juror/Facilitator will lead your small group in a discussion, giving you a chance to respond to the evidence you’ve just been presented with. Your Juror/Facilitator will then synthesize the various points made during the conversation and work the opinions YOU’VE shared into the story of the play.

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ANYTHING ELSE I NEED TO KNOW?
Everything you need to know you will learn by using this study guide or seeing the show. All we ask is that you come prepared to be engaged and curious. See you in court!
Play Synopsis [CLASSIFIED MATERIAL]

The Compass tells the story of Marjan, a high school student on trial for a decision that an app, also called Compass, helped her to make. The show is made up of four layers that jump back and forth in time as the story progresses. Through a series of flashbacks and real time scenes, the audience comes to learn the full story of Marjan's decision, and ultimately works to determine the outcome of the trial at the center of the story. Read on to learn more about the multiple layers of the show.

MARJAN’S DAY: In 2018, the Compass app has become a widely popular tool that young people use to help them make all kinds of decisions, big and small. This layer of the story follows one day of Marjan’s life – the day when she makes the decision for which she is on trial. We follow Marjan from the moment she wakes up, to the moment when she rests her head on her pillow, turns off her phone, and goes to sleep. Marjan feels unsafe at her school after she sees another student carrying a gun through the halls, but is unable to find any relief after speaking with an (understandably) overworked school guidance counselor. Frustrated by the situation, Marjan writes an op-ed outlining how easy it is for students to bring guns to school in the hopes of changing the situation. However, Mr. Ferguson, a teacher and Marjan’s mentor, refuses to publish the controversial article and the two get into an argument. Word spreads about the fight, and Marjan’s friend, Chaz, informs her of a plan that has been circulated for a large group of students to bring a gun to school in protest. Knowing that the protest needs to stop, but unsure of what to do, Marjan calls in a fake bomb threat (at the recommendation of the Compass app) in a last ditch attempt to get school cancelled and stop the protest from ever happening.

Key Characters: Marjan, Chaz, Mr. Ferguson, A school counselor

THE TRIAL: In 2019, Marjan is on trial for calling in the bomb threat to her school, something that is considered a serious felony offense. While Marjan successfully stopped the protest from ever happening and as a result, students bringing guns to school, she is now being tried in court for her criminal actions. Marjan’s defense team argues that the Compass app made her do it, while the prosecution argues that Marjan must take responsibility for her own actions. Over the course of the trial, a number of witnesses are called to the stand (including characters from the other layers of the story) as the attorneys attempt to prove their case and Marjan’s guilt or innocence to the jury.

Key Characters: The defense attorney, The prosecuting attorney, Key witnesses (characters from the other layers of the story, including Marjan, are called to testify in the trial)

THE JURY: The fourth and final layer of the story features you, the audience, in real time conversation with a Juror/Facilitator who will lead you through a series of conversations about what is happening in the trial. These Juror/Facilitators will listen to your thoughts and then synthesize the things you said during improvised ‘confessional’ moments (think reality t.v. shows) which will be projected for the entire audience to see. Over the course of the play, you will be asked to help your Juror/Facilitator sift through the evidence being presented and ultimately, help them reach a verdict - a decision determined by you, the audience.

Key Characters: You (the audience) split up into groups of 25 and 10 Juror/Facilitators who guide you through the process (one per group)
As you know, at the center of The Compass is a trial, based on a decision the app, the Compass (I know, so many compasses!) helped our protagonist make. In order to prep for the experience of seeing the play, get to know the characters you’ll meet on stage:

### THE PRINCIPAL PLAYERS

**OUR PROTAGONIST** A young person who has used the app to make a life-altering decision and is now on trial as a result

**OUR PROTAGONIST’S FRIEND** A young person who has known the protagonist their whole life, and supports them no matter what

**THE DEFENSE ATTORNEY** Charged with defending the protagonist’s actions and ensuring that the app, the Compass, is on trial instead of the protagonist

**THE PROSECUTING ATTORNEY** Making the case for why the protagonist should be held accountable for their actions, app or no app

**MR. FERGUSON** A revered teacher at the protagonist’s school, but someone who ultimately disagrees with the decision the protagonist made

**THE APP DEVELOPER** Creator and visionary behind the app; they created the algorithm that gave us the Compass

**THE COMPASS FOUNDER** The entrepreneur behind the Compass. Saw the opportunity and went for it; provided the funding to make the Compass a reality

**KEY WITNESSES IN THE CASE**

A school counselor, a principal, a psychologist, and others

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**THE JURORS**

**ALEJANDRO TÉY**

**EMILIO G. ROBLES**

**ABBY PAJAKOWSKI**

**KRYSTEL MCNEIL**

**JASMIN CARDENAS**

**BRYAN BOSQUE**

**MELISSA DUPREY**

**LINDSEY BARLAG THORNTON**

**JUROR-FACILITATORS**

Upon entering the theatre, each school group will be broken into smaller groups of 25 students. Each group of 25 will be led by one of our Juror-Facilitators. These Juror-Facilitators will guide their groups through the parts of the play that are interactive and rely on audience feedback.

Our Juror-Facilitators are seasoned, veteran teaching artists and facilitators and skilled actors. So rest assured that your group will be in good hands as you navigate the facts of the trial and consider the narrative at the heart of The Compass.

**YOU!**

As you’ve hopefully gathered by now, The Compass is interactive. This means that you, the audience, gets to help shape the outcome of the show. Each performance of The Compass will end differently based on what you, the audience, decides. So, please come ready to:

**DEBATE**

**DISCUSS**

**LEARN**

And know that the Juror-Facilitator assigned to lead your group will help you do so.
LADIES AND GENTLEMEN OF THE JURY: WHAT TO EXPECT FROM THE JURY AT THE CENTER OF THE COMPASS

by Jared Bellot

When you arrive to the theater for Steppenwolf for Young Adults’ production of The Compass, you will be divided into small groups and paired with one of 10 Juror/Facilitators, each of whom represent a member of a jury hearing the trial at the center of the show. At different moments throughout the production, you will engage in conversation with your juror as you help them to come to a final verdict in the trial. For our production of The Compass, which takes place in the slight future, we have chosen to take some liberties with the traditional structure of the jury and their role in deciding the outcome of the case.

When the Founding Fathers sat down and penned the U.S. Constitution in 1789, they established a number of legal precedents that would exist in the new nation. Chief among these was a citizen’s right to enjoy “a speedy and public trial, by an impartial jury” of their peers – everyday people who would listen to evidence presented in a case and make a fair decision based on the evidence. Thomas Jefferson, the author of the Declaration of Independence and the third President of the United States, believed that “the common sense of twelve honest [people] enhance the chances of a just decision,” and trial by jury became a cornerstone of American democracy.

At their core, modern juries remain a group of everyday people who are selected to reach a fair verdict based on the evidence presented to them in a given trial. They help to make sure that our legal system remains fair and unbiased, and reassure the individuals in a case that someone else, just like them, has listened to both sides of the story and agreed on a fair outcome. Just as you might work to mediate a dispute between two friends, or family members, jurors offer an impartial decision based on the facts of the matter. Remember that during The Compass, you are the jury, and while you are watching, make sure to ask yourself: at the center of this story, who is really at fault?

“…The common sense of twelve honest [people] enhance the chances of a just decision.”

Read on to learn more about the differences between the jury you will see on stage and juries that you might come across in the real world.

The Jury in The Compass

The Compass’ jury is composed of 10 juror/facilitators (and you in the audience!)

Jurors are professional actors and educators who have spent weeks thinking about and working on this show.

The Compass takes place in the near future and jurors will share their thoughts and opinions about the trial with the audience during the performance. These opinions are based on the conversations you have with the juror throughout the show.

Jurors will reach a decision by the end of the show.

Helping the jury reach a final verdict is an important part of The Compass.
DISCOVER YOUR DECISION MAKING STYLE

Sponsored by The Compass

1. WHICH OF THESE ANIMALS MOST CLOSELY MATCHES YOUR PERSONALITY?
   a. Kangaroo
   b. Turtle
   c. Chimpanzee
   d. Domesticated housecat

2. WHAT’S YOUR FLAVOR PROFILE?
   a. Sweet
   b. Spicy
   c. Salty
   d. Bitter

3. WHAT IS YOUR PERSONAL MOTTO?
   a. Slow and steady wins the race
   b. A person’s a person, no matter how small
   c. Carpe Diem
   d. Life is like a box of chocolates, you never know what you’re going to get

4. WHICH OF THESE IS MOST LIKELY GOING TO CAUSE THE APOCALYPSE?
   a. Zombie attack
   b. Giant meteor
   c. Global warming
   d. Donald Trump

5. WHICH OF THESE BEST DESCRIBES HOW YOU PROCRASTINATE ONLINE?
   a. Facebook/Twitter
   b. Kitten videos
   c. Buzzfeed quizzes
   d. Wall Street ticker

6. FINALS ARE COMING UP SOON, HOW DO YOU PREPARE?
   a. Relearn, review, repeat
   b. You don’t
   c. Form a study group with all of your friends
   d. Wait until the night before to start studying. Pull an all-nighter. Ace Chemistry.

ANSWER KEY
Tally your points based on your answers and use your score to discover your decision-making style below!
1. A) 4 points B) 1 point C) 2 points D) 3 points
2. A) 2 points B) 3 points C) 1 point D) 4 points
3. A) 1 point B) 2 points C) 4 points D) 3 points
4. A) 2 points B) 3 points C) 1 point D) 4 points
5. A) 4 points B) 3 points C) 2 points D) 1 point
6. A) 1 point B) 4 points C) 2 points D) 3 points

5-11 POINTS: THE MARATHON RUNNER
Patient, particular and planned, The Marathon Runner is the type of person who likes to take it slow. You make your decisions while thinking about the big picture, and never rush into anything. You take the time to fully envision your decisions and all possible outcomes that could follow. You don’t take any chances, but this means that you always know exactly what you are going to get.

12-14 POINTS: THE CROWD SOURCER
Thoughtful, flexible and curious, The Crowd Sourcer believes that the best decisions can be reached through thoughtful discussion with peers. Not one to rush into decisions, you make sure to exhaust your pros and cons list before ever fully committing to any particular decision. You believe in learning from others’ experiences, and are willing to listen to hear what others may have to say. You’re open-minded, and willing to change your mind based on what you discover.

15-17 POINTS: THE FREE SPIRIT
Chill, easygoing and relaxed, The Free Spirit is all about going with the flow. Not one to make lasting commitments, you would much rather leave your options open and see which way the wind blows. If something excites you, you’re willing to give it a try, but that doesn’t mean that you view your decisions as permanent. You make decisions in the moment, and follow whims as they arrive. As you always say, “Just relax, and enjoy the ride.”

17-24 POINTS: THE GAMBLER
Risky, impulsive and passionate, The Gambler acts first and thinks second. You don’t agonize over the consequences of your decisions, and instead make choices based on your gut instinct. You are willing to take big chances in your decision-making, and don’t let the fear of failure or disappointment cloud your mind. In your eyes, there is nothing truly valuable in life that does not involve some sort of risk. You are never afraid to dream big, and act based on those dreams.
MEET THE COMPASS 
DEVISOR AND DIRECTOR: 
MICHAEL ROHD
Interview and profile by Megan Shuchman

Rohd is founding artistic director of Sojourn Theatre, a 15-year-old ensemble-based company. He is on faculty at Northwestern University and author of the widely translated book Theatre for Community, Conflict, and Dialogue. His work focuses on social practice, civic practice and capacity-building projects through collaboratively designed arts-based event, engagement and participation strategies. He leads the Center for Performance and Civic Practice, where current projects include Chicago’s Civic Practice Lab and The Catalyst Initiative.

Rohd is devising and directing The Compass. Devising is a process by which Rohd and artists involved in the production create the show throughout the rehearsal process rather than starting with a set script. In collaboration, they improvise characters and scenes, using content gathered from research and interviews Rohd has conducted over the past two years. Rohd and members of the Steppenwolf for Young Adults(SYA) staff have met with social workers and counselors expert in the ways teens make decisions, marketers who focus on getting products to a youth market, app developers, game designers and others. In addition, over the past two years, SYA has hosted many community events for multigenerational audiences aimed at getting audience members to discuss and debate decision-making in exciting ways, all of which has served as fodder for the production.

Says Rohd, “we’ve been exploring the idea of decision-making in unique ways for years in preparation for creating this show. We’ve been interviewing experts, conducting cross-generational workshops, inviting other artists to respond to the theme of ‘decision making’ with their own short works. The show has been truly impacted by these interactions and encounters, which I find exciting.”

On the next page is an interview between Education Director Megan Shuchman and Rohd, conducted prior to the start of rehearsals:

“IT'S UP TO OUR AUDIENCE TO DECIDE THE OUTCOME OF THE TRIAL AND THEREFORE HOW THE PLAY ENDS EACH PERFORMANCE

MEGAN SHUCHMAN: At the beginning of this process two years ago, all you knew was that you wanted to create a show about decision-making. Can you talk about the evolution the show has undergone?

MICHAEL ROHD: Early, on, I knew I wanted to tackle the idea of decision-making which was quickly followed by the idea for this fictional app that could make better decisions for you than you could for yourself. At first, the idea was that the entire play would just be about the app and the audience would serve as a focus group, deciding if the app should be made or not. In this iteration, everything in the play surrounding the launch of this app and the characters involved in its creation: an app marketer, a designer, a funder, etc.

I liked this concept, but it didn’t feel interesting enough. I wanted to make the show more complex.

MS: Where did you go from there?

MR: Well, then I made a big discovery. What if the app was on trial? Better yet, what if a young person who used on the app was on trial? Suddenly, I saw new stakes that I thought an audience could really invest in.

I knew I wanted the young person at the center of this trial to be someone important for the students coming to see the play to meet on stage. Someone intelligent and complex and interesting and substantive.

Rohd in conversation with a teen during a Compass workshop.

“I HOPE THAT YOUTH WILL BE INTERESTED IN ARGUING ABOUT THE ETHICS AT THE HEART OF THE TRIAL”

So now with this new idea, the audience is no longer a focus group for the app, but a jury in a criminal trial. It’s up to our audience to decide the outcome of the trial (in this case, the fate of the protagonist) and therefore how the play ends each performance.

MS: Knowing you are creating this show for youth specifically, is your devising process any different than it would normally be?

MR: Conceptually, my process is the same. But in terms of narrative, I am very conscious of what will be required of the central characters for the audience to invest in them in a substantive way. I hope that youth will be interested in arguing about the ethics at the heart of the trial.

In casting, I was also aware that I had to find facilitators—responsible for leading a group of 20-25 audience members in small group discussions throughout the play—who could be effective “judges” for the show. These facilitators have to be strong performers who also have facilitation chops and experience leading groups of teens in dialogue. We found a group of amazing teaching artists with experience working with youth to serve as facilitators.

MS: What is one thing you want teachers or chaperones to tell students before they attend the show?

MR: This show assumes that you are smart and have strong beliefs, which we know you are and have. Bring both those things to the theater and know that the more you participate, the better the show. We are counting on your voice. Without it, our show won’t as interesting or complex as it can be.

MS: What do you hope this play accomplishes?

MR: I want the audience to be pulled in and compelled from the moment the play starts through the end. I want them to follow the story, to be interested in putting the pieces of the trial together, and most importantly, I want them to want to debate the questions at the heart of the story. I will consider the play a success if the audience, particularly the teen audience, is sitting forward and really in it. I hope people leave the theater reflecting on the power of decision-making and really thinking about what they are responsible for in their lives.
TECHNOLOGY:
FRIEND OR FOE?
A CLASSROOM ACTIVITY
Activity created by Janette Martinez

ACTIVITY TIME: 45 minutes

When your students come to see The Compass, they will be asked to step into roles of jurors to make decisions that will impact the ending of the show. Audience members will be presented with evidence from characters in the show, then in small groups and with the help of a facilitator, argue and discuss the facts to develop a collective point of view. In order to prepare your students to participate during the show, use this activity to practice choosing a point of view and defending it in front of peers.

STEP 1: GATHERING EVIDENCE

We asked four professionals from various fields about their use of technology in their work. Have your students read more about the professionals and their thoughts below. While they are reading, have them consider the following questions for each professional either silently or with a partner:

What is the role of technology in each professional’s line of work? Can their job exist without technology? How do they use technology as a way to connect? Do the work places featured value in-person interaction or technology or both?

MIGUEL BLANCARTE, JR:
Congressional District Leader at ONE Campaign
Miguel Blancarte, Jr. is a legal, political and policy consultant in the City of Chicago. Miguel has worked on various political campaigns in different capacities – including as a campaign manager.

An effective political campaign requires three major components: 1) people; 2) information; and 3) money. Technology is a major asset because it allows the campaign easier access to these three components. People canvass the field to provide exposure of the candidate; with technology, a campaign can better mobilize communities and it can also reach more people (through social media, television, and radio). Information gathered from the field allows the campaign to make decisions about where resources should be placed; with technology, a campaign can better assess and strategically monitor the field and computers can easily track changes. Money allows for individuals to be paid for their work, and pays for the information collected in the field as well as for the resources that are going into the field; technology can help with raising the necessary funds through email, online donations, and online drives. It is extremely tough to manage an effective political campaign if you lack one of these components; the more you have of these components, the better the campaign. And with technology, your chances of success are better.

Technology has made elements of campaigning easier -- we can communicate with our members instantly across a variety of digital platforms or use data to learn which messages and issues most resonate with the public. As a global organization, applications like Skype help facilitate “face time” by proxy with colleagues across the world. However, humans and human interaction are still at the heart of all our work. For example, Greenpeace is working to become a better ally to the individuals and communities on the front lines of the climate crisis. No amount of technology can replace sincere, face to face human interaction when building trust and relationships with new partners. And at its core, campaigning is as much an art as it is a science. Our best campaigners are often folks who can sense (as corny as this will sound) where there’s a bit of magic in the world - something that might capture someone’s imagination or radically shift someone’s perspective. As far as I know, there’s not yet an app for that.

KELLY MITCHELL:
Climate and Energy Campaign Director for Greenpeace USA.
Greenpeace is a leading international environmental organization. Kelly leads Greenpeace’s campaign for an economy powered by 100 percent renewable energy, pushing some of the largest companies in the world to embrace wind and solar and working alongside communities to develop a just and democratic energy system.

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STEP 3: DEVELOPING YOUR ARGUMENT

Have your class work with their debate partners to develop the best argument for their case. Deliver the following instructions to each group:

First: Return to the professionals we provided and consider which of their experiences could be used to support your argument.

Second: Consider the questions “How do I use technology?” and “Is there any aspect of my human experience that I cannot have with or without technology?”

Third: Define what you believe the term “human experience” means in relation to your assigned point of view on the top. Use this discussion to better formulate what your angle is going to be during the debate, and which pieces of evidence are most crucial to getting your point across.

Have each group write down their 5 main talking points for the debate in the space below.

STEP 4: THE GREAT DEBATE

Let the debate begin! Step into the role of “judge” as your students present evidence in defense of their particular argument. Gather your students and let their voices take the lead, with a few guiding questions to keep the debate moving.

• Can technology eventually replace the role of human experience in our world?

• If technology continues to become the main form of communication, how does that affect our professional lives? How does it affect our personal lives?

• What do we lose with the rise of technology? What do we gain?

• How have human connections changed over the years as a result of technology?
What Do You Stand For? [CLASSIFIED MATERIAL]

STEP 1: RESEARCH AN EXAMPLE OF A RECENT EDITORIAL WRITTEN ABOUT A TOPICAL ISSUE. THE NEW YORK TIMES, CHICAGO TRIBUNE AND WASHINGTON POST ALL HAVE GOOD EXAMPLES.

Based on access to online resources, students can go online to research themselves, or you can bring printed copies for them to explore.

STEP 2: CHOOSE A CAUSE

Take a moment and think about your community, either where you live or where you go to school. Are there ways to improve the safety, health and well-being of your community and its members? Perhaps you wish your school had better access to technology to aid student learning? Perhaps you wish you didn’t have a school dress code because you think it limits student creativity and individuality? Maybe you are concerned about rates of pollution in your community and health consequences?

In the space below, brainstorm 2-3 areas in which you would like to initiate change for your community using the examples listed above as you brainstorm.

- Ex. More time for arts education in schools

STEP 3: WRITE IT. CHANGE IT

From your brainstorm, choose the cause that you are most passionate about for your editorial. When writing about your cause, first INTRODUCE IT, and then PROVE IT, and lastly, DRIVE IT HOME. Below is a brief breakdown on how to complete those three steps.

INTRODUCE IT (short paragraph to start): At the top of your editorial, you must state your opinion on the matter at hand and establish the tone of your article. Is your goal to raise general awareness, criticize and expose the flaws of the topic at hand, or to persuade readers to take positive and specific actions? Your goal should be clear right from the start. Return to the examples you researched in Step One to see how other writers captured tone and message in their introduction.

PROVE IT (1-2 paragraphs): Take the time to go into detail about why this issue is important and why there should be change. You can do this by including statistics and facts, quotes, a personal anecdote, or other previous knowledge you have. Include at least two different types of “proof” in your editorial.

DRIVE IT HOME! (closing paragraph): Save your strongest argument for last and leave your readers considering all of your thoughtful points. It’s also a good idea to offer a realistic and actionable solution to the problem. Leave your readers with a call to action, reminding them of why you wrote this in the first place.

On the next page you will find an example of an editorial on the importance of arts education in schools (on the left), and space to write your own poignant editorial to evoke change in your community (on the right)!
What Do You Stand For?

<table>
<thead>
<tr>
<th>EXAMPLE EDITORIAL</th>
<th>YOUR EDITORIAL</th>
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| **THE ARTS: SERIOUS BUSINESS**  
By Janette Martinez  
- INTRODUCE IT!  
I think back to my education and cringe at the lack of arts opportunities provided. The arts were nonexistent; I vaguely remember one class during elementary school in which our visual arts class was changed to “silent reading” halfway through the year. Today, I watch history repeat itself as the arts take a back seat to testing and academics, and I am seriously concerned that people do not realize the benefits of the arts.  
- PROVE IT!  
Studies show that when combined with academic curriculum, the arts can increase the investment of students in other core subjects. It’s also been discovered that retention of information improves when reinforced through an artistic activity. When I taught at a public middle school in New York City, I helped launch a drama-based after school program. After the first year of the program, teachers cited that the attendance of students participating in the program dramatically improved because they were committed to their rehearsals and were only allowed to attend the drama club if they were in school that day and caught up on their homework.  
- DRIVE IT HOME!  
This is a message for the students, the teachers, and the parents. To the students: don’t take your arts classes for granted, as there are many students who don’t have any and you never know what the arts will open up for you. For the teachers: don’t be intimidated by using the arts to teach your academic subjects, it will be rewarding for both you and your students! And for the parents: encourage your children to explore different types of art! It can’t be just artists who advocate for arts education. It takes all of us to come together to show school administrators and decision makers the importance of arts in schools. |

**TITLE:** ______________________  
**By:** ____________________________________
ADDITIONAL RESOURCES

ONLINE ARTICLES

NEW YORK TIMES: USING ALGORITHMS TO DETERMINE CHARACTER BY QUENTIN HARDY
This article discusses how algorithms are written by humans to judge character and asks whether or not math is always truth.

NATIONAL GEOGRAPHIC: TEENAGE BRAINS BY DAVID DOBBS
This National Geographic article explores the teenage brain in relation to adults, where teens feel comfortable, and why they may be more willing to take more risks than adults.

THE GUARDIAN: SOCIAL MEDIA IS HARMING THE MENTAL HEALTH OF TEENAGERS BY JUNE ERIC UDORIE
This opinion piece on mental health discusses the idea that social media is consuming the lives of teenagers and how it is unhealthy for teens.

MEDIUM (BACKCHANNEL): A TEENAGER’S VIEW ON SOCIAL MEDIA BY ANDREW WATTS
This article is a firsthand perspective of why and how teenagers are using different social media platforms from 19-year old Andrew Watts.

ONLINE VIDEOS

TED TALK: WHY VIDEOS GO VIRAL, KEVIN ALLOCCA
Kevin Allocca is YouTube’s trends manager, and he has deep thoughts about silly web videos. In this talk from TEDYouth, he shares the 4 reasons a video goes viral.

UPCOMING EVENTS

THE COMPASS
SATURDAY, FEBRUARY 27
AT 7:30PM (post-show)

The Scene is a special opportunity for high school students to score an affordable ticket to a Steppenwolf production, meet Chicago’s most celebrated artists and connect with other teens who are passionate about theater. Each ticket includes dinner and post-show discussion with the actors.

TICKETS ARE $10
(CAN ONLY BE USED DURING THE TEEN EVENT SERIES)

All performances take place at 1650 N Halsted Street
Must present student ID at door.
Purchase tickets at the door 30 minutes before the show, or in advance by calling Steppenwolf Audience Services at 312-335-1650. Use code 20753.

Questions? Please contact Steppenwolf for Young Adults Education Assistant Jared Bellot at 312-654-5643 or jbellot@steppenwolf.org.

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Allstate Insurance Company is the Leading Corporate Season Production Sponsor of Steppenwolf for Young Adults.

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Steppenwolf’s young professionals board, the Steppenwolf Associates, dedicates its support to Steppenwolf for Young Adults.

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Steppenwolf Theatre Company is a participant in the Audience (R)Evolution Program, funded by the Doris Duke Charitable Foundation and administered by the Theatre Communications Group, the national organization for the professional not-for-profit American theatre.

Marcellos Father and Sons Restaurant is the official restaurant partner of Steppenwolf for Young Adults.

COMMON CORE STATE STANDARDS ALIGNED WITH ACTIVITIES IN THIS STUDY GUIDE

While students may be shocked to learn that the interactive activities on the following pages tie into education standards, we have provided a breakdown of College and Career Readiness Anchor Standards that align to the information and activities in our guide. This classified information may be kept from students to ensure maximum levels of engagement and excitement in the classroom.

COLLEGE AND CAREER READINESS ANCHOR STANDARDS FOR READING, STANDARD 2
Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
See ‘Play Synopsis and Character Descriptions: pages 6 and 8.

COLLEGE AND CAREER READINESS ANCHOR STANDARDS FOR WRITING, STANDARD 1
Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.
See ‘What is Your Cause: A Post Field Trip Activity’ page 20.

COLLEGE AND CAREER READINESS ANCHOR STANDARDS FOR WRITING, STANDARD 3
Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.
See ‘Technology: Friend or Foe with Classroom Activity’ page 16.

COLLEGE AND CAREER READINESS ANCHOR STANDARDS FOR SPEAKING AND LISTENING, STANDARD 1
Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others’ ideas and expressing their own clearly and persuasively.
See Examples Throughout Guide.

If you need further information on how grade-specific standards fit into these anchor standards, please let us know.
The Young Adult Council is a unique program for passionate and motivated high school students who wish to learn the inner-workings of professional theater from the most celebrated artists in the city. In addition to face time with these leading professionals, Council members attend the best plays in Chicago, learn how to analyze and speak about these plays and lead events for their peers around Steppenwolf productions in hopes of inspiring a new generation of theatre enthusiasts and practitioners.

Applications are available on March 1, 2016.

Like the Steppenwolf Young Adult Council on Facebook! Or visit stephenwolf.org/youngadultcouncil for more information.

Foundation support is provided by The Siragusa Foundation.