

# INSIDE OUT

A STUDY GUIDE FOR EDUCATORS



# twenty 50

# SYNOPSIS OF THE PLAY

Andres Salazar is running for office. In an America where Latinos are now considered part of the racial majority, he has tough decisions to make. Will identifying himself as a Mexican American help or hinder him on Election Day? Will denying part of his identity be worth the potential political benefits?

As the campaign forces his mother and daughter to face their own questions of culture and identity, a mysterious stranger arrives. Searching for freedom and running from the law, his appearance jeopardizes everything the family holds dear.

On the brink of our upcoming presidential election, this suspenseful thriller grapples with the future consequences of our policies today and the true cost of the American dream.

# ABOUT THE PLAYWRIGHT

**TONY MENESES** was born in Guadalajara, Mexico and raised in Albuquerque/Dallas. His plays include *Guadalupe in the Guest Room* and *The Women of Padilla*, which both had world premieres at Two River Theater. He's an alum of the Soho Rep Writer/Director Lab, Ars Nova Play Group, and Sundance Institute Playwrights Retreat at Ucross. He's a two-time recipient of the Kennedy Center Latinx Playwriting Award and is published by Dramatists Play Service.



# INSIDE OUT

Use of study guide materials for publication requires permission from the Marketing Department of the Denver Center for the Performing Arts.

Lynde Rosario..... Editor  
Patrick Elkins-Zeglarski.....Contributing Writer  
David Saphier ..... Education Contributor

## DENVERCENTER.ORG

Administration 303.893.4000  
Box Office 303.893.4100

### SEASON SPONSORS

Daniel L.  
**RITCHIE**

THE SHUBERT  
FOUNDATION INC.

THE DENVER POST  
COMMUNITY



**twenty50**

BY **TONY MENESES**

DIRECTED BY **HENRY GODINEZ**

Producing Partner: June Travis

**JAN 31 - MAR 1**  
SPACE THEATRE

# PREFACE: LANGUAGE CHOICE OF THE COLLECTIVE WITHIN THIS RESOURCE

## “Hispanic” | “Latina-Latino” | “Mexican American” | “LatinX”

ANDRES: Mind the language.

*twenty50* is a play that deals with issues of authenticity, representation, and expectation. The question of ‘self’ and what is ‘self’ and how ‘self’ is best performed within ever-shifting cultures and cultural expectations is core to the play’s dramaturgy. As such, this resource, strives to support potential ways the play, its characters, and its setting may be interpreted.

Putting language on or to the themes of a play is fraught with the same types of introspection, editing, and performance of self that each of the characters in *twenty50* face. As such word choice in this study guide is of particular import to preface.

With an understanding that the identifier, LatinX may or may not be to every taste, and acknowledging that replacing “a” or “o” with “x” within spoken Spanish does not provide a gender-neutral alternative for Spanish-speakers, this resource will use the term, LatinX, as a collective.

The identifier within the quoted source will always be that of origin to the source. LatinX will be used by this resource’s editorial and writing staff to assure consistency of this resource’s authorial voice.

## LOCATION

IRENE: De donde eres? De donde vienes?

### **Oaxaca, Mexico**

The state (estado) of Oaxaca is located in southern Mexico. Oaxaca is bounded by the states of Puebla and Veracruz to the north and Chiapas to the east, by the Pacific Ocean to the south, and by the state of Guerrero to the west. Oaxaca de Juárez is the state capital.

Oaxaca is one of Mexico’s most ethnically diverse states, with a large concentration of indigenous groups who are chiefly engaged in subsistence farming. Some two-fifths of state residents speak indigenous languages, notably Zapotec, Mixtec, Mazatec, Chinantec, and Mixé. The state’s population as of 2015 was 3,967,889.

Agriculture and mining employ more than half of the workforce. The chief crops are corn, wheat, coffee, sugarcane, tobacco,

and tropical fruits. The mountains are veined with gold, silver, uranium, diamonds, and onyx, and mining is important. Services also account for a significant proportion of employment; manufacturing is limited.

The state was often in the news in early 2019 due to its placement on the pathway of the frequently maligned “caravan” of immigrants from South America and other points of origins.

Sources:

<https://www.britannica.com/place/Oaxaca-state-Mexico>

<https://www.cnn.com/travel/article/things-to-do-oaxaca-mexico/index.html>

<https://www.oaxaca.gob.mx>

<https://www.visitmexico.com/en/main-destinations/oaxaca>

# THEMES

JENNY: I'm making a kind of time capsule...except instead of objects, it's our values. What we believe right now and how that may or may not change.

*twenty50* was informed by the playwright's response to shifts in demographics as reported by The Pew Research Center is a nonpartisan fact tank that conducts public opinion polling, demographic research, media content analysis and other empirical social science research.

One research survey, conducted in 2008, forecasted:

If current trends continue, the population of the United States will rise to 438 million in 2050, from 296 million in 2005, and 82% of the increase will be due to immigrants arriving from 2005 to 2050 and their U.S.-born descendants. Of the 117 million people added to the population during this period due to the effect of new immigration, 67 million will be the immigrants themselves and 50 million will be their U.S.-born children or grandchildren.

Nearly one in five Americans (19%) will be an immigrant in 2050, compared with one in eight (12%) in 2005. By 2025, the immigrant, or foreign-born, share of the population will surpass the peak during the last great wave of immigration a century ago.

The Latino population, already the nation's largest minority group, will triple in size and will account for most of the nation's population growth from 2005 through 2050. Hispanics will make up 29% of the U.S. population in 2050, compared with 14% in 2005.

Births in the United States will play a growing role in Hispanic and Asian population growth; as a result, a smaller proportion of both groups will be foreign-born in 2050 than is the case now.

The non-Hispanic white population will increase more slowly than other racial and ethnic groups; whites will become a minority (47%) by 2050.

Passel, Jeffrey S. and D'Vera Cohn. *U.S. Population Projections: 2005-2050*. Pew Hispanic Center. 11 February 2008.

An additional survey, reviewing 2015 trends in Hispanic U.S. demographics conducted in 2017 reported:

Since 1960, the nation's Latino population has increased nearly ninefold, from 6.3 million then to 56.5 million by 2015. It is projected to grow to 107 million by 2065, according to the latest Pew Research Center projections. The foreign-born Latino population has increased to nearly 20 times its size over the past half century, from less than 1 million in 1960 to 19.4 million in 2015. On the other hand, while the U.S.-born Latino population has only increased sixfold over this time period, there are about 32 million more U.S.-born Latinos in the U.S. today (37.1 million) than there were in 1960 (5.5 million).

Flores, Antonio. *Hispanic Population in the United States Statistical Portrait*. Pew Research Center: Hispanic Trends. 18 September 2017.

A more recent survey, conducted in December of 2018 reported:

[This] survey, focused on what Americans think the United States will be like in 2050, finds that majorities of Americans foresee a country with a burgeoning national debt, a wider gap between the rich and the poor and a workforce threatened by automation... While a narrow majority of the public (56%) say they are at least somewhat optimistic about America's future,

hope gives way to doubt when the focus turns to specific issues.

Majorities predict that the economy will be weaker, health care will be less affordable, the condition of the environment will be worse and older Americans will have a harder time making ends meet than they do now. Also predicted: a terrorist attack as bad as or worse than 9/11 sometime over the next 30 years.

The public also has a somewhat more positive view – or at least a more benign one – of some current demographic trends that will shape the country's future. The U.S. Census Bureau predicts that, by 2050, blacks, Hispanics, Asians and other minorities will constitute a majority of the population. About four-in-ten Americans (42%) say this shift will be neither good nor bad for the country while 35% believe a majority-minority population will be a good thing, and 23% say it will be bad.

These views differ significantly by race and ethnicity. Whites are about twice as likely as blacks or Hispanics to view this change negatively (28% of whites vs. 13% of blacks and 12% of Hispanics). And, when asked about the consequences of an increasingly diverse America, nearly half of whites (46%) but only a quarter of Hispanics and 18% of blacks say a majority-minority country would weaken American customs and values.

The public views another projected change in the demographic contours of America more ominously. By 2050, people ages 65 and older are predicted to outnumber those younger than 18, a change that a 56% majority of all adults say will be bad for the country.

Parker, Kim, Rich Morin, and Juliana Menasce Horowitz. *Looking to the Future, Public Sees an America in Decline on Many Fronts*. Pew Research Center. 21 March 2019.

Sources [web locations of surveys]:

2008 survey:

<https://www.pewresearch.org/wp-content/uploads/sites/3/2010/10/85.pdf>

2017 survey:

<https://www.pewresearch.org/hispanic/2017/09/18/2015-statistical-information-on-hispanics-in-united-states/>

2018 survey:

<https://www.pewsocialtrends.org/2019/03/21/public-sees-an-america-in-decline-on-many-fronts/>

## America in the Future | Science Fiction

*twenty50* may be considered as an example of the science fiction genre known as Soft Science Fiction. In this genre, character and situations drive the plot and aspects of science and technology support aspects of character behavior and/or inform the world of the play. This is different than Hard Science Fiction which is the genre that places importance on technology and scientific concepts. The play can easily fall into other Sci-Fi categories including: Social Science Fiction, Speculative Sci-Fi, and Slipstream.

## Assimilation

*twenty50* envisions an America beyond assimilation but its characters struggle with themes of assimilation all too contemporary. *The Encyclopedia Britannica* defines the anthropological or sociological concept of assimilation as:

The process whereby individuals or groups of differing ethnic heritage are absorbed into the dominant culture of a society. The process of assimilating involves taking on the traits of the dominant culture to such a degree that the assimilating group becomes socially indistinguishable from other members of the society. As such, assimilation is the most extreme form of acculturation. Although assimilation may be compelled through force or undertaken voluntarily, it is rare for a minority group to replace its previous cultural practices completely; religion, food preferences, proxemics (e.g., the

physical distance between people in a given social situation), and aesthetics are among the characteristics that tend to be most resistant to change. Assimilation does not denote “racial” or biological fusion, though such fusion may occur.

Although LatinX Americans are often faced with derisive comments along the lines of, “stop speaking Spanish and assimilate,” current research debunks the idea that LatinXs are not integrated into American society: LatinX immigrants, like other immigrant groups, are completely English dominant by the third generation; their economic mobility rate is almost equal to that of whites; and LatinXs are more likely to marry outside their group than blacks or whites. Disparities do remain, but those who tell LatinXs to assimilate often fail to acknowledge the centuries of exclusion and systemic discrimination – racism’s practical roadblocks to integration and participation.

Sources:

<https://www.britannica.com/topic/assimilation-society>

Gamboa, Suzanne. *Racism, not a lack of assimilation, is the real problem facing Latinos in America*. NBC News. 26 February 2019

### **Authenticity | Realness**

Dr. Robert Rodriguez, President of DRR Advisors LLC, a consulting firm specializing in Latino talent management programs, observes, “The emotional feeling of being a Latino or Latina in the US can range wildly from being affirming to confusing to feeling vulnerable. In exploration of this observation, Dr. Rodriguez and his colleague, Andres Tapia, published a book of findings on Latino authenticity and identity. Their research, while in no way presuming to represent “all” assimilation experiences or personalities, identified the following profiles of LatinX identity and expressions

of authenticity aspects of which can be found in many of *twenty50*’s characters and their sense and/or representation of self:

**The Unapologetic Latino |** This profile is one of fully embracing Latino identity and choosing not to hide it, even in the most non-Latino of environments. They are the very illustration of the Latino leader who chooses to double down on their ethnic identity when faced with conscious or unconscious peer pressure to assimilate.

**The Equivocal Latino |** This profile often emerges from an upbringing where European-American culture was quite predominant in the person’s life without a deeply infused Latino cultural being instilled by the family. This often sets the initial parameters of a person’s identity. For this profile, parents and extended family members tend to instruct the children about the boundaries of their Latino identity. What they learn at home about themselves as Latinos (for example, “We are better than others,” or “We are less than others,” or “We are no different than others” etc.) lays the foundation of their Latino identity.

**The Retro-Latino |** This profile goes to great lengths to reconnect, rediscover, or discover those roots for the first time. They end up taking Spanish, learning how to dance salsa, bachata, or reggaeton. They start reading Latin American literature, begin hanging out with more Latinos, or joining Latino organizations for the first time. Others even start to date Latinas or Latinos, which they had never done before.

**The Invisible Latinos |** This profile demonstrates a willingness to ignore or even disown their Latino heritage, often won’t even acknowledge that they speak Spanish, don’t want

their parents to come visit them, or just pretend to be as white as their college friends or workmates even though they did grow up with a Latino experience. They prefer to identify themselves and others as “just people,” and claim to be color blind because of their preference to view each person as distinct from their ethnic or racial background. These are the ones that Latinos who do own their heritage at some level have a difficult time not judging.

Source:

Rodriguez, Robert and Andrés T. Tapia. *Auténtico: The Definitive Guide to Latino Career Success*. Diversity Best Practices. 2017.

### **Mexico-United States Border Crossing**

The America of *twenty50* is an America with borders that have not been open for decades. Our current history with borders may be fraught but in the early 20th century, it wasn't a crime to enter the U.S. without authorization. Though authorities could still deport immigrants who had not gone through an official entry point, they could not be detained and prosecuted for a federal crime. This changed in 1929 when the U.S. passed a bill to restrict a group of immigrants it hadn't really focused on before: people who crossed the U.S.-Mexico border.

Asian immigrants were the first group of people to be seen as “illegal” immigrants, starting with the Chinese Exclusion Act of 1882. A few decades later, the Immigration Act of 1917 established an “Asiatic barred zone” banning almost all immigration from Asia. Still, it was not a crime to violate these acts. The U.S. could deport unauthorized migrants, but it couldn't prosecute them.

Most immigrants at the time were coming from Southern and Eastern Europe, which did not sit well with U.S. nativists and white supremacist groups like the Ku Klux Klan, who believed America should be a nation of white Anglo-Saxon Protestants.

In 1924, nativist politicians passed a new Immigration Act establishing country quotas that gave enormous preference to people from Northern and Western Europe over those from the Southern and Eastern parts of the continent, while still banning almost all immigration from Asia.

By 1929, Senator Coleman Livingston Blease proposed a law criminalizing those who did not cross the border through an official entry point, where they had to pay a fee and submit to tests. This would become known as Section 1325. With Section 1325, unlawful entry became a federal misdemeanor on the first offense, and a felony on the second. Both charges could result in fines or prison time. And although the law applied to all immigrants, the intent was to restrict immigration from Mexico.

During World War II, prosecutions under Section 1325 decreased as the U.S. sought more labor for the war effort. In 1942, the U.S. started the Bracero Program to bring over more than 300,000 Mexican guest workers for short-term agricultural projects. This helped fill a labor shortage while many Americans were fighting overseas.

The Bracero Program continued until 1964, but even after it ended, the U.S. did not make prosecuting immigrants under Section 1325 a priority. It was not until George W. Bush's presidency that the U.S. began to prosecute people under Section 1325 more regularly. These prosecutions continued under presidents Barack Obama and Donald Trump. Section 1325 is the basis for the government's separation of parents from their children at the border.

Source:

<https://www.history.com/news/illegal-border-crossing-usa-mexico-section-1325>

## Mexico-United States Border Crossing Preparation

In a 2005 article for *The New York Times*, reporters Charlie Leduff and J. Emilio Flores spoke with a group of LatinX men waiting for work in Los Angeles. The men Leduff and Flores spoke to “freely admitted” that they were in the United States illegally. For the reporters, “these men and a dozen others milling about offered a portrait of [the intricacies of sneaking into the United States] and practical advice on how to make it and how to live upon arrival in Los Angeles.” Highlights of this portrait include:

“Try never to cross the river. Never do it. If you have to, write your name in your underpants in case you drown. Then they can find your family and you can be buried by a priest.”

“Supplies for crossing the desert should include two gallons of water, canned food, salty peanuts or seeds, painkillers and six packs of tobacco or four cloves of garlic. The cigarettes are not for smoking but to create a circle of tobacco in which to sleep. Tobacco keeps rattlesnakes away. Garlic applied liberally to the shins also repels snakes.”

“Wear dark colors. Never wear red; it can attract attention. Wear two pairs of pants because walking is done in the darkness, when there is danger of walking into cactus spines. Carry a plastic bag as a raincoat and blanket. Sleep under bushes and out of the sun.”

“Pocket money is necessary, but never put money in pockets. Hide it on your body.”

“If immigration authorities chase you, count your steps. If you forget the number, you cannot retrace the route to the spot where the group split. Then the migrant may become

disoriented and alone: these are the people who die.”

Source:

Leduff, Charlie and J. Emilio Flores.  
“The Everymigrant’s Guide to Crossing the Border Illegally.” *The New York Times*.  
9 February 2005.

## Campaign Slogans

“Andres Salazar: Not Afraid to Roll Up His Sleeves.” “Diana Gonzalez is Proud of Where She From” These are examples of campaign slogans within *twenty50*. As with all campaigns, the aim is to devise a simple slogan that will capture the complexities and qualifications of the candidate. Here are few others: “The Buck Stops Here” (Harry S. Truman, 1948), “I Like Ike” (Dwight E. Eisenhower, 1952), “A Time for Greatness” (John F. Kennedy, 1960), “This Time, Vote Like Your Whole World Depended On It” (Richard Nixon, 1968), “A Leader For a Change” (Jimmy Carter, 1976), “Let’s Make America Great Again” (Ronald Reagan, 1980), “A Kinder, Gentler Nation” (George H.W. Bush, 1988), “For People, For a Change” (Bill Clinton, 1992), “Compassionate Conservatism” (George W. Bush, 2000), “Change We Can Believe In” (Barack Obama, 2008), “Make America Great Again” (Donald J. Trump, 2016).

## Identifiers

“Although Hispanics in the United States share a common language, a survey conducted during November and December 2011 found that more than half (51%) say they most often identify themselves by their family’s country of origin, such as “Mexican,” “Cuban” or “Dominican,” for example. Just one-quarter (24%) say they use the terms “Hispanic” or “Latino” most often to describe their identity. About one-in-five (21%) say they use the term “American” most often. When asked whether they prefer either “Latino” or “Hispanic,” half

(51%) of the respondents say they have no preference for either term. When a preference is expressed, “Hispanic” is preferred over “Latino” by more than a two-to-one margin — 33% versus 14%”

Heimlich, Russell. *‘Hispanic’ and ‘Latino’: When Labels Don’t Fit*. Pew Research Center. 8 May 2012.

### **Hispanic**

Someone who is a native of, or descends from, a Spanish-speaking country. Of note in terms of exception: a person born in or who descends from Spain is referred to as Spanish or a Spaniard. The term was introduced by the Nixon administration on the 1970 census. It is often rejected under the premise that it is a term imposed rather than a term of choice. The term does not represent Brazil or Brazilians.

### **Chicano/Chicana**

Someone who is native of, or descends from, Mexico and who lives in the United States. Chicano or Chicana is a chosen identity of some Mexican Americans in the United States. The term became widely used during the Chicano Movement of the 1960s.

### **Latino/Latina**

Someone who is native of, or descends from, a Latin American country. The term can represent Brazil and Brazilians.

### **LatinX**

A gender-neutral term to refer to a Latino/Latina person. Using the term LatinX to refer to all people of Latin American descent has become more common as members in the LGBTQ community and its advocates have embraced the label. The gendered structure of the Spanish language has made LatinX both an inclusive and controversial term.

## **Mixed Generational Household**

Within a very different country politically, the Salazar Family of *twenty50* reflects an ageless tradition within the LatinX community of intergenerational living. The National Hispanic Council on Aging, the leading national organization of Hispanic older adults, their families and their caregivers, published findings in 2015 that observed:

Caregiving among Latinos is often a natural occurrence in life and it is embraced by many with grace and sacrifice. It is often an opportunity to give back to those who have done so much for us. For generations, we have been taught the importance of respecting our elders, honoring their wisdom and being there for them in time of need.

Understanding the challenges and needs of Hispanic caregivers goes beyond the traditional approach as caring for Latino elders is considered an honor and a role that family members perform willingly. In 2015, out of the 43.5 million people that have provided unpaid care to an adult or child during a twelve month period, 9.1 million were Latinos. In other words, non-white Hispanic caregivers have the highest reported prevalence of caregiving among any other race or ethnic group at 21% (African Americans 20.3%, Asian Americans 19.7%, and Whites 16.9%).

#### **Sources:**

<https://www.nhcoa.org>

<http://www.nhcoa.org/wp-content/uploads/2017/04/Final-Proceedings-Caregiving-Thought-Leaders-Roundtable-Washington-DC-1.pdf>

## The Evolution of 'Welcomed' Immigrants to the United States

Congress envisioned a white, Protestant and culturally homogeneous America when it declared in 1790 that only “free white persons, who have, or shall migrate into the United States” were eligible to become naturalized citizens. The meaning of the “who” benefiting from these words underwent swift revision when waves of culturally diverse immigrants from the far corners of Europe changed the face of the country. Between 1886 and 1925, 13 million new immigrants came from southern, eastern and central Europe.

How European immigrants became white may enlighten on our current political realities. Italians, Greeks, Poles, Hungarians, Slavs and other European groups, at the time called “new immigrants,” sought to overcome their subordination by showing, through their behavior, to be deserving of being considered white.

Up until the “new immigrants”, being white was considered being from England, the Netherlands, Ireland, Germany and Scandinavian countries. New immigrants, from countries other than the above, until they were fully brought into the white family, lived in a state of in-betweenness, meaning they were placed in a racial pecking order below whites but above people of color.

In 1853 Joseph Arthur de Gobineau, a French count, first identified the “Aryan” race as “great, noble, and fruitful in the works of man on this earth.” Half a century later, as the eugenics movement gathered force in the U.S., “experts” began dividing white people into distinct races. In 1899, William Z. Ripley, an economist, concluded that Europeans consisted of “three races”: the brave, beautiful, blond “Teutons”; the stocky “Alpines”; and the swarthy “Mediterraneans.” Journalists, politicians, social scientists and immigration officials

embraced the habit of separating ostensibly white Europeans into “races.” Some were designated “whiter” — and more worthy of citizenship — than others, while some were ranked as too close to blackness to be socially redeemable. Darker skinned southern Italians endured the penalties of blackness on both sides of the Atlantic. In Italy, Northerners had long held that Southerners — particularly Sicilians — were an “uncivilized” and racially inferior people, too obviously African to be part of Europe.

The racism against African Americans is well known, but less well-known perhaps are racist policies long faced by immigrants and citizens of Mexican heritage. This history stretches back to the 1800s, when the United States waged an imperialist war against Mexico in which half of Mexican territory was seized. Nearly a century later an estimated one million individuals of Mexican heritage, about three-fifths of them being U.S. citizens, were forcibly deported. Similarly, in the 1950s, then-President Dwight D. Eisenhower launched “Operation Wetback,” which deported over one million immigrants and citizens of Mexican heritage.

The 9/11 terror attacks changed America’s view of the world forever. While much of the focus was on the Middle East, the 9/11 aftermath has had a profound effect on Mexico. A report by the Transactional Records Access Clearinghouse (TRAC) at Syracuse University found that 1.6 million people were deported in the decade before 9/11 and that number jumped to 2.3 million in the decade after.

“We as Mexicans became the enemy. After September 11, they sealed the border, built a wall, and began persecuting immigrants and justified it as a problem of security. This perspective became an excuse for everything,” writes Sandra Rodriguez, an investigative reporter for Ciudad Juarez’s largest newspaper, *El Diario*.

Sources:

Staples, Brent. "How Italians Became 'White.'" *The New York Times*. 12 October 2019.  
Starkey, Brando Simeo. "White Immigrants Weren't Always Considered White — and Acceptable." *The Undefeated*. February 2017.  
Serwer, Adam. "White Nationalism's Deep American Roots." *The Atlantic*. April 2019.  
<https://pulitzercenter.org>  
<https://scholars.org/contribution>

## Women in Law Enforcement

In 1845, New York City officials hired two women to work as matrons in the city's two jails after the American Female Moral Reform Society campaigned for the matron positions to be created. Mary Owens received the rank of policeman from the Chicago Police Department in 1893. She was a widow whose husband had been an officer for the department. Occasionally a department would employ widows as a type of death benefit for their husbands. Early on police departments seldom offered death benefits and hiring widows was a way of compensating them. Mary Owens worked for thirty years for the department and was the first woman to receive arrest powers.

In 1905 Lola Baldwin was given police powers – the first woman to work as a sworn police officer in the United States – and put in charge of a group of social workers in order to aid the Portland, Oregon Police Department.

Alice Stebbin Wells was the first woman to be called a policewoman; she joined the Los Angeles Police Department in 1910. There has been some disagreement as to who is more accurately referred to as the "first woman police officer" in the U.S. Several historians have described Wells as the first policewoman in the country, however others have argued that Baldwin should be considered the first policewoman.

In 1915, the International Association of Policewomen was created in an effort to help organize a broad base of support for women choosing a career in policing. Georgia Ann Robinson was appointed to the Los Angeles Police Department, making her America's first known African-American policewoman.

Throughout the 1910s and 1920s Americans widely accepted the idea that women's inherent nurturing qualities should be focused on fixing societal problems associated with moral weakness. As a result, numerous women's bureaus were started up across the country in police stations.

In the 1930s with the Great Depression came changes in how employment was popularly viewed, and women's employment suffered because of this. As jobs became scarcer, women's career aspirations suffered.

World War II brought changes to policing personnel. More women were hired during the war, but most of these women were confined to auxiliary work. Women worked as dispatchers or clerical workers within the departments, whereas men still had patrol duties and worked as the crime fighters. In 1946, Josephine Serrano joined the Los Angeles Police Department, becoming the first known Latina policewoman.

The 1950s saw a doubling of the number of women in law enforcement in the United States. Although the overall number of women making up law enforcement officers remained relatively low, the 1950s saw a marked increase in the number of women officers.

From 1960 to 1980 the percentage of women in police agencies doubled and the greater numbers brought greater opportunities and challenges. The women's movement as well as advances in the law helped to change how women were able to excel on the police force

throughout the 70s and 80s. In 1972 Title VII of the 1964 Civil Rights Act was expanded to include public agencies and as a result police departments were prohibited by law from discriminating against women in hiring, recruiting, promotions, and working conditions.

From the 70s into the 90s women in law enforcement agencies have worked for an equal role in all facets of policing, on patrol, in command positions, and in promoting and recruiting officers.

In 1985 Penny Harrington became the first woman to be named Chief of Police for a major city (Portland, Oregon). In 1994 Beverly J. Harvard became the first African American woman to be made Chief of Police for a large city (Atlanta,

Georgia). In 2004, Heather Fong became first the first Asian-American woman to serve as police chief of a major city (San Francisco, CA).

According to the 2017 Bureau of Justice Statistics, women account for 15% of local police officers.

Sources:

<http://womenandpolicing.com/history>

<https://cops.usdoj.gov/html/dispatch>

<https://www.n-r-c.com/gender-balance-law-enforcement>

### **Amnesty**

Under immigration law, amnesty is a governmental pardon for person

## VOCABULARY

**SEBASTIAN:** Do you really want most of your audience to look at you and be like what the f\*\*\* is he saying?

violating policies related to immigration. Immigration amnesty would include the government forgiving individuals for using false documentation to gain employment in the U.S. and to remain in the country, and would allow illegal immigrants or undocumented aliens to gain permanent residency in the United States.

### **Asylum**

Refuge granted by a foreign country to individuals, especially those who face persecution elsewhere because of their social status, associations, or political beliefs. Refuge typically consists of protection from arrest and extradition.

### **Diversity**

Starting in the 1980s, Fortune 500 corporations, government agencies at all levels, and large and small nonprofit organizations have all been doing diversity work. Today, units on diversity are being added to elementary and

secondary school curricula, and courses that focus on diversity are being offered—and required—on many college campuses.

Three powerful trends have made diversity an important issue. First, the global market in which United States corporations do business became highly competitive. Second, the makeup of the U.S. population began changing dramatically. Third, individuals began celebrating their differences instead of compromising their uniqueness to “fit in.”

The concept of diversity encompasses acceptance and respect. It means understanding that each individual is unique, and recognizing individual differences. This can be along the dimensions of race, ethnicity, gender, sexual orientation, socio-economic status, age, physical abilities, religious beliefs, political beliefs, or other ideologies. Diversity is the exploration of these differences in a safe, positive, and nurturing environment. It is about

understanding and moving beyond simple tolerance to embracing and celebrating the rich dimensions of diversity contained within each individual.

### **Dreamers**

In 2012, President Obama issued the Deferred Action on Childhood Arrivals (DACA) executive order after the Development, Relief and Education for Alien Minors Act (DREAM) did not pass in Congress.

The young people impacted by DACA and the DREAM Act are often referred to as “Dreamers.” The recipients of DACA are young people who have grown up as Americans, identify themselves as Americans, and many speak only English and have no memory of or connection with the country where they were born.

Under current immigration law, most of these young people had no way to gain legal residency even though they have lived in the U.S. most of their lives. DACA enables certain people who came to the U.S. as children and meet several key guidelines to request consideration for deferred action. It allows non-U.S. citizens who qualify to remain in the country for two years, subject to renewal. Recipients are eligible for work authorization and other benefits, and are shielded from deportation. The fee to request DACA is \$495.00 every two years.

Since DACA began, 787,580 people have been approved for the program. To be eligible, applicants had to have arrived in the U.S. before age 16 and lived here since June 15, 2007. They could not have been older than 30 when the Department of Homeland Security enacted the policy in 2012. DACA is largely seen as successful and has assisted young people in a variety of ways. A 2017 national study revealed that 91% of DACA respondents are currently employed. Their average hourly wage is \$17.46 an hour, up from \$10.29 before receiving DACA. 45% of

respondents are currently in school and among those currently in school, 72% are pursuing a bachelor’s degree or higher. Nearly 80% of respondents said they obtained driver’s licenses.

### **Immigrant | Immigration**

*Foreign Born* and *Immigrant* are often used interchangeably and refer to persons with no U.S. citizenship at birth. This population includes naturalized citizens, lawful permanent residents, refugees and asylees, persons on certain temporary visas, and the undocumented. Undocumented immigrants are foreign nationals who lack proper authorization to be in the United States. These immigrants either entered the United States without inspection according to immigration procedures, or entered the United States on a temporary visa and stayed beyond the expiration date of the visa.

The U.S. immigrant population continues to grow, but at a slower rate than before the 2007-09 recession. Recent immigrants are more likely to be from Asia than from Mexico, and are also more likely to have a college degree. The size of the unauthorized population appears to be on the decline. Deportations from within the United States are rising. And the United States in 2018 resettled the smallest number of refugees since formal creation of the refugee resettlement program in 1980.

In 2017, Mexicans accounted for approximately 25% of immigrants in the United States, making them by far the largest foreign-born group. Indians and Chinese (including immigrants from Hong Kong but not Taiwan) were the next two largest groups, each comprising close to 6%, followed by Filipinos at 5%. Rounding out the top ten were El Salvador, Vietnam, Cuba, and the Dominican Republic (about 3% each); and South Korea and Guatemala (approximately 2%). Together, these countries were the origin for 57% of the U.S. immigrant population in

2017. More than 44.5 million immigrants resided in the United States in 2017, the historical high since census records have been kept. One in seven U.S. residents is foreign born, according to 2017 American Community Survey (ACS) data.

### **La Raza**

The term *La Raza* (The Race) grew from its roots in the Chicano movement of the late 1960s, wherein a radical assertion by many Mexican Americans for a separatist political and cultural agenda fueled action and discourse. This movement embraced the ideology of Mexican intellectual Jose Vasconcelos, who in 1925 wrote that the joining of the indigenous people of Latin America and the Spanish conquistadors was producing *la raza cosmica* (the cosmic race). Scholars Guillermo Lux and Maurilio E. Vigil wrote: "Vasconcelos developed a systematic theory which argued that climatic and geographic conditions and mixture of Spanish and Indian races created a superior race."

*La Raza* was a source of pride for many Latinos, the most militant of whom adopted the motto: *Por la raza todo, fuera de la raza nada* (for the race, everything, outside the race, nothing). But it drew resistance from many leaders who sought a place for [Chicanos] within the broader American society. Cesar Chavez was one of the most outspoken critics: "I hear about *la raza* more and more," Chavez told biographer Peter Matthiessen. "Some people don't look at it as racism, but when you say '*la raza*,' you are saying an anti-gringo thing, and our fear is that it won't stop there. Today it's anti-gringo, tomorrow it will be anti-Negro, and the day after it will be anti-Filipino, anti-Puerto Rican. And then it will be anti-poor-Mexican, and anti-darker-skinned Mexican."

### **Leap of Faith**

To believe in something or someone based on faith rather than evidence; an

attempt to achieve something that has little chance of success.

This idiom first appeared in the mid-1800s and is often attributed to the Danish philosopher Søren Kierkegaard although the phrase appears nowhere in his writings. The term comes from the Latin words *saltus fidei*.

### **Melting Pot**

The term is taken from a 1909 stage play by Israel Zangwill with the same title. Zangwill's play tells the story of David Quixano, a fictional Russian-Jewish immigrant who is intent on moving to the United States after his family dies in a violent anti-Semitic riot in Russia. As the central character says, "America is God's Crucible, the great Melting-Pot where all the races of Europe are melting and reforming...Germans and Frenchmen, Irishmen and Englishmen, Jews and Russians—into the Crucible with you all! God is making the American."

### **Speedy Gonzales**

Speedy Gonzales (or Gonzlez), "the fastest mouse in all Mexico", is an animated cartoon mouse from the Warner Brothers Looney Tunes and Merrie Melodies series of cartoons. Speedy's major traits are his ability to run extremely fast, and his comedic Mexican accent.

In the late 1990s, Speedy was featured in a program on the cable TV Cartoon Network. The cartoon was eventually taken off the air because of what network officials described as excessive smoking and drinking by the cartoon's characters and low viewership. In the wake of this decision, the League of United Latin American Citizens (LULAC) called for reinstatement of the cartoons because, according to Gabriela Lemus, the director of policy and legislation for LULAC, "Speedy's a cultural icon. He's a good mouse. Being a Latin American child and [having] watched him my whole life

in Latin America as well as the United States, I don't recall ever having any negative connotations with him."

### Spic

The derogatory term is said to have originated in Panama during the canal construction. As the journalist Samuel G. Blythe explained in 1908 in the *Saturday Evening Post*:

"All Americans are alike. They do not bother to learn foreign languages when they go to a foreign country, but they force the natives to learn American. So, when the Panamanians presented themselves, if they could talk English, they prefaced their attempts to cheat the Americans out of something—it really made little difference what—with the statement, accompanied by eloquent gestures: 'Spik d' English.' If they couldn't they said: 'No spik d' English.' One or the other was the universal opening of conversation, and those early Americans soon classed the whole race of men who could or could not 'Spik d' Eng.' as 'Spikities,' and from that grew the harmonious and descriptive 'Spigotty.'"

### Time Capsules

A container storing a selection of objects chosen as being typical of the present time, buried for discovery in the future. *American Heritage* contributing writer, Lester Reingold, observed "their purpose is to influence how the present will be remembered in days to come. In contrast with remnants of the past that survive by chance, which are what historians and archeologists usually study, time capsules are intentional artifacts, compact packages of what the people in one time and place want succeeding generations to know about them. As Jonathan Greenfield, a history student at the University of Illinois, put it, if a random artifact is like a candid photograph of the past, then a time capsule is like a posed portrait."

#### Sources:

- Higgins, Julia. *Immigration: The Myth of the Melting Pot*. Newsweek. 26 December 2015
- Kammer, Jerry. *Immigration and the Southern Poverty Law Center*. Center for Immigrant Studies. 11 March 2010
- Reingold, Lester A. Capsule History. *American Heritage*. November 199. <http://www.qcc.cuny.edu>
- <https://extension.psu.edu>
- <https://www.adl.org>
- <https://www.etymonline.com/word/spic>
- <https://www.law.cornell.edu>
- <https://www.lib.berkeley.edu/mrcvault/videographies>
- <https://www.migrationpolicy.org>
- <https://www.univision.com/univision-news/united-states/the-true-origin-of-the-word-spic-the-racist-insult-aimed-at-hispanics>

# STUDY QUESTIONS

## Pre-Performance Questions

1. What do you think political election campaigns will look like in 30 years? How will the population of different areas change the ways political candidates identify themselves and how they portray themselves to their constituents?
2. What does the term “American Dream” mean to you? Has the definition of the American Dream changed from generation to generation? What will the American Dream look like in the future? Why or why not is the American Dream possible to come true?
3. How or why do our personal and societal values change over time?

## Post-Performance Questions

1. How do the set, scenic elements and costumes contribute to the setting of the play? What other technical elements are used to convey the sense of the future?
2. How would you describe the Salazar family? How are the different generations depicted? Where do their values converge and diverge?
3. How do Andres and Sebastian believe their platform will make Andres electable? How does Andres’ past fuel their belief?
4. How would you describe the relationship between Andres and Monty? What happens to this relationship?
5. What does this play say about racial equity and today’s society? Explain if you think it is possible to achieve equity?
6. What project is Jenny working on and what do you think that she hopes to find out about her family, neighbors and her town?
7. Who is Oscar and how does he fit into the play? How do each of the characters treat him?
8. How would you describe Irene and her feelings about where she lives?
9. How would you describe how the playwright sees the future of the United States in 2050?

# ACTIVITIES

## Scrapbook: A Day in Your Life

Materials: Digital Camera, Computer, Printer

1. Create a visual scrapbook of your day. Using a digital camera, document your day by taking pictures. Take pictures of things that you are doing, people that you meet, images that you see and anything else that may describe what you see and do in a given day.
2. From your library of pictures, select between 10 to 15 images and print them. Assemble the pictures in either a slideshow format or as part of a collage.
3. Share your scrapbook with others.
4. Discuss which images evoke mood and story. How does it capture your day? Were there any images that you had to discard? Were there any images that you were not able to capture that you wanted to add?

**Colorado PG Visual Art:** Recognize, articulate, and debate that the visual arts are a means for expression.  
**Colorado PG Visual Art:** Explain, demonstrate, and interpret a range of purposes of art and design, recognizing that the making and study of art and design can be approached from a variety of viewpoints, intelligences, and perspectives.

## Social Activism and Media

1. Split the class into smaller groups. You and your classmates have been hired to be the public relations firm for either Andres Salazar for his campaign. Compile a list of reasons for your support. Who will be your audience and how will they react?
2. With your group decide the best way to get the word out about your candidate. Will it be on buttons, bumper stickers, posters, advertisements, social media or some other way to communicate your stance? Which form of media would best suit your candidate and be the most effective?
3. Draw or make a mock up of your medium. Does it convey your stance? Will other people know what you are trying to relay?
4. Create a public address radio spot. **Create an advertisement for television.**

Extension: Instead of making these choices for Andres Salazar in *twenty50*, are there other issues or causes that you could design for at your school or in your community?

**Colorado PG Social Studies:** Research, formulate positions, and engage in appropriate civic participation to address local, state, or national issues or policies.

**Colorado PG Visual Art:** Explain, demonstrate, and interpret a range of purposes of art and design, recognizing that the making and study of art and design can be approached from a variety of viewpoints, intelligences, and perspectives. on page 17

# WANT TO KNOW MORE?

The Denver Public Library recommends these library resources to enhance your theatre experience.

## Read

***Open Borders: The Science and Ethics of Immigration* by Bryan Caplan and Zach Weinersmith**

*twenty50* takes place in a future where the border has closed and asylum has been abolished. *Open Borders* argues for the opposite, to open all borders because it would benefit the global economy, reduce poverty, and benefit humankind. Economist Bryan Caplan tackles the main arguments against immigration with facts enlivened by cartoonist Zach Weinersmith's fun illustrations. Entertaining and informative, everyone can understand the research that shows immigration = a hopeful future for all.

## Watch

***Alita: Battle Angel (2019)*, dir. Robert Rodriguez**

Though originally a manga series, this movie adaptation is directed by the industry's king of Latin@futurism: Robert Rodriguez, known for his work on 2007's *Planet Terror* and the *Spy Kids* franchise. As in *twenty50*, Latinx people are the majority in Rodriguez's *Alita*. The year is 2563 in Iron City, an industrial near-wasteland rife with the Spanish language, Aztec imagery, the ruins of colonial Latin American architecture, and Latinx actors, including star Rosa Salazar. She plays the amnesiac cyborg *Alita*, who has awoken to find that a devastating war rocked the world 300 years earlier, leveling all but one of its great floating cities, Zalem. Bit by bit, *Alita* gets back in touch with her extensive, and lethal, martial arts training — and finds that it's the key to gaining entry to Zalem. Which explains why the Zalemmites in power seem dead-set on taking her down.

## Listen

***The Great Great Wall: Along the Borders of History from China to Mexico* by Ian Volner (Book on CD, 2019)**

A study on the meaning of famous walls in history and what they say about the cultures that build them. For his book, architectural historian Ian Volner traveled the world with stops at the ruins of Jericho, the Great Wall in China, the Berlin Wall, and he spends some time on America's southern border meditating on President Trump's campaign promise to build a wall, big and beautiful. Not a partisan polemic about current events, but a deeper meditation on safety, paranoia, art, and what divides us.

## Download

***The Line Becomes a River: Dispatches from the Border* by Francisco Cantú**

Cantú's life revolved around the southern border for four years when he was a Border Patrol agent until 2012. His job gave him power but he felt increasingly uncomfortable with its demands. Like in *twenty50*, one man pushes his perspective; in this case, an undocumented friend was arrested after visiting his dying mother. Cantú details what he saw as a Border Patrol agent, such as family separations, prison visits for those arrested for crossing illegally, deportations, and the corpses of the many who died from exposure to the arid climate of the Southwest. This inside story of the immigration system is told in as sparing a style as the desert.

# COMMIT TO YOUR CRAFT

REACH YOUR  
POTENTIAL  
WITH  
SERIOUSLY  
FUN THEATRE  
TRAINING



**ALL SKILL LEVELS. ALL AGES.  
ALL YEAR LONG.**

**ACTING • IMPROV • MUSICAL THEATRE  
AUDITIONING • PUBLIC SPEAKING • PRIVATE COACHING**

**SCHOLARSHIPS AVAILABLE**

**[DENVERCENTER.ORG/EDUCATION](https://denvercenter.org/education) • 303.446.4892**



**DENVER CENTER** FOR THE  
PERFORMING ARTS  
Education

