

Reclaiming Narratives:

Multicultural Theatre and Perspectives

Teachers: Mara Dale and Alex van den Heever

Course Description:

This is an introductory theatre course where students will dive deeply into theatre from cultures all over the world. We will look at plays written by oppressed populations responding to political and social situations in their community. We'll study themes, characters, music, and theatrical concept designs in order to recognize different backgrounds, ethnicities, points of view, and cultures. Students will act out scenes, play content related theatre games, read plays from many countries, and create their own pieces in response to the plays we read. This class hopes to build a positive classroom community that can discuss hotly debated social justice topics, as well as build positive theatre goers with empathy and collaboration skills.

Course Objectives:

Students will gain an awareness and knowledge of untold non-fiction narratives around the world through reading, interpreting, and acting/physicalizing stories. Through reading, dissecting, and understanding others narratives, they will be more equipped to access empathy and kindness towards others, thereby contributing to their ability to listen and engage fully and be better collaborators. They will gain presentation skills, a physical awareness of their body, and writing skills.

Teaching Procedures:

A brave space is a safe space. We hope to foster a community of learners who gain confidence speaking their mind, understanding their history/narrative, and allowing their experience to inform their present and future.

Assignments/Grading Criteria:

Attendance	20%
Concept Board	10%
One - Two Page response on Alex Alpharoah	5%
<i>Marisol</i> Response Piece Performance	10%
Ethnic Notions Response Paper	10%
Week 9 Paper, Poem OR Portrait	10%
Apartheid to Rainbow Nation	5%
Physical Theatre Article Response	10%
Final: Grant Proposal	20%

Assigned Readings:

Aubergine by Julia Cho

Marisol by Jose Rivera

Rachel, a Lynching Play by Angela Grimké

Sizwe Bansi Is Dead by Athol Fugard

Nothing But the Truth by Fugard, Ntshona, Kani

Hijabi Monologues by Sahar Ullah

Other Various Articles

Week 1:

Essential Questions: What shifts and influences your identity? How can we reclaim our own narratives?

Students will know/understand:	Students will be able to:
There are many factors that come together to create our identities and narratives.	Recognize and articulate what makes up their identity and narrative.
Everyone's experience is unique, but there are things we share in common.	Listen to the narratives of others, and share their own.
Theatre is a tool that can bring our narratives to life, and help us share them in new and compelling ways.	Devise scenes that bring a story to life.
Narratives can be shared through many artistic mediums, such as drawings, poetry, or theatre.	

Materials:

- Post It Notes/Stickers
- Markers
- Pens/Pencils
- Writing paper (lined)

- Self portrait:
 - Draw symbols, words, or pictures that represent your knowns
 - Unpack, give examples
 - Put post its on the wall in a clump, claim an area
 - Walk around and look at everyone's post it clumps of identity
 - Stand by yours
 - Now go towards someone else's who you most identify with
 - Now go towards someone who you are curious about and want more info.
 - Take all your post its and put them on the floor in the center and then:
 - What did you learn? About yourself? About others? What about you/your story do you feel can't be represented by a post it?

- I Am From....
 - 5 things you were taught to value
 - 5 things you were taught to love
 - 5 things you were taught to hate
 - 5 things you were taught to fear

- I Am From...Poetry Exercise
 - Invite 4 people to the “stage”
 - Explain the parameters of the exercise:
 - Once you are tapped, you begin speaking. You say “I am from...” in front of each word positive or negative. This is to help you understand that all these words shape and determine your choices in each moment.
 - When you are tapped again, you stop speaking...until you are tapped again

- Write a paragraph or monologue of your “narrative” or a story or a moment
 - Write a moment, share a story (what does it look like, smell like, tell me about a significant moment or a time in your life that speaks to your traditions/cultures/values)
 - Edit
 - Share

- Devising section
 - Make a tableaux first of the beginning, middle, and end;
 - Use a moment of repetition, slow motion, music or sound effect, all speaking in unison

- Emotional Wrap Up:
 - We covered emotional and vulnerable topics.
 - It’s okay to work through these memories and images and express how you feel
 - These stories and moments are special because they’re yours and no one else’s
 - Preserve your stories and share them when your ready so they can be remembered and passed on and keep your community and culture alive (Like Coco, the movie)

ASSIGNMENT: Read *Aubergine* By Julia Cho

Week 2:

Essential Questions: How do different cultures or religions identify themselves? And how can we communicate that through a theatrically, stage, retelling?

Students will know/understand:	Students will be able to:
Artistic mediums like art and music can evoke or represent different cultures	Analyze a play (such as <i>Aubergine</i>) in order to explore cultural identity
	Create a design concept for a show
Accurate visual and auditory representation of culture is important when designing a play	Communicate culture and tone of a play to the audience through design concept

Materials:

- Dry erase board or chalkboard
- Writing utensil for said boards
- Phones, tablets, or computer for doing research

- Word Association Game

- DISCUSSION of *Aubergine* by Julia Cho
 - What culture does this story represent?
 - How does the culture identify and drive the story forward?
 - What do you identify with in this story?
 - What is done differently in your culture?

- What is the WORLD OF THE PLAY?
- What are the LAYERS OF THOUGHT?
- What are the GIVEN CIRCUMSTANCES?

- Incorporating THEATRICAL ELEMENTS...
 - With a Partner:
 - If you were to assign a *style of music* to this play, what would it be? Which *artists* would put you in the mood for this play? Which *songs*? How might you incorporate this music into the play?
 - OR
 - Find a *famous painter or sculpting artist* that represents the emotional, physical, and cultural significance of this piece;
 - How might you incorporate that into a set?

ASSIGNMENT: Create a concept board, like a pinterest board with images, music, videos, etc. that helps you communicate the culture and tone of this play to the director so you can begin designing the music/set for this play. Be able to justify your choices through research, or direct information from the play.

Week 3:

OBJECTIVE: Where do you come from? Where do your peers come from? How does culture and identity effect how you're able to move in the world? What is the the journey to America like and how does it shape your fears, concerns, dreams, jobs?

Students will know/understand:	Students will be able to:
Culture is an important part of identity	Identify aspects of their culture that make it unique, and distinguish their culture from those of their peers

America is a country of immigrants. Our families came from somewhere else at some point, unless your family is Native American	Analyze and communicate ways in which their culture impacts how they live their lives
Where each of their classmates comes from on a physical map	Express their identity with peers by sharing their culture
	Physicalize and embody emotions associated with home, moving, family, and immigration

- The classroom is a map of the world:
 - Stand where your grandparents or furthest back relative is from
 - Make a gesture
 - Stand where your parents are from
 - Make a Gesture
 - Stand where you are from or currently live
 - Make a Gesture
 - Go from image 1, to 2, to 3 and again; take note of who you pass and interact with them as necessary

- Movement Warm Up: students mill and seethe to a song
 - Then 8 counts of walking forwards, 8 counts walking backwards, 8 counts slowly squatting, 8 counts head bobbing, 8 counts one footed stomping and Repeat
 - Teacher - provides a *Journey Song (preferably instrumental)* with latin drums/influence
 - Students break into groups of 4-6
 - Students are to choreograph a montage of coming to America from a country of their groups choosing
 - Be cognizant of choreography versus everyday movements and what your group is willing, consensual and capable of doing
 - Performance of pieces!

- Culture Share: Work in a group of 2-3 and tell the small group:
 - When did your family come to America and where did they come from?

- Identity Spectrum:
 - How frequently does being a part of your culture define what choices you have to make?
 - Are you made to feel at all unsafe in this country because of it?
 - What contributes to that lack of safety?
 - Was there a time your family didn't feel safe in the past?
 - Does/did you family ever have to change their name to assimilate?
 - Did your family ever have to move because of your culture?

Week 4:

OBJECTIVE: What is it like to lose the things/people you value? What is DACA? How does it affect immigrant lives?

Students will know/understand:	Students will be able to:
What it feels like to lose what you love/value arbitrarily	Identify the characteristics of DACA
The risks that immigrants can face in America, especially if they are undocumented	Research immigration issues (or generally, current event issues) using online tools
	Process and discuss a social/political issues with empathy and the ability to listen

- When students arrive...
 - Teacher says:
 - “Please write down 8-10 things you value or love.”
 - “Now, pass your list to the right (or any other direction)”
 - “The state government has declared a stage 5 hurricane and everyone must evacuate. You can take with you what you’ve written down. However, for various reasons, not all of it can come with you or will survive through the hurricane. You will roll a die to determine how many of the things on your list will survive this storm.”
 - Each student rolls a die.
 - The number they roll is the amount they have to cross off the list they currently have.
- Give papers back. Students realize what they’re left with.
- Teacher: “How did you feel losing these things arbitrarily?”
 - “Immigrants risk having many of these things taken away. Because they don’t have the proper documentation, they could lose their jobs or be ripped from their families through deportation. DACA can protect against this, but only temporarily. It allows undocumented Americans to apply for a work permit that lasts two years.”
 - Videos to introduce DACA:
 - [Common Misconceptions About DACA](#)
 - [DACA, explained](#)
 - Exercise: work in small groups to answer the following questions:
 - What did you learn?

- Journal Entry:
 - What privileges do I currently have as an American citizen?

- Scene Creation from an image:
 - Students are given an image of immigrants/refugees. They are to create a scene that reflects and fully realizes the people in the picture.
 - Must include:
 - Beginning, Middle, and End
 - Everyone must play at least one character
 - Everyone must have at least 3 lines
 - Include what privileges each character is hoping to gain when coming to America and/or becoming an American citizen

Discussion questions:

Overcoming an obstacle

Unpacking language and meaning and weight that words can carry

- What is the cultural background of being guatemalan? And how is it different or the same as any American traditions?
- How often do you think about the papers and documents you need to get by?
- What does it mean to be called “foreign”, “illegal”, or “alien”? How do you think it feels?
- “There are people that are trying to destroy our country, but it’s not us, the DACAmended.” Do you find truth in this statement?

- **ASSIGNMENT:** One to Two Pages: Why is it important for Alex to tell his story? Do you think sharing his story is worth the risk of exposing himself and possibly getting detained? Would you risk your life if you were him?

Week 6:

OBJECTIVE: Unpack and digest thematic elements from *Marisol*, by Jose Rivera, an absurdist and apocalyptic play. How can we present these themes in a theatrical way? How do we devise pieces of theater as a response piece from another play?

Students will know/understand:	Students will be able to:
Plays can respond to social issues in multiple ways (movement, action, dialogue, etc.)	Devise a piece of theatre based on understanding and reflecting on a play’s thematic elements
Complexities of themes and social issues in <i>Marisol</i>	Represent and explain complicated social topics using devices of theatre (movement, action, dialogue, etc.)

Theatre is a tool for uncovering and exploring aspects of social issues (emotion, impact, etc.) that can't always be expressed verbally.	Collaborate to create a piece of theater
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- Break into groups.
 - Rehearsal time for your *Marisol* Response Piece:
 - Choose one theme below per group. Make a devised piece of theater unpacking the theme:
 - Goals: You, your peers, and your classmates should be able to more fully understand that topic in the play.
 - You are to include:
 - A Beginning, a Middle and an End
 - 5 pieces of text or dialogue
 - At least 2 characters
 - Choreographed movement
 - Music and/or sound effects
 - 2 physical actions/gesture from the play or referenced in the play (i.e. closing a door, swinging a golf club, ripping a credit card)
 - Everyone has at least one solo line
 - Everyone speaking in Unison at least once

Themes:

- Systematic marginalization.
- What kind of hegemony's is Marisol controlled by?
- What are ways in which Marisol regains her status and power through a feminist perspective?
- When Marisol denounces her upbringing and ethnic/cultural background. Why does she do this?
- What is capitalism's role in this play?
- How is religion used as an "illusory way of relating to [the world]"?
- Magical Realism and Theater of the Absurd
- This play as a response to homelessness in the 1980's

Sources:

Journal for Theatre Marisol (PDF)

[The Rise of Homelessness in the 1980's](#)

ASSIGNMENT: Research and Rehearse *Marisol* Response Piece

Week 7:

OBJECTIVE: How can we be great audience members? What is our language that our class collective can use to process and discuss each others work respectfully? How can we appreciate art and theater even if we don't 'like' it?

Students will know/understand:	Students will be able to:
The various themes in <i>Marisol</i>	Use a collectively created classroom language to discuss art and theater
What devised theatre pieces are	Perform/present for their peers
Stereotypes that contributed to African American caricatures that then led to racism and the thriving nature of white supremacy	Recognize how racism and white supremacy thrived in America for so long

- Rehearse and Perform *Marisol* Response Pieces
- Optional Discussion Questions after each piece:
 - What did you see?
 - What emotions did you feel or what emotions were portrayed?
 - What did you learn?
 - What questions do you have?
 - What, artistically did you enjoy?
- Watch: Watch Ethnic Notions, A Documentary - [You Tube Link to Documentary movie](#) (1 Hour Long)

ASSIGNMENT: Write a response to the film in which you discuss the ways in which the (false) Black American narrative/stereotypes were formed, created, and unfortunately thrived because of the arts and other artistic mediums.

Week 8:

OBJECTIVE: What are stereotypes? How are they harmful? How are they manifested? How can we reject stereotypes and create fully formed humans? How do we humanize a stereotype? How do we create characters for the stage that span all human emotions, have a backstory, and are unique individuals.

Students will know/understand:	Students will be able to:

Stereotypes are harmful because they dehumanize and limit understanding of people who are different from us.	Recognize harmful stereotypes against black Americans
Stereotypes are a tool that allows systemic racism to perpetuate, and keeps oppressors in power.	Empathize with those who are marginalized, and recognize their humanity
The media is a powerful force that can influence how we perceive people who are different from us	

- With a partner:
 - What are stereotypes that are seen or said or heard about your culture that are hurtful and/or untrue?
 - This is a way to look at your identity and see how your culture has been marginalized
- Outline Black American Stereotypes:
 - The Mammy - sweet, maternal, a-sexual, subservient, non threatening
 - The Coon - (after emancipation) buffoon, idiotic, uneducated
 - Jim Crow/Sambo: happy, docile, child like slave, no rebellion
 - The Savage - uncivilized man, not worthy of equality, (slavery domesticated savages)
 - The Children - animalistic, out of control,
- Create a character BACKSTORY...
- Do one **Example together:** The Coon - (after emancipation) buffoon, idiotic, uneducated
 - Loves singing, wrote songs/sung while working on the fields
 - Would sneak away at night to find his *master's* books and teach himself English
 - Had another slave read him stories once he learned more English - he'd act out these stories for the kids
 - Was in love with another slave - she loves him too, but they haven't talked it out - still in the flirtation stage
 - Come up with characteristics...
 - Dreams of:
 - Fears:
 - Loves:
 - Values:
 - Dislikes:
 - My Name is: _____
 - People call me: _____
- In a circle:
 - Bring your forehead, nose, chin, shoulders, chest, stomach, pelvis, knees, toes forward.

- Choose one - non verbally mill and seethe with one body part forward
- Rhythm - 1 to 10 and back (playing with moving in tempos)
- What do you feel at 5-6? Speak the feeling on 3, 2, 1..... _____!
- Where might you be going? 3, 2, 1..... _____!
- What do you feel about the people around you? 3, 2, 1..... _____!
- What do you feel about yourself? 3, 2, 1..... _____!

- Where does this person lead from?
- Choose one - non verbally mill and seethe with one body part forward
- Rhythm - 1 to 10 and back (playing with moving in tempos)
- What do you feel at 5-6? Speak the feeling on 3, 2, 1..... _____!
- Where might you be going? 3, 2, 1..... _____!
- What do you feel about the people around you? 3, 2, 1..... _____!
- What do you feel about yourself? 3, 2, 1..... _____!
- What is your name? 3, 2, 1..... _____!
- Walk around introducing yourself to others as this person.
- Now think of something you say frequently... al beit, your tagline.
- Walk around and say this tagline
- Explore movement that is sustainable.
- 2 Volunteers for Bus Stop.

- Everyone must go! - **ASSESSMENT** moment
- Debrief: What did you learn? Take away from this?

ASSIGNMENT: READ [Rachel, A Lynching Play in 3 Acts](#)

Week 9:

OBJECTIVE: Unpack *Rachel*, talk about the timeline of Frederick Douglass. How did Frederick Douglass change his body language and point of view on the world before and after emancipation?

Students will know/understand:	Students will be able to:
Media and art forms like photography and theatre were used by African Americans to promote their own self-image and reclaim their narratives	Express difficult themes/topics through tableaux and image work
There are many ways to understand the experience of being black in America (by looking	Empathize with the struggle of characters like Rachel; identify what they have in common and

through the lens of economy, race, family, etc.)	what is unique to that character's experience
Images carry a lot of meaning, and can be manipulated/staged to send a message	Identify Frederick Douglass

- Set out portraits of Frederick Douglass
- Set out small descriptions of what was going on in history with each portrait
 - Have students work together to organize the timeline or photos with descriptions
- Students get in pairs and discuss:
 - What was something that was familiar to you or recognizable or that you identify with?
 - What is something you want to know more about...
- Join into a big group and each pair discuss
- Machine Game
 - Students will step into the center with a gesture that create surrounding the machine's theme.
 - Happiness
 - Spring
 - Fall
 - Depression
 - Poverty
 - The American Dream
 - Oppression
 - Childhood
- Break into groups of 3-4. Each group will be assigned one theme. They will find a short passage that encapsulates their theme. Theme's to be assigned:
 - a. Poverty
 - b. The American Dream
 - c. Oppression
 - d. Naivete/Childhood/Dreams
 - e. Responsibilities as a parent
 - f. Maternal guilt as a black mother
 - g. Mental health
 - h. Lynching
 - i. Racism/Bullying
 - Present scenes and create a machine or tableau that reflects and captures the theme/scene

Closer:

What is one emotion you feel. Say it at me on 3, 2, 1...Let's do it again, even louder. 3...2..1... EMOTION

ASSIGNMENT:

Three page Response: In what ways did black Americans use art mediums to reclaim their narratives?

- Introduction and thesis
- At least 3 supporting paragraphs
- Conclusion paragraph

OR:

One page poem:

- Reflect and Discuss the ways black Americans used art mediums to reclaim their narrative

OR:

Portrait and Response: If you were to only have one photo of you to represent your entire life, what would you wear? What else would be in the photo with you? Where would you take it? What would your expression be?

- Take this photo and write a one page response

Week 10:

OBJECTIVE: What is the South African Apartheid? What kind of theater was created as a result of the oppression and mistreatment of Black Africans? What was Athol Fugard's contribution to African theatre?

Students will know/understand:	Students will be able to:
Theatre can humanize people by showing them characters with whom they can empathize	Use process drama to connect to and reflect on complex emotions
Theatre creates space to work through difficult emotions and social situations	Identify Athol Fugard and his works and when they were written
The South African apartheid	

- [What was the South African Apartheid?](#)
 - Each student reads a paragraph.
 - At the end of reading, assign National Party and African National Congress to go into the the bilateral negotiations/debate
 - Teacher is the mediator
 - Each group get together and assign roles, talk about your backstory, your intentions/goals, your hopes and dreams, what you may settle for, your specific arguments

- Athol Fugard:
 - Athol Fugard: <https://www.britannica.com/biography/Athol-Fugard>;
 - Each student CHOOSES a card with a play he wrote, the year it was published and its purpose or intention.
 - Students have to share their card in a standing circle
 - Then stay in that same circle but instead of sharing after the person next to you, you go in timeline order

ASSIGNMENT: Read *Sizwe Banzi Is Dead*

Read Chapter One - [Athol Fugard; His plays, his People, and his Politics](#)

- Outlines the history, influence, political and social climate of Fugard's plays, as well as how his family life influenced his narratives.

Week 11:

OBJECTIVE: How do we analyze a play as a group using everything we've learned in class, thus far? What is market theatre, and how did it change African art and culture?

DUE: *Sizwe Banzi Is Dead*

Read Chapter One - [Athol Fugard; His plays, his People, and his Politics](#)

- **Short Answer Reflection:**
 - What are the themes?
 - What are the benefits of Sizwe Banzi's actions?
 - What are the risks?
 - How do Sizwe's choices parallel with Alex Alpharoah's risks?

Brief Lecture on Market Theater:

- Market Theatre - <http://markettheatre.co.za/history/>
 - 4 volunteers to come up for **one word story** about Market Theater.
 - Establish Beginning, Middle and End from Audition
 - And then improvise the development and story of the Market Theater
 - Find 4 - 5 new actors to act out the scenes of what happens from the B, M, E one word story game

READ: Start *Nothing But The Truth* by John Kani in class

ASSIGNMENT:

1. **Finish Reading** *Nothing But The Truth* by John Kani
2. **Reflection:** One Page - How did theater change from apartheid to rainbow nation?

- a. Use the plays, videos, and articles to prove these changes discuss and reflect on these changes

Week 12:

OBJECTIVE: Understand theatre as a tool that can aid in fighting for Feminism and combating the emotional trauma of oppression.

Students will know/understand:	Students will be able to:
Feminism is a global idea that is embraced by many people throughout the world	Identify main themes/ideas of an article and create a scene (dialogue, movement, etc.) from it
Theatre, like every art form, has the capacity to be feminist by expressing and representing feminist ideals/characters/stories	Communicate the ideas of an article in multiple ways (through image, dialogue, music, movement) in a way that can be understood by their peers
Theatre can be an avenue for expression when facing government censorship	

- Write a Haiku Poem about feminism
 - 5, 7, 5 syllables: Share
- Two students volunteer to do this interview in front of the class:
 - [This Interview Out Loud](#)

GROUP ONE GIVEN:

- [VaChina Monologues Article](#)

GROUP TWO GIVEN:

- [BOUCHRA QUIZGUEN'S SUBVERSIVE FEMININE](#) - during the Arab Spring

GROUP THREE GIVEN:

- [Staging the Transition in North Africa: theatre as a tool of empowerment](#)

GROUP FOUR GIVEN:

- Bangsokol: A Requiem for Cambodia
<https://www.nbcnews.com/news/asian-america/requiem-cambodian-genocide-victims-wants-help-bring-peace-world-n811116>
- <https://www.thesaturdaypaper.com.au/2017/09/30/composer-him-sophy/15066936005267>

With your group, create a scene, movement piece, or song based on your article

ASSIGNMENT: Read [The Hijabi Monologues Project](#)

Week 13:

OBJECTIVE: How do we reveal our own stories? How do we portray our peers stories? What is theater from a feminist perspective look like?

Students will know/understand:	Students will be able to:
Documentary theatre raises awareness about social issues and can provide catharsis for those who are “othered”	Connect empathetically with characters who have different cultural and religious experiences than them
Many Muslims in America are “othered” by an Islamophobic narrative, and it’s important to listen to their stories	Engage with someone who is different from them by being curious and asking critical and compassionate questions
It’s important to tell people’s stories accurately because it can be harmful to share false narratives.	Share someone else’s story in a way that honors and respects them

Questions to Think/Write About *The Hijabi Monologues Project* as You Enter Class:

- What resonated with you?
- What do you have questions about?
- What other perspectives or stories do you want to hear from in this community?
 - Discuss with a partner
- Share a story unique to being apart of your community with your partner.
- Share again and really watch for your partner’s speech pattern, mannerisms, rhythm, tone, expression.
 - Volunteers: Share your partner’s story with the class
- Debrief:
 - How does it feel to tell someone else’s story?
 - How does it feel to have your story told?
 - This is Documentary Theater: sharing other people’s stories in one event, theme, or situation
- Watch: [Ted Talk With Sahar](#)
- [How Sahar is Amazing](#) - Act this out in class - 3 groups

ASSIGNMENT: [The Hijabi Monologues: Amplifying the Voices of Muslim American Women](#)

- [Revolutions retold through Arab Stages/Theater](#)

Week 14:

OBJECTIVE: Looking at government censorship in Egypt and beyond. What is censorship? When and how are we censored?

Students will know/understand:	Students will be able to:
Censorship happens in many ways; by law, societal standards and expectations, cultural norms	Recognize multiple forms of censorship
Censorship is something that affects everyone, regardless of country or culture	Look internally and analyze what prevent them from expressing who they are
Censorship is a method of gaining control over someone's narrative	

- With Big Paper:
 - Students will go around and write answers to the paper.
 - What rights are you given in America?
 - The right to.... Bear arms, free speech, drive cars, work jobs, where the clothes I want
 - What are you censored by?
 - I am censored by.... My father (doesn't like that I swear), my job dictates what I wear, or school,
 - What rights are you thankful for?
 - I am thankful for.....being able to freely express myself through my job, my art/creativity, what clothes I wear, the job I get to choose, driving my own car, eating what I want, marrying who I want.
 - What do you censor?
 - I censure being gay, my clothes (I'd rather not wear a bra but I do), I censure my Judaism, I censor my speech occasionally, I censor myself around the kids I teach, etc.
 - Discuss/Debrief as a class.

Playwright [Laila Soliman](#)

- WATCH: Whims of Freedom Performance: [Hawa al-Horreya Live Performance](#)

ASSIGNMENT: Read the following articles:

1. <https://thetheatretimes.com/possession-music-movement-dominate-performance-hermits-deserts-demons/>
2. <https://thetheatretimes.com/make-way-egypts-independent-contemporary-performing-arts/>

Week 15:

OBJECTIVE: Wrap up of all the cultural experiences we were exposed to.

Students will know/understand:	Students will be able to:
What their final is	Process everything they learned this semester
We all carry stereotypes about cultures different from our own. Stereotypes are a lens through which people see the world, and usually do more harm than good.	Switch between “lenses” in order to interpret and find meaning
Many professional theatres rely on grant funding in order to support their projects and productions.	Write a grant proposal, and concisely explain the important elements, benefits, and objectives of a project in order to ask donors to support it
The basic requirements foundations and donors create for grant funding, as well as the structure of a grant proposal that meets such requirements.	

- Discuss with a partner:
 - What oppressed narratives have we learned about?
 - What are new perspectives we now have through our own lens’ ...aka how will you look at the world differently?
 - Share with the class
 - Write on a slip of paper one stereotype you had of a culture or group of people or person.
 - Write on a slip of paper one new fact or piece of knowledge about the world that you will take with you
 - As you cross the room, you will say “Goodbye....” to the old stereotype
 - As you cross the room to the other side, you will say “Hello....” to the new information you want to keep to inform your life.
- **Final: Narrative Project Grant Proposal**
- Pick an untold narrative from anywhere in the world. It can be one we studied or a different non-fiction, historical narrative. Or based off a book, or children’s story.
- Alone or with a partner of your choice, you will write a grant to devise or write, and produce this play at our school. You must find a real theater company and pitch it to this theater.

- Below is the Grant Narrative you must fill out to get credit for this final project.

APPLICATION NARRATIVE (All character counts include spaces. 2,550 characters/page)

1. In two to four sentences, please describe your idea. (638 characters max.)
2. Clearly state the objectives for the idea and plans for evaluating your success. If this is a new program, how will you demonstrate growth and expansion from the original program? (1,275 characters max.)
3. Describe your partnership, collaborative planning and the learners that you serve, including underserved students. (1,275 characters max.)
4. How does your proposal align with the State of Maine Learning Results for Visual and Performing Arts and other standards if relevant? (1,275 characters max.)
5. Who are the professional teachers and teaching artists involved in this project? Summarize their professional experience(s). (1,275 characters max.)

INELIGIBLE EXPENSES Grant awards may not be re-granted nor used to cover the costs of brick-and-mortar projects, permanent or capital equipment, operating support or fundraising.

APPLICATION REVIEW CRITERIA Arts Learning Grant applications are reviewed on a competitive basis using the following criteria:

Demonstration of high-quality arts education teaching and learning opportunities. (25%)

Clear description of the project and its impact. (20%)

Evidence of significant collaborative planning among teachers and other partners, and the capacity to carry it out. (20%)

Description of evaluation methodology with clear objectives and outcomes. (15%)

Alignment with State of Maine Learning Results for Visual and Performing Arts. (10%)

Assurance that the project will include certified, trained teaching artists and will provide professional development opportunities where appropriate. (10%)