

# **Sacramento Theatre Company**

## **Study Guide**



## **Guess Who's Coming to Dinner**

By Todd Kreidler

Based on the Screenplay by William Rose

**Study Guide Materials Compiled by Anna Miles**

# **Sacramento Theatre Company**

## **Mission Statement**

The Sacramento Theatre Company (STC) strives to be the leader in integrating professional theatre with theatre arts education. STC produces engaging professional theatre, provides exceptional theatre training, and uses theatre as a tool for educational engagement.

## **Our History**

The theatre was originally formed as the Sacramento Civic Repertory Theatre in 1942, an ad hoc troupe formed to entertain locally-stationed troops during World War II. On October 18, 1949, the Sacramento Civic Repertory Theatre acquired a space of its own with the opening of the Eaglet Theatre, named in honor of the Eagle, a Gold Rush-era theatre built largely of canvas that had stood on the city's riverfront in the 1850s. The Eaglet Theatre eventually became the Main Stage of the not-for-profit Sacramento Theatre Company, which evolved from a community theatre to professional theatre company in the 1980s. Now producing shows in three performance spaces, it is the oldest theatre company in Sacramento.

After five decades of use, the Main Stage was renovated as part of the H Street Theatre Complex Project. Features now include an expanded and modernized lobby and a Cabaret Stage for special performances. The facility also added expanded dressing rooms, laundry capabilities, and other equipment allowing the transformation of these performance spaces, used nine months of the year by STC, into backstage and administration places for three months each summer to be used by California Musical Theatre for Music Circus.

Sacramento Theatre Company can accommodate 292 patrons in the proscenium-style auditorium of its Main Stage, while the Pollock Stage offers a more intimate experience with only 87 seats in a black box-style theatre. Both provide good acoustics and sight-lines. This professional, Equity theatre presents seven professional productions per season with a reputation for excellent stage adaptations of classic literature. Three annual productions in the Cabaret Stage, which seats 100, round out the experience with high-quality Broadway musical revues.

The Young Professionals Conservatory, a training program for young theatre artists, was founded in 2003. The program, as well as the entire STC School of the Arts, is directed by Michele Hillen-Noufer.

**For further information about the Sacramento Theatre Company please visit us online:**

**<http://www.sactheatre.org>**

# **Guess Who's Coming to Dinner**

## **Sacramento Theatre Company Production Study Guide**

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## About the Writers: *Guess Who's Coming to Dinner*

### **Todd Kreidler, Playwright**

Todd Kreidler has worked extensively with August Wilson, developing and directing Wilson's one-man show *How I Learned What I Learned* at Seattle Rep in 2003, and again in 2016, as well as serving as dramaturg for Wilson's plays *Gem of the Ocean* and *Radio Golf*. He also co-founded the August Wilson Monologue Competition, a national program aimed at integrating August Wilson's work into high school curriculum. Kreidler's stage adaptation of *Guess Who's Coming to Dinner* premiered at True Colors Theatre Company in Atlanta in 2012 and has appeared many times regionally since. He wrote the book for the 2014 Broadway musical *Holler If Ya Hear Me* featuring the rap music of Tupac Shakur. He is currently working on several projects, including *The Heroin Diaries*, a musical with Mötley Crüe bassist Nikki Sixx based on Sixx's memoir and music, and a one-man show with songwriter-producer David Foster.

### **William Rose, Playwright**

William Rose, born in Missouri in 1914, started his professional career volunteering for the Canadian Black Watch regiment before WWII. After the war, Rose remained in England: it was there he took his first screenwriting course. He went on to write several successful British comedies, earning Oscar nominations for *Genevieve* (1953) and *The Ladykillers* (1955). When he returned to the United States, he continued writing, producing such successes as *It's a Mad Mad Mad Mad World* (1963) and *The Russians Are Coming! The Russians Are Coming!* (1966), for which he received a third Oscar nomination. In 1967 he won the Academy Award for Best Original Screenplay for *Guess Who's Coming to Dinner*. Rose passed away in 1987.

## **Synopsis: *Guess Who's Coming to Dinner***

Christine and Matt Drayton are preparing for a typical day - Matt playing golf with an old family friend, Monsignor Ryan, and Christine preparing to present paintings from her gallery to a big client over lunch made by Tillie, their housekeeper and cook, with help from the gallery's Associate Director, Hilary St. George - in their beautiful San Francisco home. Their daughter, Joanna, arrives home unexpectedly after interning at a medical research hospital in Hawaii. When she presents her fiance, Dr. John Prentice (a black man twelve years her senior), Hilary cancels Christine's plans and calls Matt home, so the family can sort through the issue at hand.

Christine struggles to come to terms with the news, but tries to be supportive, while Matt reacts with more displeasure, claiming to be worried about Joanna and John's future, and the difficulties they will face as a couple. To Joanna's surprise, Tillie also reacts badly to meeting John and learning about the engagement.

After Joanna surprises everyone by inviting John's parents to dinner, the family continues to grapple with the news, learning that John's parents are as upset by the interracial match as Joanna's seem to be. In the end, Matt comes around, and convinces the family to support the love between Joanna and John, and vows to support the couple in the difficult journey ahead of them.

## **Characters: *Guess Who's Coming to Dinner***

**Matlida Binks-** Called "Tillie" by the characters in the play, she works as a domestic housekeeper for the Drayton's and has worked for them for 27 years

**Hilary St. George-** The Associate Director of the Drayton Gallery, and Christina's Drayton's friend

**Christina Drayton-** Joanna's mother and Matt Drayton's wife, she runs and owns the Drayton Gallery. Along with her husband, Christina views herself as extremely liberal, with progressive and tolerant values and viewpoints.

**Matt Drayton-** Publisher of the San Francisco newspaper, *The Guardian*; also considers himself extremely liberal

**Joanna Drayton-** The Draytons' 23-year-old daughter, who has just returned from interning with a medical research hospital in Hawaii

**Dr. John Prentice-** Joanna's 37-year-old fiancé, a prominent and influential medical doctor

**Monsignor Ryan-** a longtime family friend of the Draytons and former religious servant

**John Prentice Sr.-** Dr. Prentice's father, a schoolteacher

**Mary Prentice-** Dr. Prentice's mother, a department store clerk

# The Civil Rights Movement

## An Overview

*Guess Who's Coming to Dinner* explores the extent of tolerance and acceptance by focusing on a family in 1967- a year landing right in the middle of the American Civil Rights Movement. While the movement, which aimed to secure equal rights for African-American citizens, gained the most traction in the 1950s and 60s, the movement actually spanned decades, with its roots tracing back to the Reconstruction era after the Civil War in the late 19th Century. But it was during the mid-century that the Civil Rights Movement had its biggest legislative impact, with the passing of the Civil Rights Acts of 1957, 1960, and 1964, as well as the Voting Rights Act of 1965 and the Fair Housing Act of 1968.

The most notable characteristic of the Civil Rights protests of the 50s and 60s was nonviolence- led by Martin Luther King Jr., African-Americans across the nation participated in acts of nonviolent civil disobedience, including:

- 1.) The Montgomery Bus Boycott (1955-56)-** this campaign began after the arrest of Rosa Parks, an African American woman, when she refused to give up her seat in the front of the bus to a white person. Prior to the boycott, racist Jim Crow laws which upheld segregation and claimed things could be “separate but equal” prohibited African American people from sitting in the front of any bus. To protest this policy and in solidarity with Rosa Parks, African Americans across the country refused to ride buses until the practice was changed.
- 2.) The Greensboro Sit-ins (1960)-** “Sit-ins” in general are referenced often in the play, and the Greensboro Sit-in is referenced specifically. This protest involved sitting at Woolworth’s Department store and refusing to leave when asked. The idea (and the successful result) was to call enough attention to the store’s racist policies, thus pressuring the company to end their segregation practices. Sit-ins were a popular and effective form of protest during the Civil Rights Movement and occurred across the country at all kinds of businesses.
- 3.) The Selma to Montgomery Marches (1965)-** Three protest marches took place along the 54-mile highway between Selma, Alabama and the state capital of Montgomery, to show African American’s desire to exercise their constitutional right to vote and to end segregation.

As a result of these protests and of the efforts of sympathetic politicians, several laws were passed granting more rights to African Americans. The Civil Rights Act of 1964 explicitly banned employment discrimination based on race, color, religion, sex, or nationality, equalized voter registration requirements, and prohibited racial segregation in schools, workplaces, and public accommodations. The Voting Rights Act of 1965 protected minority voting rights, and the Fair Housing Act of 1968 prohibited discrimination in the sale or rental of housing.

## **A Brief Civil Rights Timeline, Leading up to 1967**

**1619-** the first African slaves sold in the US in Jamestown. Virginia

**1787-** The United States Constitution is approved, which includes three clauses upholding and protecting slavery

**1851-** Sojourner Truth delivers her “Ain’t I a Woman” speech in Akron, Ohio

**1863-** President Abraham Lincoln issues the Emancipation Proclamation

**1865-** the 13th Amendment is ratified, abolishing slavery

Reconstruction begins (through 1877)

**1868-** the 14th Amendment is ratified: equal protection under the law

**1875-** the Civil Rights Act of 1875 is passed

**1876-** First Jim Crow laws

Plessey v. Ferguson: "separate but equal" ruled constitutional

**1883-** the Civil Rights Act of 1875 is ruled unconstitutional

**1909-** The NAACP is founded

**1920-** The 19th amendment is ratified, giving women the right to vote

**1954-** Brown v. Board of Education: "separate but equal" ruled unconstitutional

**1955-** Montgomery begins year-long bus boycott

**1957-** Civil Rights Act of 1957

Nine Black students integrate Central High School in Little Rock, Arkansas

**1960-** Sit-ins begin in Greensboro, Nashville

**1963-** Dr. King delivers his famous “I Have A Dream” speech at the March on Washington

Four girls are killed in the bombing of the Sixteenth Street Baptist Church

**1964-** Affirmative Action

**1965-** The Selma to Montgomery Marches

The Voting Rights Act is signed by President Lyndon B. Johnson

**1966-** The Black Panther Party is founded in Oakland

**1967-** Thurgood Marshall becomes the first African American Supreme Court Justice

As you can see, the events of the play *Guess Who's Coming to Dinner* and the release of the original film version of the story take place during a time of massive and rapid social and political change in the United States. It is within this landscape that the Draytons and Prentices meet for dinner, and must reckon with their own deepest responses to this changing world.

## **A History of Mixed Race Marriage and its Legality in the United States**

Fortunately, mixed-race couples are common and accepted in our country and culture today. But when the original movie version of *Guess Who's Coming to Dinner* premiered in 1967, the year in which the play still takes place, interracial marriage had only been legal in all 50 states for six months- which means that when the movie was being filmed, interracial marriage was still forbidden by law in 17 states. Even up through the 1940s and the second world war, 30 states had laws against mixed-race marriages.

Laws against interracial marriage - in particular marriage between black people and white people - have existed since the very beginning of the United States. In fact, they've existed in America even before the country was founded. The first such laws on the continent were enacted as early as the 1660s, in the southern colonies, and forbade the marriage of whites only to black slaves or indentured servants. But after rebellions in the 1670s, laws were passed that mixed all kinds of mixed-race marriages. By the formation of the United States in 1776, seven of the thirteen colonies had laws against mixed-race marriages. Even after slavery was abolished in the North soon after the Revolution, these laws remained.

*Guess Who's Coming to Dinner* takes on a deeply entrenched issue: one that faced opposition from not only the actual law, but also the rigid and damaging law of public opinion. When referring to these laws against interracial marriage, the term "miscegenation" is often used. The word, created from the Latin "miscere," or "mix," and "genus," or "type," comes from an anonymous pamphlet published in 1863, called "Miscegenation: The Theory of Blending the Races, Applied to the American White Man and Negro." The pamphlet was propoganda intended to portray whites and non-whites as being genetically different and aimed to stir up fear against interracial relationships. After Abraham Lincoln was reelected president, it was discovered that the pamphlet was actually an elaborate hoax, but by then the damage was done: the term, and the fear, had entered the minds of the public.

The next big hit against the acceptance of interracial marriage came when the first Jim Crow laws were passed in the South in the 1870s, after the Civil War. Seven former Confederate states had lifted their restrictions during the beginning of Reconstruction, but reinstated them after the Jim Crow laws. Even though eight other states, including most of the former Union States, no longer prohibited intermarriage, the Supreme Court upheld laws against interracial marriage and miscegenation constitutional in 1883, just ensuring their continued prevalence.

Finally, after a 1948 California Supreme Court ruling determining that California's law against interracial marriage was against the 14th Amendment offering equal protection under the law, most states began to repeal their anti-miscegenation laws in the 1950s. But the law couldn't undo the prejudice still lodged in the hearts of many Americans, and interracial marriage remained socially taboo long after it technically became legally acceptable. It is in this climate that the events of *Guess Who's Coming to Dinner* unfold- and in particular, the events of the play occur during a uniquely monumental transition for the legality and acceptance of mixed-race marriage: the 1967 Supreme Court Cast, *Loving vs. Virginia*.

Richard Loving, a white man wanted to marry Mildred Jeter, a woman with African American and Native American ancestry, but it still was illegal in Virginia in 1958. They married in Washington DC before returning to Virginia and were quickly arrested and found guilty of violating Virginia's Racial Integrity Act of 1924. In 1963, Loving and Jeter appealed

and took their case all the way to the Supreme Court. They ruled unanimously in the couple's favor.

The film *Guess Who's Coming to Dinner* boldly faced the issues of its day head on: and while we're now many decades away from 1967, the play still holds relevance today: for example, it was only in 2015 that the US Supreme Court legalized gay marriage nationally. Human beings fear what they do not understand, they fear what is different. *Guess Who's Coming to Dinner* is, at its center, a play about this fear: and, unfortunately, explorations of this theme will likely never stop being pertinent.

## Glossary of Terms

**American Bandstand-** a popular TV show which aired from 1952 to 1989, featuring teenagers dancing to Top 40 music. The show was first integrated around 1964, when it moved from Philadelphia to Los Angeles.

**Candid Camera-** Candid Camera was a TV show which placed people in ridiculous situations while their reactions were recorded by a hidden camera.

**Emerson-** Ralph Waldo Emerson (1803–1882) was an American essayist, poet, and individualist. His 1841 essay “Self-Reliance” focuses on the need for each individual to avoid conformity and false consistency, and to follow his or her own instincts and ideas.

**The Mission-** The Mission District in San Francisco has historically hosted residents from many different immigrant communities

**the MOMA-** Founded in 1935, the San Francisco Museum of Modern Art is one of the largest art museums in the United States.

**Platters-** The Platters were a popular singing group, part of the early rock and roll era and one of the first African American groups to gain widespread success

**Rockefeller’s grandson Nelson Rockefeller-** oil magnate John D. Rockefeller's grandson was a businessman, public servant, philanthropist, and art collector. He was Governor of New York from 1959 to 1973 and Vice President under Gerald Ford from 1974 to 1977.

**Synechdoche-** a figure of speech in which a term for a part of something refers to the whole of something—or vice versa. Example: "Kleenex" used to refer to all tissues.

**Watusi-** a popular dance of the 1960s, inspired by the Orloons song “The Wah-Watusi.” Watusi is an historic name for the Tutsi people in Rwanda. During the Rwandan Genocide of 1994, the Hutu killed an estimated 500,000 to 1,000,000 Tutsis.

## **Some Other Things to Know**

### **Boxing Match between Joe Louis v. Max Schmeling-**

Mr. Drayton and Dr. Pretice discuss this historic 1938 boxing match. Joe Louis ("The Brown Bomber"), an African American heavyweight champion, and Max Schmeling, a German heavyweight champion, fought on two occasions: once in 1936, in which Schmeling won, and again in 1938, in which Louis won. The fights were symbolic of social and political issues of the time: Joe Louis was an African American hero and emblemized African American pride, while Schmeling, as German, was associated with the Nazi party (Schmeling was never actually a Nazi, and in fact, was denounced by the Nazi party after losing to Louis in 1938). Their fights symbolized the global fight between democracy and facism- but the two men actually became good friends and stayed friends throughout their lives, until Louis' death in 1981.

### **The Vietnam War-**

In *Guess Who's Coming to Dinner*, Mr. Drayton opposes the Vietnam War, which began in 1959 and ended in 1975, and resulted in devastating casualties on both sides. The war was between the Democratic Republic of Vietnam (North Vietnam) and the US-supported Republic of Vietnam (South Vietnam). The increase in student activism in the 1960s occurred largely as opposition to the war, and the war is also notable as the first time Americans had insider access to the horrors occurring on the battlefield as a result of television. All young American men could be drafted, but the draft disproportionately affected poor, working class, and minority men since upper and middle class men had better access to exemptions and deferments (such as an exemption for students enrolled in college and university).

### **San Francisco in the 1960s-**

The play takes place in San Francisco, which was a revolutionary and important cultural pillar in the 1960s. As the city began to lose industrial jobs, tourism became its biggest industry. As white middle class Americans began leaving the city for the suburbs, the city proper attracted large groups of young people who were part of American's growing counter culture, such as ethnic minorities, hippies, flower children, and members of the LGBTQ community. In many ways, San Francisco was a microcosm of the extreme rapid change spreading throughout the entire country. The most notable event in San Francisco at this time was, of course, the summer of love in 1967. Hundreds of thousands of people, mostly young people and hippies, swarmed the Haight-Ashbury neighborhood of San Francisco and joined a movement which rejected conformist and capitalist values of the 1950s and its remnants and spurred an influential social revolution.

# Study Guide Questions: Engage With the Play

By Anna Miles

Take charge of your theatre-going experience and make it your own by asking yourself questions before, during, and after watching a play.

## Questions to ask before the play:

If you **HAVE** read the play:

How did you envision the set, or the visual world of the play, while reading?

How did you imagine the characters looked while reading the play?

What themes did you notice repeating throughout the play?

What images jumped out at you while reading the play?

How would you describe the central theme of the play in one sentence?

If you **HAVEN'T** read the play:

Do you know anything about the play? If so, what do you know?

In General:

When you think about "theatre," what impressions come to mind? What does "theatre" mean to you?

What do you expect your experience to be when you watch a play? Do you expect to be bored? Excited? Engaged? Curious? Angry? Tired?

## Questions to ask after the play:

If you **READ THE PLAY BEFORE SEEING IT:**

How did the production set differ from what you had imagined while reading the play? How was it similar? How did these changes affect your understanding of the story?

Did the characters look different from how you envisioned them looking while reading the play? Did they sound different? Act differently? How did these changes affect your understanding and

opinion of each character? How did these changes affect your understanding of the overall story?

How did the themes and images you noticed while reading translate to performance? Did the same themes and images jump out at you? Did you notice new ones?

Did this particular production seem to have the same central theme, or a different central theme from the one you discovered while reading? What elements of the staging, acting, or design helped convey the theme?

Did they play gain or lose anything in performance? Did you enjoy reading it more, or watching it?

If you **DIDN'T READ THE PLAY BEFORE SEEING IT:**

How did the play live up to your expectations? Did it turn out the way you thought it would? Was your knowledge of the play correct?

Were you able to follow the story?

Which part of the story did you most respond to? What themes and images jumped out at you?

Which character did you most relate to? Why?

In General:

How did this production change or confirm your original impressions of "theatre"?

How did your experience watching the play differ from how you expected it would go?

In your own words, how would you summarize the plot of the play? How is the plot different from the story, or the thematic implications, in the play?

Did you feel the story was relevant to your life? How and why?

Did you feel the story said something about our society, or about the world at large? If so, what?

Do you feel this story is an important one to tell and keep telling? How and why?

What kind of stories do you most respond to?

# California State Standards

Giving students the chance to experience live theater at the Sacramento Theatre Company not only gives them the chance to enrich their understanding of literature, humanity, and the world, but also includes the added benefit of fulfilling several of California's State Standards for Education, including:

## California Arts Standards in Theater:

**RESPONDING—Anchor Standard 7: Perceive and analyze artistic work.**

6.TH:Re7	7.TH:Re7	8.TH:Re7	Prof.TH:Re7	Acc.TH:Re7	Adv.TH:Re7
Describe and record personal reactions to artistic choices in a drama/theatre work.	Compare recorded personal and peer reactions to artistic choices in a drama/ theatre work.	Apply appropriate criteria to the evaluation of artistic choices in a drama/theatre work.	Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.	Demonstrate an understanding of multiple interpretations of artistic criteria and how each might be used to influence future artistic choices of a drama/theatre work.	Use historical and <b>cultural context</b> to structure and justify personal responses to a drama/theatre work.

**Enduring Understanding:** Theatre artists reflect to understand the impact of drama processes

PK.TH:Re7	K.TH:Re7	1.TH:Re7	2.TH:Re7	3.TH:Re7	4.TH:Re7	5.TH:Re7
With prompting and supports, recall an emotional response in <b>dramatic play</b> or a <b>guided drama experience</b> .	With prompting and supports, express an emotional response to characters in <b>drama experience</b>	Recall choices made in a <b>guided drama experience</b> .	Recognize when artistic choices are made in a <b>guided drama experience</b> .	Understand and discuss why artistic choices are made in a drama/theatre work.	Identify artistic choices made in a drama/theatre work through participation and observation.	Explain personal reactions to artistic choices made in a drama/theatre work

**RESPONDING—Anchor Standard 8:** Interpret intent and meaning in artistic work.

**Enduring Understanding:** Theatre artists’ interpretations of drama/theatre work are influenced by personal experiences, culture, and aesthetics.

**Essential Question:** How can the same work of art communicate different messages to different people?

**Process Component:** Interpret

PK.TH:Re8	K.TH:Re8	1.TH:Re8	2.TH:Re8	3.TH:Re8	4.TH:Re8	5.TH:Re8
a. With prompting and supports, explore preferences in <b>dramatic play</b> , <b>guided drama experience</b> or age-appropriate theatre performance.	a. With prompting and supports, identify preferences in <b>dramatic play</b> , a <b>guided drama experience</b> or age-appropriate theatre performance.	a. Explain preferences and emotions in a <b>guided drama experience</b> or age-appropriate theatre performance.	a. Explain how personal preferences and emotions affect an observer’s response in a <b>guided drama experience</b> or age-appropriate theatre performance.	a. Consider multiple personal experiences when participating in or observing a drama/theatre work.	a. Compare and contrast multiple personal experiences when participating in or observing a drama/theatre work.	a. Justify responses based on personal experiences when participating in or observing a drama/theatre work.
b. With prompting and supports, name and describe characters in <b>dramatic play</b> or a <b>guided drama experience</b> .	b. With prompting and supports, name and describe settings in <b>dramatic play</b> or a <b>guided drama experience</b> .	b. Identify causes of character actions in a <b>guided drama experience</b> .	b. Identify causes and consequences of character actions in a <b>guided drama experience</b> .	b. Consider multiple ways to develop a character using physical characteristics and prop or costume design choices that reflect <b>cultural perspectives</b> in drama/theatre work.	b. Compare and contrast the qualities of characters in a drama/theatre work through physical characteristics and prop or costume design choices that reflect <b>cultural contexts</b> .	b. Explain responses to characters based on <b>cultural contexts</b> when participating in or observing drama/theatre work.

- c. With prompting and supports describe how personal emotions and choices compare to the emotions and choices of characters in **dramatic play** or a **guided drama experience**.
- c. With prompting and supports describe how personal emotions and choices compare to the emotions and choices of characters in **dramatic play** or a **guided drama experience**.
- c. Explain or use text and pictures to describe how personal emotions and choices compare to the emotions and choices of characters in a **guided drama experience**.
- c. Explain or use text and pictures to describe how others' emotions and choices may compare to the emotions and choices of characters in a **guided drama experience**.
- c. Examine how connections are made between oneself and a character's emotions in drama/theatre work.
- c. Identify and discuss physiological changes connected to emotions in drama/ theatre work.
- c. Investigate the effects of emotions on posture, gesture, breathing, and vocal intonation in a drama/theatre work.

**RESPONDING—Anchor Standard 9:** Apply criteria to evaluate artistic work.

**Enduring Understanding:** Theatre artists apply criteria to understand, explore, and assess drama and theatre work.

**Essential Question:** How do analysis and synthesis impact the theatre artist’s process and audience’s perspectives?

**Process Component:** Evaluate

PK.TH:Re9	K.TH:Re9	1.TH:Re9	2.TH:Re9	3.TH:Re9	4.TH:Re9	5.TH:Re9
a. With prompting and supports, discuss and make decisions about <b>dramatic play</b>	a. With prompting and supports, discuss and make decisions with others in <b>dramatic play</b> or a <b>guided drama experience</b> .	a. Build on others’ ideas in a <b>guided drama experience</b> .	a. Collaborate on a scene in a <b>guided drama experience</b> .	a. Understand how and why groups evaluate drama/theatre work.	a. Develop and implement a plan to evaluate drama/theatre work.	a. Develop multiple criteria to evaluate drama/theatre work.
n/a	n/a	b. Compare and contrast the experiences of characters in a <b>guided drama experience</b> .	b. Describe how characters respond to challenges in a <b>guided drama experience</b> .	b. Evaluate and analyze problems and situations in a drama/theatre work from an audience perspective.	b. Analyze and evaluate characters’ choices in a drama/theatre work from an audience perspective.	b. Analyze and evaluate a character’s circumstances in a drama/theatre work from an audience perspective.
n/a	n/a	c. Identify props and costumes that might be used in a <b>guided drama experience</b> .	c. Use a prop or costume in a <b>guided drama experience</b> to describe characters, settings, or events.	c. Consider and analyze <b>technical theatre elements</b> from multiple drama/theatre works.	c. Explore how <b>technical theatre elements</b> may support a <b>theme</b> or idea in a drama/theatre work.	c. Assess how <b>technical theatre elements</b> represent the <b>theme</b> of a drama/theatre work.

## California Reading Standards in Literature:

**Standards in Integration of Knowledge and Ideas for grades 6-12:** Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

**Grade 6 students:** Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they “see” and “hear” when reading the text to what they perceive when they listen or watch.

**Grade 7 students:** Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).

**Grade 8 students:** Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.

**Grade 9-10 students:** Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment.

**Grade 11-12 students:** Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text.

# Theatre Etiquette

- Arrive at the theater on time.
- Visit the restroom before the performance begins.
- Turn off your cell phone. Do not speak on the phone or text during the performance.
- Pay attention to announcements that are made prior to the show about the rules of the theater you are attending and the location of the fire exits.
- Don't speak during the performance unless you are encouraged by the performers to participate.
- Remember that the Overture (introductory music) in musical theater is part of the performance, so be quiet when it begins.
- Do not take pictures during the performance. It can be very distracting to the actors and can cause a mishap. It can also be a violation of an actor's contract.
- Remain in your seat for the entire performance. If you must leave, exit during intermission. In an emergency, wait for an appropriate break in the show. It is rude to get up in the middle of a quiet moment.
- Do not eat or drink in the theater.
- Do not put your feet up on the seats or balcony and do not kick the seat in front of you.
- Don't put or throw anything on the stage.
- Do laugh when the performance is funny.
- Do applaud when it is appropriate during the performance.
- Do applaud when the performance is over... this tells the performers and crew that you appreciate their work.
- Stand and applaud if you really thought the show was great (a standing ovation).
- Do not whistle, stomp your feet, or scream out to the performers except for a Bravo or Brava.

## Additional Resources

### ***The Civil Rights Movement***

<https://www.history.com/topics/black-history/civil-rights-movement>

### ***The Civil Rights Movement: Freedom's Story***

<http://nationalhumanitiescenter.org/tserve/freedom/1917beyond/essays/crm.htm>

### ***Black Power*, National Archives**

<https://www.archives.gov/research/african-americans/black-power>

### ***Black Power*, The Martin Luther King Jr. Institute**

<https://kinginstitute.stanford.edu/encyclopedia/black-power>

### ***Slavery in America***

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