

# THE JE\$US

A NEW PLAY  
WRITTEN BY  
TERRY MILNER

DIRECTED BY  
BETH GARDINER

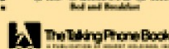
# FUND

**JAN 30 - FEB 16, 2014**

**MURPHEY SCHOOL AUDITORIUM, 224 POLK ST, RALEIGH**  
WITH IAN FINLEY . DAVID HENDERSON . CARLY JONES . TOM MCCLEISTER\* . GREGOR MCELVOGUE . RAJEEV RAJENDRAN

\*INDICATES MEMBERSHIP IN ACTORS' EQUITY ASSOCIATION

SOCIAL MEDIA . LILY BROWN . AD . MIA CARSON . COSTUMES . CAITLIN CISEK . PAINT . DANIELLE HALL . GRAPHICS . SIMMIE KASTNER . STUDY GUIDE . ERIC KILDOW . ASM . LIGHTS . JOYCE LIAO . BENN MAY . SET . MICHAEL MINAHAN . ASM . JESSIE MOORE . ASM . COLIN MUDD . PROPS . ELIZABETH NEWTON . DRAMATURG, BOARD OP . ILANA ROZIN . SOUND . AHARON SEGAL . PSM . HELLENA SCHIAVO . TD . JEFF STEVENSON . HOUSE MGMT . CARRY VAUGHN



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# THE PLAY

## Synopsis

New Theological Seminary is in trouble. The traditionally liberal school for ministers and theologians sits on a mountain of debt, declining enrollment, and some very lucrative Manhattan real estate. Professor Michael Brand has just rocked the Christian world with his book, *Secular Christianity*, and the aging Dean, Aubrey Lothrop, is looking for a way to save the school.

Enter David Padget, Junior. He is both an alumnus of New Theological Seminary and the son of Americas most influential televangelist. He is rich, he is influential, and he is also a well known evangelical Christian and advocate of the prosperity gospel. Lothrop hopes that Padget, who also used to teach at NTS, will be willing to bail out the school. Brand, who is set to become Dean when Lothrop retires, opposes evangelical involvement in the school.

Meanwhile, a group of post grads in comparative religion are preparing their papers for a colloquium. Ilana Shelby is struggling with the ordination process in the Episcopal priesthood. Jamil Rana, a liberal Sufi, faces an uncertain future as his father is being detained by the American government. They are accompanied by Jonathan Lewis, a reform Jewish student. Each has their reservations about the direction the seminary may go.

Padget, who directs the faith-based investment bank, "The Jesus Fund," proposes that the fund acquire the property of the seminary in order to pay off the creditors, then allow NTS time to reorganize, increase enrollment, and then either relocate NTS somewhere else or try and purchase it back from The Jesus Fund. However, Padget's father, the noted televangelist, is strongly opposed to the continuation of the New Theological Seminary and has found the legal means to shut it down completely if the school should file bankruptcy.

Despite his fundamentalist leanings, it turns out that Padget is energized by the chance to argue his faith, particularly with his old friend Michael Brand. Though he had planned on going through with his father's plan to shutter NTS, coming back to the campus has reminded him of his love for the school and what it stands for. He devises a plan that saves the school with himself at the head and Michael Brand initially dismissed and then brought back on. Through modern marketing, and drawing off their theological differences, the New Theological Seminary is saved.

## Production History

The first draft of *The Jesus Fund* was presented as a staged reading at the Church of St. Luke in the Fields, New York City, on August 27, 2009 under the title "Abraham's Children" and directed by Ian Streicher. In 2012, a staged reading of a later draft of the play, now re-titled "The Jesus Fund," was presented at the Wild Goose West festival in Corvallis, Oregon, and directed by the author. Further revisions were made prior to the World premiere at Burning Coal Theatre (Raleigh, NC) in early 2014, in close collaboration with Director Beth Gardiner and Artistic Director Jerome Davis.

# THE AUTHOR

Terry is the author of two full-length plays, *The Jesus Fund* and *I Don't Think I'll Miss You Much*; two short plays: *Barack to the Future* and *The Mighty Columbia*; and one short screenplay, *Evangel*. Terry's acting credits include appearances in New York in the premieres of *Fast, Light and Brilliant* and *After Ben Alderidge* (Emerging Artists Theatre) and on the Onion News Network's web series *Today Now*. Film appearances include *Heart of Dixie*. As a member of Burning Coal's resident company, Terry appeared as Tzara in *Travesties*, Larry in *Company*, and Scott Anderson in *The Man who Tried to Save the World*. Terry worked as assistant director on James Joyce's *The Dead* at Burning Coal, and a staged reading of Arthur Miller's *The American Clock* at Profile Theatre Company in Portland, Oregon. Terry served as Executive Director for the North Carolina Theatre Conference from 2002-2007, and has taught arts management at both the University of North Carolina at Chapel Hill and The UNC School of the Arts in Winston Salem. Terry is a member of the Dramatists Guild, SAG-AFTRA and Actors Equity Association. He is currently an MFA candidate in dramatic writing at New York University's Tisch School of the Arts.



## THE COMPANY

Beth Gardiner (Director) is pleased to be making her directing debut at Burning Coal. A Durham native, she is based in New York City where she co-founded Three Day Hangover, a theater company that produces intimate, highly immersive productions of classic plays in bars. She has worked as a director, assistant director and dramaturg with companies across the country, including Milwaukee Rep, Utah Shakespeare, South Coast Rep, Milwaukee Shakespeare, Milwaukee's Bialystock and Bloom and Chicago's Bailiwick. Recent directing projects include A Midsummer Night's Dream with Fugitive Kind Theatre in Los Angeles, The Mousetrap at Santa Rosa Summer Repertory Theater and The Hamlet Project: Summer in the City with Three Day Hangover. Next up, she'll be a guest artist at UC Riverside, directing another new play, Blackballin' by Rickerby Hinds. She'll be back in New York in the spring, directing an adaptation of Shakespeare's Twelfth Night. Beth graduated from Wesleyan University and the University of California at Irvine. She is a proud member of Burning Coal's 2013/2014 Artistic Company. [www.Beth-Gardiner.com](http://www.Beth-Gardiner.com)

GREGOR MCELVOGUE (Michael Brand) is a British national, grew up in Singapore and trained at London's Central School of Speech and Drama. He is the founder of Common Wealth Endeavors and has a day job with IBM. Area credits include: multiple seasons of THEATREFEST (University Theatre), THE PILLOWMAN, IN ON IT, THE HOMOSEXUALS, COCK (Manbites Dog) MY LOVELY SUICIDES, THREE SISTERS (ON ICE) and THE WAVES (Little Green Pig), LILIES (REP), TITUS ANDRONICUS (The Delta Boys), HENCEFORWARD... (Deep Dish). BULLY BOY, THE INNOCENTS, MANY MOONS (Common Wealth). This is his first Burning Coal production.

Carly Prentis Jones (Ilana Shelby) is a Raleigh, North Carolina native. On Burning Coal's Second Stage Series, Carly portrayed Ginny in Elliot: A Soldiers Fugue, and Lady in Green in For Colored Girls...". Some of her other most recent credits include Ragtime the Musical with The Justice Theatre Project, and Our Town with Little Green Pig Theatrical Concern. Carly received her education at Miami University of Ohio in Vocal Performance and Arts Administration. She is excited to work with this talented cast and honored to help bring this new work to life. [www.carlyprentisjones.com](http://www.carlyprentisjones.com)

Ilana Rozin (Dramaturg) hails from Denver, Colorado. She's a recent graduate of Cornell College in Iowa with a B.A. in theatre and history. She's thrilled to be interning with Burning Coal with a focus on arts administration and directing for the season.

Eric S. Kildow (Dramaturg/Education Consultant). For Burning Coal: Man of La Mancha, Brigadoon, Fayetteville Steet, Shining City, Good, Outrunning Bullets, Ruined. Eric chairs the drama program at Coastal Carolina Community College in Jacksonville, NC and works as a freelance dramaturg and director. He has worked with companies in Raleigh, Wilmington NC, Commerce TX, and Savannah GA. He has been featured in Southern Theatre Magazine for his work with Study Abroad programs and he has published in the Texas Theatre Journal and presented to the Theatre Symposium. An artistic associate with the London-based Loitering with Intent Theatre Company, Eric recently performed his devised work Turn Right/Turn Left: A Manual for the End of the World in Hamburg, Germany. He is a member of the Stage Directors & Choreographers Society, Literary Managers & Dramaturgs of the Americas, and the Lincoln Center Theatre Director's Lab. His work can be seen at <http://www.eskildow.com>

Rajeev Rajendran (Jamil Rana) has appeared in many productions in the area, including A Dog From Hell and Fistful of Love (Little Green Pig); Titus Andronicus and Iphigenia Crash Land Falls... (Delta Boys); Othello and Nathan the Wise (Deep Dish); God's Ear and (upcoming) Spirits to Enforce (Manbites Dog). He works with his family's restaurant in Chapel Hill, Vimala's Curryblossom Cafe.

David Henderson (David Padgett Jr.) is a Morehead Scholar graduate of UNC-Chapel Hill. For Burning Coal: "Man of LaMancha" (Sancho), "Inherit the Wind" (Drummond), "Loves Labours Lost (Navarre), "Winding the Ball" (Deemer), "Einstein's Dreams" ( Besso), "1776" (John Adams), "The Dead" (Gabriel),"Tartuffe" (Tartuffe), "Company" (Bobby), "Rat in the Skull" (Roche) "The Weir" (Brendan), "A Doll's House" (Thor), "Romeo and Juliet" (Fr. Lawrence), and the world premiere of "The Man Who Tried to Save the World" (Fred). He also directed "A Midsummer Nights Dream" and "Waiting for Godot" Other favorite roles include Henry in "Henry V, " Ansel in "Killer Joe," Iago in "Othello," Sweeney in "Sweeney Todd" and David Frost in "Frost/Nixon." Most recently he was seen as Joey in Honest Pint Theatre Company's production of "A Steady Rain."

Danielle Hall (Scene Painter) Danielle is excited to be working with Burning Coal this season. She is from Altavista, Virginia and is a recent graduate of Sweet Briar College with a B.A in studio art. Her recent credits with Burning Coal and SBC include: The Heretic, (Three Man) Tempest, Waiting for Godot, The King and I, The Beauty Queen of Leenane, and As You Like It.

Elizabeth Newton (Props Designer) is a proud member of the Burning Coal Theatre Company of Artists. She holds a BA in Theatre from Meredith College and an MFA in Scenic Design from the University of Southern Mississippi. While currently based in Raleigh, Elizabeth has worked as a designer and scenic artist in North Carolina, Virginia, Oklahoma, Mississippi, and New York. Favorite design credits include: The Last Night of Ballyhoo, Dames at Sea, Annie, The All Night Strut, Urinetown, Pride and Prejudice, The Importance of Being Earnest, Macbeth, and Waiting for the Parade. Properties credits include: Ragtime, Crimes of the Heart, Hitchcock Blonde; and for Burning Coal: (Three Men) Tempest, The Heretic, Brigadoon, As You Like It, and Good. She would like to thank her family for all their love and support.

Aharon Segal (Sound Design) is a Soul/R&B DJ living and working in Raleigh. His sound work for The Burning Coal Theatre includes Ruined, The Tempest, The Heretic, Man of La Mancha, Jude the Obscure, Enron, St. Nicholas and To Kill A Mockingbird. His other audio/radio work includes production for WDCC 90.5fm, WKNC 88.1fm, 100.7fm (for the Kitty Kinnin show) and CBS Radio. He currently works as the drummer/percussionist for the Raleigh/Durham based folk project The Tender Fruit.

Caitlin Cisek. (Costume Design) Upcoming: New Voices Festival (The New School) NYC: The Weiner Monologues (The Factory) Blood Brothers (APAC) Caucasian Chalk Circle (Columbia University) Bite The Apple (The Other Mirror) Macbeth (Stella Adler Studio) Mme. Bovary (The Other Mirror) The Crucible (Stella Adler Studio). Regional: La Cenerentola (Boston Opera Collaborative) Pirates of Penzance (SRT) The Fantasticks (Women's Theater of NJ) The Mousetrap (SRT) Sarah Ruhl's Passion Play (SRT). To learn more, check her out at [www.CaitlinCisek.com](http://www.CaitlinCisek.com).

Taylor Shumate (Asst. Stage Manager). For Burning Coal: Love's Labour's Lost, Henry IV pt. 1, The Tempest. Taylor is pleased to be working with Burning Coal for her first year out of high school. She is from Clayton, North Carolina. She plans to attend either Guilford College or UNC Asheville, where she will pursue a BFA in Acting and Costume Design. This is her first time working as an ASM.

Michael Minahan (Set Design) is a set designer and painter living in Brooklyn. New York credits include the devised works Don't Be Sad, Flying Ace and Field Trip: A Climate Cabaret with Super Hero Clubhouse at the 14th St. Y (Jeremy Pickard and Simon Hanukai, dir); the world premiere of The Great Society with York Shakespeare at the Clurman Theater (Seth Duerr, dir); and the Drama Desk nominated The Man Who Laughs with Stolen Chair Theater Co. at Urban Stages (Jon Stancato, dir). Upcoming designs: Pig Iron Theater's annual gala (Philadelphia); The Winter's Tale with Workshop Theater Co; and the fourth annual Big Green Theater Festival with Super Hero Clubhouse and the Bushwick Starr. He has assisted on Broadway and regionally for designers including Neil Patel, Walt Spangler, and Thomas Lynch. As a scenic artist, Michael has worked with the Oregon Shakespeare Festival, Westport Country Playhouse, Robert Wilson, Robert Woodruff, among others. His paintings were recently exhibited as part of a group show at the Greenpoint Gallery (Brooklyn), and he is a frequent collaborator with Zane Pihlstrom and Company XIV. Michael holds an MFA from the University of Washington in Seattle. [www.minahandesign.com](http://www.minahandesign.com).

TOM McCLEISTER (Aubrey) is a member of The Burning Coal Theater 2013/2014 Company. For Burning Coal: The Shape of the Table, directed by Jerome Davis, and As You Like It, directed by Mark Sutch. NY credits include The Master and Margarita, directed by Andrei Serban, Take It From the Top (Ossie Davis), and Joe & Betty, (Guy Zimmerman). In L.A. Tom appeared in Eating Raoul; The Musical (Scott Whitman), Bremen Freedom (Ron Sossi), and The Hand Behind the Face (Ebbe Roe Smith). Others too, but too many to remember. McCleister was Ike on the long running FOX-TV comedy, Married... with Children.

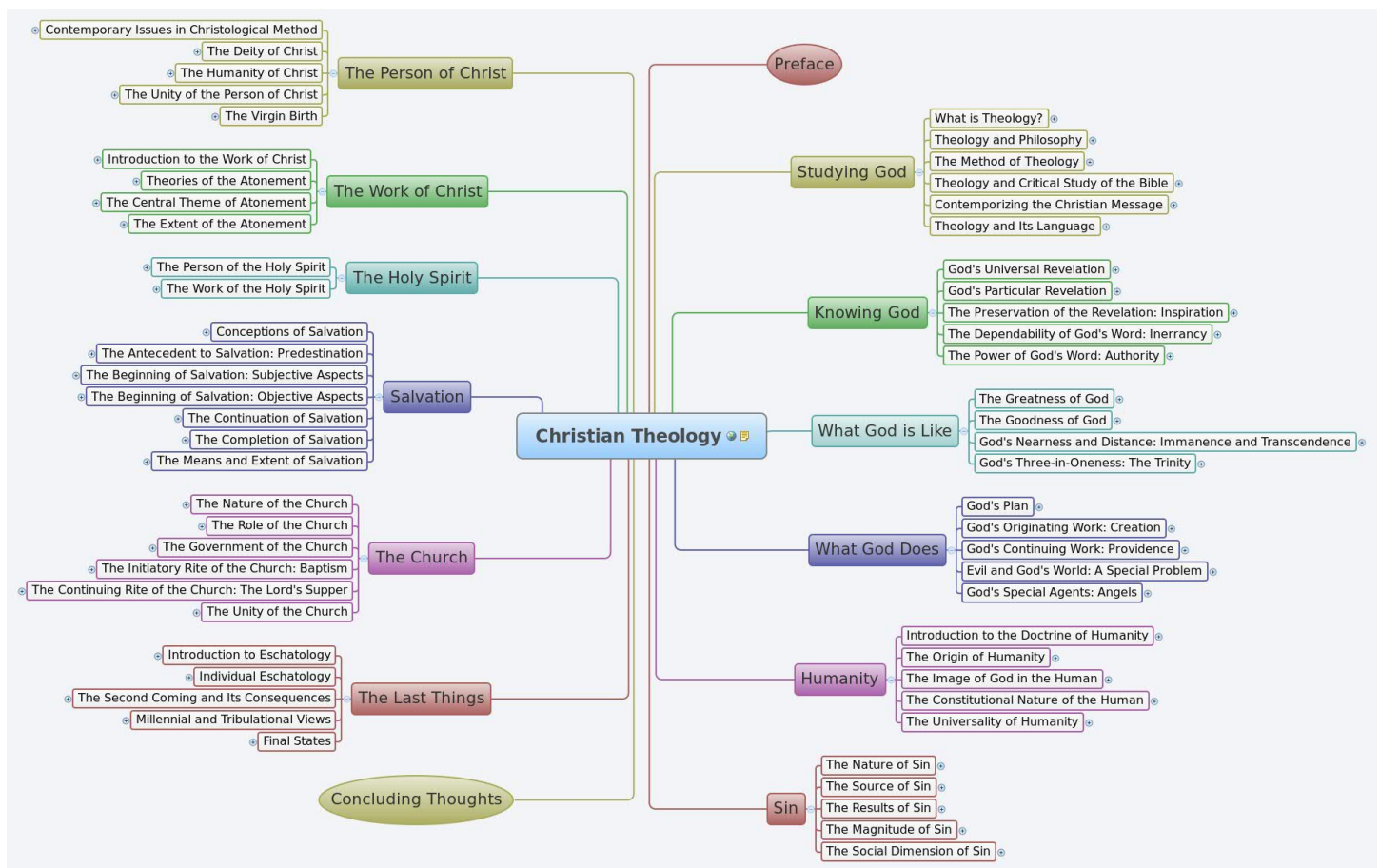
IAN FINLEY (Jonathan ) holds an MFA from NYU's Tisch School of Arts and served as the 2012 Piedmont Laureate in Playwriting. As an actor, he has performed with Burning Coal Theatre Company (Man of La Mancha, Twelfth Night, Inherit the Wind, 1776, Bowling with Blueberries, Pentecost, The Taming of the Shrew, Accidental Death of an Anarchist, James Joyce's The Dead), The Justice Theatre Project (Ragtime, Our Town), Urban Garden (Mark Twain's Joan of Arc) and other companies in New York and Salt Lake City. He is a member of Burning Coal Theatre Company and the Dramatist's Guild.

Benn May (Asst. Stage Manager). For Burning Coal: The Heretic, AD for The Tempest. Benn is pleased to be working with Burning Coal for the final year of his BFA degree from Stephen F. Austin State University in Nacogdoches, TX. He is from Commerce, TX and came to Burning Coal for an internship. Some of his SFA Credits include: Daughters of Troy (Director), Adam and the Experts (Director), Stage Door (Assistant Director to Jack Heifner) And over 50 others. Other Credits include: Research Triangle Park HS: Lightning 10 minute Play Festival (Stage Manager), Phoenix Theatre Ensemble, NYC: The Importance of Being Earnest (Assistant Director)



Hellena Schiavo (Stage Manager): Hellena is a member of the Burning Coal Theatre Company 2013-2014. For Burning Coal: The Tempest (Dramaturg), The Heretic (AD), Good (ASM) As You Like It Tour (ASM), Shining City (ASM). For Exit Through Eden: A Walk in the Woods (PSM). Selected credits for St. John's College include Man of La Mancha, The Bald Soprano, Sweeney Todd, Cabaret, No Exit, King Lear, The Importance of Being Earnest, Little Shop of Horrors, All In The Timing. For THEATERWORK Santa Fe: Inventing Van Gogh (PSM). Hellena was a member of the class of 2012 at St. John's College Santa Fe, where she was given the Student Activities Award for Dedication to Theatre. This summer she worked as a production assistant at Bard College's SummerScape festival.

Joyce Liao is an award winning lighting designer based in New York. Her lighting design helped Soul of Shaolin to nominations for a Tony Award for Best Special Theatrical Event, and a Drama Desk Award for Unique Theatrical Experience. Burning Coal Theatre: Man of La Mancha, Recent projects: Breakfast with Mugabe, Singature Center and The Lion Theatre, Final Analysis, Signature Center, The English Bride, Centenary Stage Theater and Theater 59E59, Years of Sky, Theater 59E59, amount others. Joyce's lighting work has been seen around the US and internationally. For more information please visit <http://joyceliaodesign.com>.



## THEOLOGY: A BRIEF INTRODUCTION

The primary discipline of New Theological Seminary, theology is the rational study of God and religious truth. It is often pursued as an element of training for the ministry but sometimes is pursued as an academic discipline for its own sake. It is one of the oldest academic disciplines in the West, as most early universities grew out of cathedral or monastic schools. Indeed, during the Middle Ages, it was considered the "Queen of the Sciences" and all other disciplines were considered tributary.

The sorts of questions that theologians grapple with include: "What is the nature of God?" "What sort of life should the faithful lead?" or "What is the relationship between god and man?" Further, theology can be pursued for a number of different reasons. David Padgett's theology tends to propagate and defend a particular worldview, while that of Michael Brand seeks reform to the Christian tradition. Jamil Rana is trying to seek deeper understanding of his tradition while Ilana Shelby looks to apply it to the ministerial mission of the Episcopal church.



Contemporary theologians range in discipline, faith, and temperament as widely as Oral Roberts (a leading voice for the prosperity gospel movement) to Pope Francis (who espouses the importance of lifting up the poor) to Dr. Tom Driver (who postulates that a revival of ritual may revitalize contemporary society) and C.S. Lewis.

## THE PROSPERITY GOSPEL

This is a movement of "positive confession" which espouses the idea that financial success is the will of God for all Christians. It follows that faith, positive speech, and ministerial donations will always lead to an increase in one's material wealth. Emphasis is placed on the Book of Malachi, as well as sections like the parable of the talents. Followers of the prosperity gospel view the Bible as a contract between god and man, where God delivers prosperity in return for faith.

First posited during the Healing Revivals of the 1950's, the prosperity gospel reached a mass audience through the televangelism movement of the 1980's. Many influential leaders of the charismatic movement, as well as certain Christian missionaries also espoused these ideas throughout the 1990's and the 2000's, which has led, in some cases, to the establishment of mega-churches and large, multimedia ministries on television and the internet. Special focus is provided to ministerial giving, often with two sermons. The first emphasizes giving and the second, following the offertory, covers another subject. Prosperity gospel has been likened to the cargo cult phenomena, shamanistic religious practices, and certain traditional African religions.

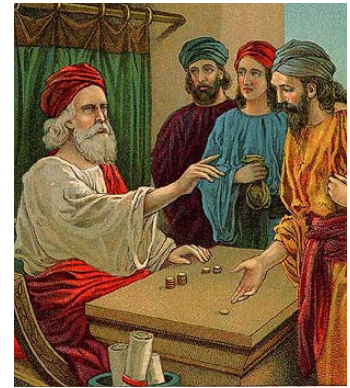


Major proponents of the prosperity gospel include Oral Roberts, E.W. Kenyon, Robert Tilton, Joel Osteen, and Creflo Dollar. It is particularly popular among the poor and working class in the United States, but also in some Latin American and Asian countries.

Churches that espouse prosperity gospel tend to be either inter- or non-denominational and center on a single leader or pastor, though some networks of churches have come to resemble denominations or confessions. Critics of the movement vary from Protestant Charismatics like Jerry Falwell to the current Pontiff of the Catholic Church, Pope Francis. Criticisms range from charges of idolatry, placing human will before God's, and a lack of charitable thought for the poor.

# THE PARABLE OF THE TALENTS

One of the Bible verses most commonly equated with the prosperity gospel is the “parable of the talents (or minas).” It appears in two of the canonical gospels (Matthew and Luke) as well as the non canonical Gospel of the Hebrews. It has been interpreted a number of ways, from spiritual to physical wealth, as well as positive and negative interpretations of the master. For example, though the traditional reading is that the servant who was given one talent wasted it (IE, it is a call to use one's talents in the service of god), William Herzog finds in it a call for solidarity with the servant, as the master is truly “reaping where he does not sow.” This parable is a common theme in artwork, and was even utilized by Bertolt Brecht in his *Dreigroschenroman*. “Five Talents” is also the name of a Christian micro finance charity.



<p><sup>14</sup> “For it will be like a man going on a journey, who called his servants and entrusted to them his property. <sup>15</sup> To one he gave five talents, to another two, to another one, to each according to his ability. Then he went away. <sup>16</sup> He who had received the five talents went at once and traded with them, and he made five talents more. <sup>17</sup> So also he who had the two talents made two talents more. <sup>18</sup> But he who had received the one talent went and dug in the ground and hid his master's money. <sup>19</sup> Now after a long time the master of those servants came and settled accounts with them. <sup>20</sup> And he who had received the five talents came forward, bringing five talents more, saying, ‘Master, you delivered to me five talents; here I have made five talents more.’ <sup>21</sup> His master said to him, ‘Well done, good and faithful servant. You have been faithful over a little; I will set you over much. Enter into the joy of your master.’ <sup>22</sup> And he also who had the two talents came forward, saying, ‘Master, you delivered to me two talents; here I have made two talents more.’ <sup>23</sup> His master said to him, ‘Well done, good and faithful servant. You have been faithful over a little; I will set you over much. Enter into the joy of your master.’ <sup>24</sup> He also who had received the one talent came forward, saying, ‘Master, I knew you to be a hard man, reaping where you did not sow, and gathering where you scattered no seed, <sup>25</sup> so I was afraid, and I went and hid your talent in the ground. Here you have what is yours.’ <sup>26</sup> But his master answered him, ‘You wicked and slothful servant! You knew that I reap where I have not sown and gather where I scattered no seed? <sup>27</sup> Then you ought to have invested my money with the bankers, and at my coming I should have received what was my own with interest. <sup>28</sup> So take the talent from him and give it to him who has the ten talents. <sup>29</sup> For to everyone who has will more be given, and he will have an abundance. But from the one who has not, even what he has will be taken away. <sup>30</sup> And cast the worthless servant into the outer darkness. In that place there will be weeping and gnashing of teeth.’</p>	<p><sup>12</sup> He said therefore, “A nobleman went into a far country to receive for himself a kingdom and then return. <sup>13</sup> Calling ten of his servants, he gave them ten minas, and said to them, ‘Engage in business until I come.’ <sup>14</sup> But his citizens hated him and sent a delegation after him, saying, ‘We do not want this man to reign over us.’ <sup>15</sup> When he returned, having received the kingdom, he ordered these servants to whom he had given the money to be called to him, that he might know what they had gained by doing business. <sup>16</sup> The first came before him, saying, ‘Lord, your mina has made ten minas more.’ <sup>17</sup> And he said to him, ‘Well done, good servant! Because you have been faithful in a very little, you shall have authority over ten cities.’ <sup>18</sup> And the second came, saying, ‘Lord, your mina has made five minas.’ <sup>19</sup> And he said to him, ‘And you are to be over five cities.’ <sup>20</sup> Then another came, saying, ‘Lord, here is your mina, which I kept laid away in a handkerchief; <sup>21</sup> for I was afraid of you, because you are a severe man. You take what you did not deposit, and reap what you did not sow.’ <sup>22</sup> He said to him, ‘I will condemn you with your own words, you wicked servant! You knew that I was a severe man, taking what I did not deposit and reaping what I did not sow? <sup>23</sup> Why then did you not put my money in the bank, and at my coming I might have collected it with interest?’ <sup>24</sup> And he said to those who stood by, ‘Take the mina from him, and give it to the one who has the ten minas.’ <sup>25</sup> And they said to him, ‘Lord, he has ten minas!’ <sup>26</sup> ‘I tell you that to everyone who has, more will be given, but from the one who has not, even what he has will be taken away. <sup>27</sup> But as for these enemies of mine, who did not want me to reign over them, bring them here and slaughter them before me.’”</p>
<p>Matthew 25: 14-30 (English Standard Version)</p>	<p>Luke 19: 12-27 (English Standard Version)</p>

**Activity:** Read the above versions of the parable of the talents. Think about the viewpoints of two characters in the play. How might David Padget and Michael Brand differ in their interpretations? What about Jamil?

## MEGACHURCHES

Another side effect of the televangelism and Prosperity Gospel movements was the foundation of the American Protestant Megachurch. These churches are technically defined as any Protestant denomination that has an average weekly attendance of 2000 or more parishioners. There are currently nearly 1,300 such churches in the United States alone. The largest is Lakewood Church in Houston, TX with a weekly attendance of roughly 40,000. Lakewood is headed by pastor, author, and proponent of the prosperity gospel, Joel Osteen. The largest megachurch on Earth is the Yoido Full Gospel Church in South Korea, with a membership of 830,000 people.

These churches are marked, generally, by their large size and corporate business model. The focus on personal morality and prosperity gospel often leads to ignoring social issues as well. They are also known for a seeker-friendly approach, intensive market research, heavy reliance upon opinion polls, polished advertising targeted at affluent young professionals, unconventional worship styles and Eastern influences, many of which have been borrowed from companies such as Wal-Mart.

## ADDITIONAL ACTIVITIES

- 1.) Think about some closely held belief that you have. Something that helps to define who you are and how you see yourself. How do you react if someone pushes you to question that belief?
- 2.) Imagine you are the judge arbitrating New Theological Seminary's bankruptcy. Does the claim that the school is not "training ministers of the gospel" hold water for you? Why or why not?
- 3.) How do you think the argument that ends the play is going to wind up? Have two students assume the role of a character and finish the argument. What is the result?

## DISCUSSION QUESTIONS

### Preshow

- 1.) When you hear a title like *The Jesus Fund*, what are your expectations?
- 2.) Knowing that this play has never been performed before, this is a world premier, how does this affect the way you will view the show?
- 3.) As you look at the set, what comes to mind?
- 4.) What does the promotional material and lobby display make you think of?

### Post-show

- 1.) Think about going to school or work tomorrow, and someone asks you what the play is about. What do you tell them? How is telling this story like telling something that happened to you? How is it different?
- 2.) How did the show meet your expectations? How did it differ from what you expected?
- 3.) How do you feel you engaged with the show as an audience member? How could you have watched differently?
- 4.) Would you recommend this show to a religious friend of yours? Why or why not?





# NC STATE EDUCATION STANDARDS

The state of North Carolina values the skills and competencies of Arts education due to their applicability to other disciplines. This production of *The Tempest* is designed to give your students exposure to the competencies and specific standards listed below.

This production and related study materials will provide students with specific knowledge and skills to address the following Standard Course of Study Competencies and Objectives in the Theatre Arts.

- **COMPETENCY GOAL 1:** The learner will write based on personal experience and heritage, imagination, literature, and history.
  - Grades 3-5
    - 1.02: Recognize the beginning, middle, and end of a story
    - 1.03: Infer lessons from multicultural stories, fairy tales, tall tales, legends, and myths.
    - 1.06: Refine reading comprehension by using verbal and non-verbal communication.
  - Grades 6-8
    - 1.01: Recognize and explain unique characteristics of the dramatic script such as dramatic structure and dialogue.
    - 1.04: Produce written, verbal, and visual responses to written and/or performed dramatic material.
    - 1.05: Identify themes and plots from multicultural literature.
  - Grades 9-12
    - 1.03: Compare and contrast play structure in relation to other forms of literature.
- **COMPETENCY GOAL 7:** The learner will analyze, critique, and construct meaning from informal and formal theatre, film, television, and electronic media productions.
  - Grades 3-5
    - 7.01: Build skills to critique self and others in a respectful and constructive manner.
    - 7.03: Convey personal reactions to various texts.
    - 7.05: Communicate emotions and thoughts evoked by performance.
    - 7.07: Suggest alternative characters, settings, or events after viewing or participating in a performance.
  - Grades 6-8
    - 7.01: Recognize and practice audience etiquette.
    - 7.03: Develop verbal, visual and written responses to works of informal and formal theatre, film, television, and electronic media productions from various cultures.
    - 7.04: Express meaning perceived from informal and formal theatre, film, television, and electronic media productions.
  - Grades 9-12
    - 7.02: Develop and relate a world view of theatre in society.
- **COMPETENCY GOAL 8:** The learner will understand context by analyzing the role of theatre, film, television, and electronic media in the past and present.
  - Grades 3-5
    - 8.04: Experience live or recorded performance
    - 8.05: Discuss the similarities and differences between live and recorded theatrical events.

The *Tempest* is also designed to address the following Core Curriculum Anchor Standards in Language Arts Literacy and Social Studies.

- Reading Anchor 4: Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
- Reading Anchor 6: Assess how point of view or purpose shapes the content and style of a text.
- Writing Anchor 2: Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
- Writing Anchor 7: Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

## **ADDITIONAL RESOURCES**

Wilson, J. Matthew (2007). *From Pews to Polling Places: Faith and Politics in the American Religious Mosaic*. Georgetown University Press.

John Shelby Spong (2001). *Why Christianity Must Change or Die*. New York: Harper Collins.

Roberts, Oral; Montgomery, G. H. (1966). *God's Formula for Success and Prosperity*. Gary, IN: Abundant Life Publication.

Klassen, Michael J. (2009). *Strange Fire, Holy Fire: Exploring the Highs and Lows of Your Charismatic Experience*. Ada, MI: Bethany House.

Jones, David; Woodbridge, Russell (2011). *Health, Wealth & Happiness: Has the Prosperity Gospel Overshadowed the Gospel of Christ?*. Kregel Publications.

Franciscus (2013). "Lumen Fidei" Encyclical Letter of the Supreme Pontiff. Vatican City: Libreria Editrice Vaticana.

Elisha, Omri (2011). *Moral Ambition: Mobilization and Social Outreach in Evangelical Megachurches*. University of California Press.

Duncan Dormor (ed) (2003). *Anglicanism, the Answer to Modernity*. London: Continuum.

Coleman, Simon (2000). *The Globalisation of Charismatic Christianity: Spreading the Gospel of Prosperity*. Cambridge University Press.

Benedictus PP. XVI (2009). "Caritas in veritate." Encyclical Letter of the Supreme Pontiff. Vatican City: Libreria Editrice Vaticana.