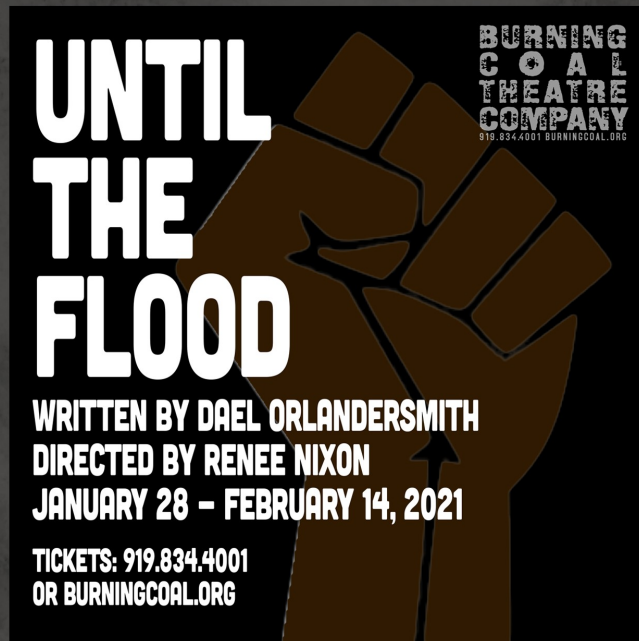


Conversations I Always Wanted to Have:

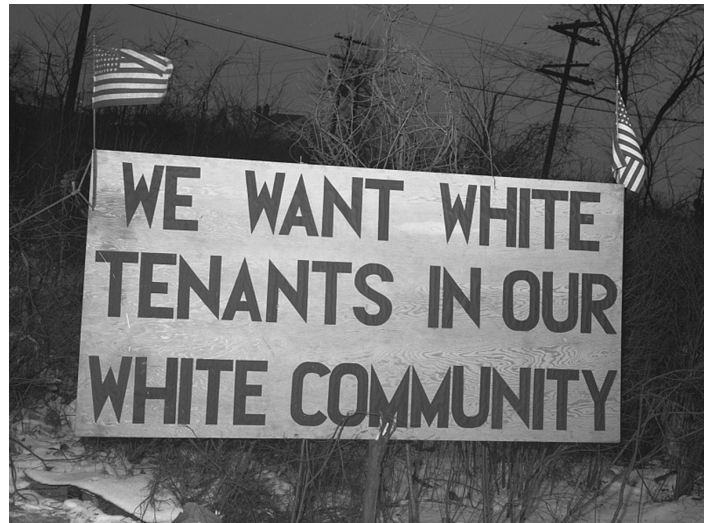
A Repertory Season of Two Plays by Dael Orlandersmith



STUDY GUIDE

SUNDOWN TOWNS

A Sundown town (sometimes referred to as sundowners) are all-white towns, cities, suburbs, or neighborhoods that exclude nonwhites via some combination of violence, law, and intimidation. They range from official, racially segregated legal protections to unofficial systems of vigilantism in order to keep nonwhite from settling in the area. First beginning around 1714, sundown laws were on the books at least until the 1990's.



The term "sundown" towns come from signs that were posted at city limits warning coloured people that they were required to leave town by

sundown. Notices were also often posted in other public spaces. Sundown laws could extend to entire counties at times. Further, the practice was not limited to the Southern states, note that "until the early 1960s...northern states could be nearly as inhospitable to black travelers as states like Alabama or Georgia."¹ Indeed, at the height of the practice, almost every county in the state of Illinois had at least one Sundown town.

Sundown towns are distinguished from towns that have no black residents for demographic reasons through active discriminatory policies. Though towns have strenuously distanced themselves from the practice in contemporary times, including destroying signs and deleting records, historians are capable of corroborating a municipality's status as a sundown town through newspaper articles, county records, Works Progress Administration files, and US Census records (of particular note is a major drop in black population between two Censuses).²

The first prototype of a sundown law in what would become the United States comes from the colony of New Hampshire in 1714. In their "An Act to Prevent Disorders in the Night" they wrote:

Whereas great disorders, insolenicies and burglaries are oft times raised and committed in the night time by Indian, Negro, and Molatto Servants and Slaves to the Disquiet and hurt of her Majesty, No Indian, Negro, or Molatto is to be from Home after 9 o'clock.³

This law would be reaffirmed first in 1764 and again in 1771, with strident notices of the curfew appearing in newspapers of the time.

Following the end of Reconstruction, many towns turned to sundown laws as a part of the imposition of the Jim Crow laws and other overtly racist practices. Some towns made exclusion official town policy, while others relied upon covenants between landlords and realtors as to who could buy or rent property. These policies and covenants were often enforced through intimidation, particularly harassment by law enforcement and essential over-policing of coloured people.⁴ Racially restrictive

1 O'Brien, Kathleen (February 24, 2019). "Black travelers had every reason to fear N.J., but you wouldn't know it from Green Book". NJ.com.

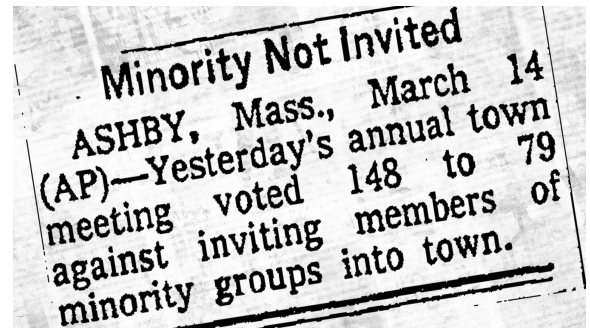
2 Loewen, James William (2009). "Sundown Towns and Counties: Racial Exclusion in the South". *Southern Cultures*. 15: 22–44.

3 Acts and laws of His Majesty's province of New-Hampshire, in New-England: With sundry acts of Parliament. Portsmouth, New Hampshire: Daniel Fowle. 1759. p. 40

4 Oppenheim, Keith (December 13, 2006). "Texas city haunted by 'no blacks after dark' past". CNN.

covenants were formally struck down by the Supreme Court in 1948's *Shelley v. Kraemer*, which has forced the practice to be couched in less formal structures and arguments rooted in sociological and economic forces. Such informal arrangements persist to this day.

The Fair Housing Act, as well as other results of the Civil Rights Movement prohibited racial discrimination in not only sale and rental, but also the financing of housing. However, it should be noted that in practice, sundown towns not only prohibited African Americans from living there, but also from simply existing within the city limits after nightfall. Black people who were found in these towns after dark were subject to violence up to and including lynching.⁵



One major upswing in the occurrence of sundown laws came in the aftermath of the Supreme Court ruling in *Brown v. Board of Education*. In ruling segregated schools unconstitutional as a matter of policy, white communities sought to keep black students from their schools by simply driving the black population out of town, keeping schools segregated in fact if not in law. So notable was this trend that the states of Missouri, Tennessee, and Kentucky saw major drops in their African American population following the ruling.

Though primarily targeting black Americans, sundown towns also excluded Jews, Filipinos, Hispanics, and other minority groups based on region and locality. Lake Forest, Illinois, had both African American and Jewish sundown laws in place until 1990.⁶

The existence of sundown towns made the prospect of a road trip for a Black American a daunting one at best and dangerous one more commonly. With at least 10,000 sundown towns scattered around the United States, knowing where one could safely stop, when, and under what circumstances, was a vital piece of information. Otherwise, a traveler might face interactions with the police, jail time, or simply disappear.

In order to provide Black Americans with potentially life-saving information, a Hackensack, NJ travel agent named Victor H Green published *The Negro Motorist Green Book*. The book was described as "one of the survival tools of segregated life" by Julian Bond, former NAACP president.⁷ The book informed travelers where it was safe to stop, receive service, and what areas to avoid. It also suggested that Black motorists carry or wear a chauffeur's cap and inform law enforcement that they were delivering the car to a white person.

Such warnings are not a thing of the past, however. In 2017, the NAACP issued a warning to Black Americans traveling to Missouri, suggesting that they travel with sufficient bail money in hand. This is the first such warning that covers an entire state.⁸

⁵ Loewen, James William (2005). *Sundown Towns: A Hidden Dimension of American Racism*. New York: The New Press.

⁶ Higley, Stephen R. (1995). *Privilege, Power, and Place: The Geography of the American Upper Class*. Lanham: Rowman & Littlefield.

⁷ Kelly, Kate (March 8, 2014) [January 6, 2014]. "The Green Book: The First Travel Guide for African-Americans Dates to the 1930s". *Huffington Post*.

⁸ Nancy Coleman, "NAACP issues its first statewide travel advisory, for Missouri", *CNN*, August 3, 2017

THE FERGUSON UPRISING

The Ferguson Uprisings was a series of protests beginning in August of 2014 in response to the killing of Michael Brown by police officer Darren Wilson. Though the roots of the uprising were in direct response to Brown's death, they sparked further national debate about issues of policing the Black Community, contemporary debtor's prisons⁹, school segregation¹⁰, and for-profit policing¹¹.

Michael Brown, an 18-year-old Black man, was shot and killed by police officer Darren Wilson. Wilson was responding to a reported robbery at a convenience store. Various accounts of the encounter between the two have varying levels of conflict, but ultimately the grand jury opted not to indict Wilson on any criminal charges following months of deliberation.¹² Federal investigations into the incident as well as independent inquiries further led to backing Wilson's account of events.¹³



Following the evening of the shooting, a makeshift memorial was set up in honor of Michael Brown, meant to help the community grieve and process. Tensions between the community and the police were exacerbated when an unidentified police officer allowed his dog to urinate on the memorial. Later, the memorial was crushed by police vehicles during a crackdown on protesters.¹⁴

One of the larger social issues was the militarization of the police, with policing organizations adopting military equipment and tactics including spying and provocateur actions against political and social activists.¹⁵ Though the Fraternal Order of Police argues that militarization allows for the protection of police and other first-responders, numerous studies have found that police that have adopted military-style tactics are significantly more likely to have violent interactions with the public, independent of the local crime rates.¹⁶ This study further found that police militarization, and aggressive policing, was found most commonly in communities with

9 "Civil Rights Attorneys Sue Ferguson Over 'Debtors Prisons'". NPR.

10 "School Segregation, the Continuing Tragedy of Ferguson". ProPublica.

11 "How Ferguson's tickets, fines violated rights of blacks - CNN". CNN

12 Davey, Monica; Julie Bosman (November 2, 2014). "Protests Flare After Ferguson Police Officer Is Not Indicted". The New York Times.

13 Phelps, Timothy M.; Muskal, Michael (March 4, 2015). "Federal report largely backs Darren Wilson in Ferguson police shooting case". Los Angeles Times.

14 Follman, Mark. "Michael Brown's Mom Laid Flowers Where He Was Shot—and Police Crushed Them". Mother Jones.

15 Michael German (December 18, 2014). "Why Police Spying On Americans Is Everyone's Problem". Defense One.

16 Mummolo, Jonathan (2018). "Militarization fails to enhance police safety or reduce crime but may harm police reputation". Proceedings of the National Academy of Sciences. 115 (37)

larger minority populations, with the highest incidence being in Black communities.



Another major issue was the resurgence of de-facto debtor's prisons. Though the United States no longer has official debtor's prisons (having abolished those insitutions around the middle of the 19th century¹⁷) the contemporary practice includes the jailing of indigent defendants due to their inability to pay fines or fees.¹⁸ As an example, a person who is unable to pay a \$500 fine may be subjected to various forms of fees and charges if they set up a payment plan, leading to a cash bill much larger than the original fine, which can lead to jail time if it is not paid. One study found that of the 15 states with the highest prison

populations, all made use of this type of punitive financing and jail time.¹⁹

For-profit policing was another issue, which the Department of Justice did fault the Ferguson Police Department for, even when they held Wilson to be innocent of Brown's shooting. Thee DOJ found that the city of Ferguson was dependent on fines and other charges that were generated by the police, leading to a pattern that is currently called for-profit policing.²⁰ This lead, naturally to a more aggressive policing, since the city needed the fine money to keep its budget balanced.

The Ferguson Police Department was further found to have engaged in a pattern of misconduct, including racial profiling²¹, other discrimination against African Americans²², and engaging in other unlawful conduct in regards to racially-motivated police practices.

The Ferguson uprisings were, in some ways, the beginning of a major social and political reckoning which the United States has been undergoing even more strongly in the wake of the murder of George Floyd, as well as countless others (Sandra Bland, Breonna Taylor, Philando Castile, Eric Garner, and more). In the wake of Ferguson, and of recent events, it is worth noting that Amnesty International has recently expressed concern about the erosion of civil and human rights in the United States.²³ We would do well to heed them.

For those interested in other dramatic representations and discussions of the Ferguson Uprisings: See the "Ferguson Theatre Syllabus" at <https://www.americantheatre.org/2014/12/17/the-ferguson-theatre-syllabus/>

17 G. Stanley Joslin (January 1966). "Bankruptcy: Anglo-American Contrasts". *Modern Law Review*. 29 (2)

18 Diamond, Marie (13 December 2011). "The Return Of Debtor's Prisons". *Think Progress*.

19 Rebekah Diller, Alicia Bannon, Mitali Nagrecha (October 2010). "The Brennan Report .pdf Source Page". The Brennan Center for Justice.

20 "The Ferguson Kleptocracy". *Marginal Revolution*.

21 "Ferguson Police Department Report". Department of Justice.

22 "Justice Department Finds Pattern of Police Bias and Excessive Force in Ferguson". *The New York Times*.

23 "On the Streets of America: Human Rights Abuses in Ferguson". Amnesty International.

COMPANY BIOS

Actors:

Byron Jennings is excited to be returning to the stages of Burning Coal! Previous credits include Bruce in "The Normal Heart" and Colin Powell in "Stuff Happens (both with Burning Coal Theatre Company), Coalhouse Walker, Jr. in NC State University Theatre's production of "Ragtime," Henry Drummond in Justice Theatre Project's "Inherit the Wind," Lopakhin in Little Green Pig's "Cherry Orchard" Othello in Bare Theatre's "Othello," and Williamson in Deep Dish Theater's "Glen Garry Glenross." All of the thanks and love to supporters of local theater. We are grateful that you continue to stick with us and support us through such a difficult time.

Emelia 'Me-Me' Cowans Taylor is absolutely thrilled to bring "Forever" to the stage at Burning Coal Theater Company." Acting credits include: "The Wiz," (Evillene) "Romeo and Juliet," (Nurse) "The Heretic" (Miss Tickell), "To Kill A Mockingbird," (Calpurnia), "Crowns" (Velma), "Gee's Bend" (Nella), "1960" (Elywyna Holt, Frances Lonnette Williams, Housekeeper), for Burning Coal; "Porgy and Bess," (Mariah) "Nickel and Dimed," (Joan) and "The Color Purple: The Musical" (Sophia) for JTP; "DIVAS 2015," "Caroline, or Change," (Dottie) and "Mirandy and Brother Wind" (Ma Dear) for Raleigh Little Theatre. The native Hoosier holds a Masters of Strategic Communications from American University, a Bachelor of Arts in Communications from Indiana University, and works as a Communications Strategist for Blueprint NC. Previously, for more than a decade she was a media spokeswoman for the North Carolina Museum of Natural Sciences in downtown Raleigh, an on-air radio and TV personality, and broadcast journalist in television news markets spanning the Midwest and Southeast. As a survivor of both the 2009 H1N1 and 2020 COVID pandemics, she was drawn to the strength of the character in "Forever" and her ability to turn pain into purpose and forgiveness into redemption.

Directors:

Jordan Lichtenheld (Director) Jordan is thrilled to be making her directing debut at Burning Coal. As a recent college graduate, *Forever* is also Jordan's first professional production. Jordan is a dramaturg, writer, and theater artist. She currently holds the position of Resident Dramaturg at Local Theater Company, based in Boulder, Colorado. Dramaturgy credits include *Sin Eaters** (Local Theatre Co.), *The Laramie Project*, *Play Therapy**, *Daisies**, and *Poltergeist** (Boulder, Colorado; asterisk denotes new work). Acting credits include *Hecuba* and *The Adding Machine* (Boulder, Colorado). Jordan graduated in December, 2020 from the University of Colorado, Boulder, where she studied English Literature, Theatre, and Business. Thank you so much to Jerry Davis for this opportunity! Instagram: jordan.lichtenheld

Renée A. Nixon (Director) A movie critic, playwright, and philanthropist are just a few things that describe Renée A. Nixon. A native of Durham, NC, she has had several of her plays produced.

She is one of the coordinators for the Garland Lee Thompson, Sr.'s Reader's Theatre at the bi-yearly National Black Theatre Festival in Winston-Salem, NC

Nixon has had 3 of her plays, '*Blindsided*' in 2010, '*WORRIED*' was produced as a house tour in 2017 and a stage production in 2018. Then in 2019, she produced. '*WORRIED 2.0*'.

Those are just a few of the plays that Nixon has written. One of the first being "*We've Come To Praise Him: The History of Holy Cross Catholic Church*", which followed the history of a small African American Catholic church in the South over a 60-year period. She has had several one act plays read at the National Black Theater Festival in Winston-Salem, NC. She has also written several Christmas plays. In 2015, she co-directed her first documentary, "*We Are Holy Cross*", about Holy Cross Catholic Church's 75th Anniversary.

She is also one of the coordinators for the Garland Lee Thompson, Sr.'s Reader's Theatre of New Works at

the National Black Theatre Festival in Winston-Salem, NC. In 2005, she began helping out at the Reader's Theatre table at the festival to give the original coordinators a break and coverage. As the years progress, she got more and more involved. Now she is part of the series from the beginning to the end. Saying that it's a lot of work is an understatement but she loves it!

Because of her love for photography and babies, Nixon began taking infant photos in 2015 after watching a class by famed photographer, Anne Geddes. She still considers herself an amateur but now she can say that she is an award winning photographer! At the 2017, NC State Fair, her picture, 'Sleeping Tutu Princess' won the Hostess Award in the Amateur Photography Competition. The state fair staff pictures a picture in this category. A self-declared TV and movie addict, she also enjoys time with family and friends, reading, watching movies, and dancing. She is currently working on her first mystery novel, Madame.

Designers/Crew:

Sydney Fansler (Assistant Lighting Designer), is a sophomore and the Master Electrician at Enloe High School. She is a member of the logistics team for the United Arts Council of Raleigh's *Pieces of Gold* and also works with community theatres and lighting designers in the Raleigh area.

Aleigha Lambert (Assistant Stage Manager) is a creative enthusiast. This eclectic soul obtained a Bachelor of Arts in Music -2018, and has taught at the elementary and high school level. Aleigha is passionate about the performing arts and pursues to share it with others.

Cynita Lew (Production Stage Manager) graduated from East Carolina University with a BFA in Theatre Arts - concentration in Stage Management. She has worked as a contracted Stage Manager for the past 4+ years. She's worked on shows such as; *Ken Ludwig's Baskerville* at Raleigh Little Theatre, Mike Wiley's *Leaving Eden* with Rhinoleap Productions, and *Aladdin Ballet* with Greenville Civic Ballet. In her free time she enjoys cosplaying, modeling, and binge watching TV series on Netflix.

Eric S. Kildow (Dramaturg/Study Guides) is Assistant Professor of Theatre at Kent State University in Ohio and works as a freelance dramaturg & director. As an artistic associate of the London-based Loitering With Intent Theatre, he presented the devised work *TurnRight/TurnLeft: A Manual for the End of the World* at the Fleet Street Theatre in Hamburg, Germany. He is a member of the Stage Directors & Choreographers Society, Literary Managers & Dramaturgs of the Americas, Lincoln Center Director's Lab and Burning Coal Company of Artists. For Burning Coal: *Man of La Mancha*, *Brigadoon*, *As You Like It*, *Shining City*, *Good, Ruined*, *The Heretic*, *(Three Man) Tempest*, *Jesus Fund*, *Diary of Anne Frank*, *Fayetteville Street*, *Outrunning Bullets*, *ASYLUM*, *The Wiz*, *Blue Sky*, *Spoonface Steinberg*, *Oakwood*, *Skylight*, *Written on the Heart*, *Heisenberg*, *The Royale*, *Darkside*, *Peter Pan & Wendy*, *Normal Heart*, *King Charles III*, *Stuff Happens*, *Ashe in Johannesburg*, *The Container*, *Camelot*, *Poetry in Motion*, and *A Thousand Words for Snow*.

Meredith Riggan (Scenic Charge Artist). Meredith is a North Carolina based artist and is excited to be returning to Burning Coal Theatre Company for the production of *Housecleaning Part 2 -Conversations I Always Wanted to Have*. She has previously painted for Burning Coal in the productions of *A Hundred Words for Snow*, *Tallys's Folly*, *Camelot*, *The Container*, *The Great Celestial Cow*, *Ashe in Johannesburg*, *The Weir*, *Stuff Happens*, *King Charles III*, *Normal Heart*, *Peter Pan and Wendy*, *Darkside*, *The Royal*, *Heizenberg*, *Written on the Heart*, *Skylight*, *SPOONFACE STEINBERG*, *The Wiz*, and *Good*. After receiving her Bachelor's Degree in Scenic Art from the University of North Carolina School of the Arts, Meredith has worked as the Scenic Charge Artist at several theatres around North Carolina including William Peace University, Half Pint Theatre, Sweet Tea Shakespeare, Triad Stage, City Arts-Greensboro Children's Theatre, The Winston Salem Theatre Alliance, ECU Loessin Playhouse, along with several freelance jobs such as repairing sculptures for

the Greensboro Children's Library and painting custom pet portraits through her business, Riggan Originals.

Cole Train (Shop Dog "Paint Supervisor"). Cole Train is excited to be apart of another production at Burning Coal Theatre. He has been "supervising" his Scenic Artist Mom in several theatres since he was 7 weeks old. He has no formal training in Scenic Art, but will retrieve a paint brush occasionally. He is great at supervising projects, looking cute, and tries to leave a paw print on every set. Cole Train is a 10/10 good boy.

Juan Isler (Sound Designer) has been involved with the theater since 2014. He started as an actor and singer. Over the years, he has advanced his skills to include sound design and video editing. He is a graduate of Winston-Salem State University. He is grateful to be a part of this amazing production.

Greg Osbeck Technical Director/ Master carpenter/ Properties construction. Burning Coal Theater *King Charles the III, Stuff happens, The Weir, Ash in Johannesburg, The Great Celestial Cow, The Container, Camelot, Tally's Folly*. Sass Institute (Set construction, Scenic Painting) *Temujin, 20,000 Leagues under the sea, Dark side of the Moon*. Miss North Carolina Scholarship Pageant (Set design, Construction, Scenic painting, Technical Director). Office of the President of the United States of America (Set construction) *Camp Lejeune 2002 speech*. Raleigh Little Theater (Set design, Scenic painting) *Godspell*. Duke Energy Center for the Performing Arts (Master carpenter, Scenic painting) *Rudolph the Red Nose Reindeer*. International Focus (Sight coordinator, Master carpenter) *The International Festival of Raleigh*. Dickens Pen and Ink (Sight coordinator/ Master carpenter/ Scenic artist) *Dickens Fair*. Education: Graduate of Ringling School of Art and Design with a major in sculpture. Courses in painting, print making, figure drawing, color theory. self taught scenic painter, faux finisher, welder.

Nadir Bey (Scenic Designer)

is excited to join the team for his design debut with Burning Coal. A recent graduate of UNC School of the Arts, Nadir wishes to broadcast and celebrate more works by/for BIPOC into the mainstream. Notable plays include; *Still Life with Rocket, Passover*.

Elizabeth Newton (Props Designer) is enjoying her ninth season designing scenery and props for Burning Coal Theatre and is a proud member of the Company of Artists. Elizabeth 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 throughout the Southeast and is a guest designer for Regent University in Virginia Beach. Scenic Design for Burning Coal: *The Great Celestial Cow, King Charles III, Peter Pan and Wendy, Skylight, Blue Sky*, and *The Diary of Anne Frank*. Favorite Props Design for Burning Coal: *The Weir, Skylight, Sunday in the Park with George, Romeo and Juliet, Iron Curtain Trilogy, The Heretic, Good*, and *Brigadoon*.

Germôna Sharp is a vocalist, actress and writer originally from Pittsburgh, PA; currently resides in Raleigh, NC. She has appeared in many different productions such as *Blood Done Sign My Name, Sister Act: Musical, Steel Magnolias* and so many more. As a writer she has written articles for *Chatham Life and Style*, critiquing community and regional theatre productions and television specials such as, *Black Is King*.

Noah Zimmermann is happy to be working with Burning Coal. He has recently worked on a number of shows at Raleigh Little Theatre including *Balloonacy, Seussical* and *Cinderella*. He would like to thank everyone at Burning Coal for being so supportive!

Sarah Hogewood 2018 BFA graduate of NYU Tisch School of the Arts' Musical Theatre program and a proud member of Actors Equity Association. Has performed at 54/Below, Broadway Town Hall, The Tank, NY Theatre Festival, Playwrights Horizons, NYU Grad, 2nd Ave Theatre. Regional: Sharon Playhouse, Paper Mill. National Tour: The Magic School Bus. Thrilled to have this opportunity to return home to Raleigh, and to be back at Burning Coal Theatre.

Marley Rockwood is a recent BFA Graduate from Niagara University. Originally from Fort Myers, Florida, Marley now resides in Raleigh. Past Credits Include: *Freaky Friday*, *Legally Blonde* and *Recent Tragic Events*. Other Credits Include: Internship at Burning Coal Theatre, Artistic Director for NU Players and Assistant Director for *Is He Dead?*. Marley would like to thank her family and friends for all the love.

Emily Johns is a Meredith College graduate with a B.A. in Theatre. She has recently worked with Burning Coal on *A Hundred Words for Snow* as an ASM and is glad to be back in a theatre space with this wonderful company! Since graduating from Meredith in 2015, she has worked with many theatre companies around the Triangle. These include the Duke Energy Center's production of *Rudolph* for two years now. She works at DPAC as a dresser, including the tours of *Miss Saigon*, *Anastasia*, *Charlie and the Chocolate Factory*, *Aladdin*, *A Bronx Tale*, *Cats*, and *Les Miserables*. Emily has also designed costumes for Meredith College Theatre's recent productions of *No Exit* and *Julius Caesar*, Justice Theater Project's *Men on Boats*, and Cary Players' productions of *A 1940's Radio Christmas Carol* and *Plaza Suite*.

Elena Montero Mulligan (Costume Designer) is extremely excited to be working at Burning Coal again, especially on such impactful pieces of theatre as *Until the Flood* and *Forever*. Her last project here was playing Faye a staged reading of *Winter in Eden* by Megan Pinto. Previous costuming credits include Costume Designer of *Little Women: a Holiday Tea* 2017 with Women's Theatre Festival and Assistant Costume Designer of *Suddenly Last Summer* at Meredith College in addition to many shows working on costume construction. Some previous acting credits include Jo March in *Little Women the Musical* (North Raleigh School of Music) and Polpoch in *Marat/Sade* (Bare Theatre).

Tameka is thrilled to be making her debut as an assistant stage manager at Burning Coal. Tameka is not a stranger when it comes to the stage. She has always had a passion and love for the Performing Arts. Tameka has had opportunities to be an actress, prop manager, assistance stage manager, and backstage hands/extras. A few acting credits include: Ms. Emily in *Authors Up Internet Radio/TV "Cost of Compromise"*, Mary Magdalene in *MOJOAA "Can I get a Witness?"*, and Jessica in *"Aftershock"* in *The River Church, Inc*. She has also had the opportunity to do a few short films and voice overs. Thank you Jerry Davis and Burning Coal Theater Company for this phenomenal opportunity.

NC STATE EDUCATION STANDARDS

The state of North Carolina values the skills and competencies of Arts education due to their applicability to other disciplines. These productions are designed to give your students exposure to the competencies and specific standards listed below.

This production and the 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.

Stuff Happens 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.