

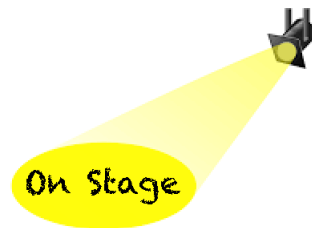
# **On Stage: Creating a Community Dialogue Around Live Theater**

*A Raisin in the Sun*

**Park Square Theatre, October 28 – November 20, 2016**

**Created by: Lucas Erickson**

**Fiscal Sponsor: Springboard for the Arts**



## **On Stage: Creating a Community Dialogue Around Live Theater**

**Mission:** To make local theater relevant to younger and non-traditional audiences and to lay the groundwork for building future theater audiences

“On Stage” raises awareness of the theater offerings in the Twin Cities to academic classes and groups. It brings local actors to Twin Cities college classrooms and community settings to read scenes from a play in current local production. Participants then engage in a lively discussion of the play’s themes, tying in current events, personal values and narratives to stimulate critical thinking. Subsequently attending the full play is encouraged.

## **ON STAGE: *A Raisin in the Sun* – Discussion Schedule**

**1. East Side Freedom Library- Wednesday, October 19 - 7:00-8:00PM. Peter Rachleff. 10 participants. Harry, Thomasina**

\* The ESFL's mission is to inspire solidarity, advocate for justice and work toward equity for all.

**2. University of St Thomas- SOCI 251-01 - Race and Ethnicity- Monday, October 24 - 12:15-1:20PM. Buffy Smith. 20 students. Adam, Thomasina**

\* Race and ethnicity as significant components of U.S. social structure; the cognitive and normative aspects of culture which maintain and effect varying manifestations of social distance, tension, prejudice and discrimination between majority and minorities at both micro and macro levels, nationally and internationally.

**3. Augsburg College- COMM 329-S - Intercultural Communication- Monday, October 24 - 1:50-3:00 PM. Kristen Chamberlain. 25 students. Adam, Thomasina**

\* This course explores cultural differences and their implications for communication, including differences in values, norms, social interaction, and code systems.

**4. Augsburg College- THR 270 - Intro to Black Theater- Wednesday, October 26 - 11:10-12:20 PM. Christina Ham. 15 students. Thomasina**

\* An examination of the principles, major movements, and fundamentals of theater by and about African Americans.

**5. Macalester College- THDA 120-01 – Acting Theory and Performance- Wednesday, October 26 - 12:00-1:30PM. Harry Waters Jr. 25 students. Harry**

\* An introduction to the fundamental techniques of realistic acting.

**6. University of Minnesota- AFRO 3120-001 - Social and Intellectual Movements in the African Diaspora- Thursday, October 27 - 11:15 - 12:30PM- Peter Rachleff. 25 students. Kory, Thomasina**

\* Political, cultural, historical linkages between Africans, African-Americans, African-Caribbean. Black socio-political movements/radical intellectual trends in late 19th/20th centuries.

**7. St Catherine University- The Reflective Woman - Monday, October 31 - 1:35-2:40PM- Francine Conley, Rachel Neiwert, Elaine James, Cecilia Farr. 80 students. Cage, Thomasina**

\* The Reflective Woman is a discussion-based course intended to develop knowledge, values and skills in critical and creative inquiry, effective communication and an understanding of diversity. As the title implies, The Reflective Woman uses a variety of approaches uniquely responsive to learning styles of women.

**ON STAGE: *A Raisin in the Sun* – Total Tickets Purchased**

**Total Participants: 190**

**East Side Freedom Library - 10 participants**

**University of St Thomas - 20 students**

**Augsburg College - 25 students**

**Augsburg College - 15 students**

**Macalester College - 25 students**

**University of Minnesota - 25 students**

**St Catherine University - 80 students**

**Total Tickets Purchased: 100**

**Note: The total tickets purchased was confirmed by the Park Square Theatre Box Office.**

## **ON STAGE: *A Raisin in the Sun* – Discussion Agenda**

**Lucas** will welcome everyone, pass out the poem in small font (tell everyone to write down their thoughts on the back – doodle page), thank the teacher/sponsor, say why we are there, ask who has seen play/been to Park Square, why we picked *Raisin*, why we want you to see a play, and pass it off to the actors to introduce themselves and why On Stage is important to you (why should people go see theater?).

We start the discussions with “A Dream Deferred” by Langston Hughes (read by **Thomasina**).

**Harry/Adam** can then talk briefly about the play and about Lorraine Hansberry, and then **Thomasina** sets up the first scene between Johnson (read by **Thomasina**) and Mama (read by **Harry/Adam**) (pg 99-103 in the book).

Discussion follows (Led by **Thomasina**).

**Harry/Adam** sets up the next scene between Asagai (read by **Harry/Adam**) and Beneatha (read by **Thomasina**) (pg 131-136 in the book).

Discussion follows (Led by **Harry/Adam**).

Final questions.

**Lucas** will remind everyone to use the code SUN to get \$15 tickets to *Raisin*.

End.

## **ON STAGE: *A Raisin in the Sun* – Topics/Themes**

1. “A Dream Deferred” – Poem by Langston Hughes.
  
2. Johnson and Mama scene- 99-103                      7 min
  - This scene is not in the park square production- why not?
  - Relationship to now- media and story. Two narratives.
  - What do you expect from education?
  - Culture/family
  - Focus of the class.
  - Booker T Washington vs W.E.B. DuBois
  - First person in your family to go to school? Pushback for getting a degree?
  - Honor in every job.
  
3. Asagai and Beneatha – (pg 131-136).                      5 mins
  - What did you hear that sounds like now?
  - How women are “expected” to act
  - Cultural and gender dynamics
  - Cultural/personel awareness
  - Gender identity
  - Pull to a subservent role
  - Zipper- woman holding things together but not getting credit.
  - Asagai- his pitch. Second scene is another sell on the same product. “Think about it..” – his intentions- wanting to be
  - Back to Africa Movement
  - Beneatha- brings in an awareness of the world
  - Dreams- Money gone. Dreams gone.
  - What are you actually doing? Election...

## **ON STAGE: A Raisin in the Sun – Feedback**

*Lucas*

*Thank you and the two actors who came to meet with our first year students in TRW (The Reflective Woman).*

*We loved how the selection of scenes and conversation folded into topics that we have touched on in the main class and that we will continue to study this semester.*

*Looking forward to more experiences like this in the future!*

*Francine Conley - St Catherine University*

*Dear Lucas,*

*Thank you so much for your wonderful work last night. Your reading and comments connected with us. I was glad that two of my volunteers at the Library took part, and I know it was meaningful to them. And to me. Thanks!*

*Love and Solidarity,*

*Peter Rachleff - East Side Freedom Library*

*Lucas,*

*The students really enjoyed the discussion on Monday. They thought the performances were great and they really got into the readings from the play. The discussion and readings were very relevant to what we are doing in class - even better than I expected! I know several of my students plan to attend the show - I will give you a count the first week of December.*

*I can't express how much I enjoyed Monday. Please pass on my heartfelt thanks to the actors. My students were very impressed with them (as was I).*

*Kristen Chamberlain - Augsburg College*

*Dear Lucas,*

*The students loved the presentation on Monday, they thought it was engaging and informative, thank you again! Several of them stated they plan on going to the play.*

*Buffy Smith - University of St Thomas*

# **ON STAGE: *A Raisin in the Sun* – Sample Contract**

## **PROJECT CONTRACT**

### ***On Stage: Creating a Community Dialogue Around Live Theater***

This Agreement is made effective as of **10/15/16** by and between **On Stage**, and the following individual ("Actor")

**NAME:** \_\_\_\_\_

**ADDRESS:** \_\_\_\_\_

**PHONE NUMBER:** \_\_\_\_\_

**EMAIL:** \_\_\_\_\_

1. **DESCRIPTION OF SERVICES AND PAYMENT.** Actor will receive compensation for providing the following services/expenses including but not limited to: 6 discussions (\$600), 4 planning meetings (\$200), facilitator prep time (\$150), and parking expenses (\$20).
2. **TOTAL PAYMENT.** On Stage will pay total compensation for services in the amount of **\$970**. Payment will be sent directly to the Actor from On Stage at the address listed above at a date postmarked on or before **11/14/16**.
3. **TERM/TERMINATION.** This Agreement shall terminate automatically on **11/14/16**.
4. **RELATIONSHIP OF PARTIES.** It is understood by the parties that the Actor is an independent contractor with respect to On Stage, and not an employee or contractor of On Stage.
5. **WORK PRODUCT OWNERSHIP.** Any copyrightable works, ideas, discoveries, inventions, patents, products, or other information (collectively, the "Work Product") developed in whole or in part in connection with the Services Rendered shall be the exclusive property of On Stage.
6. **NAME AND LIKENESS.** Actor agrees to allow On Stage full use of their name, likeness, voice, testimonial, and/or portrayal in whole or in part, severally or in conjunction with other material, for any documentation and marketing purposes at any time including after determination of this agreement.
7. **ENTIRE AGREEMENT.** This Agreement contains the entire agreement of the parties, and there are no other promises or conditions in any other agreement whether oral or written. The actor waves any liability against On Stage.
9. **SEVERABILITY.** If any provision of this Agreement shall be held to be invalid or unenforceable for any reason, the remaining provisions shall continue to be valid and enforceable. If a court finds that any provision of this Agreement is invalid or unenforceable, but that by limiting such provision it would become valid and enforceable, then such provision shall be deemed to be written, construed, and enforced as so limited.
10. **APPLICABLE LAW.** This Agreement shall be governed by the laws of the State of Minnesota.

This Project Contract is executed and agreed to by:

**ACTOR**

(Printed Name) \_\_\_\_\_

(Date Signed) \_\_\_\_\_

(Signature) \_\_\_\_\_

**ON STAGE**

(Printed Name) \_\_\_\_\_ (Project Manager)

(Date Signed) \_\_\_\_\_

(Signature) \_\_\_\_\_



## **ON STAGE: *A Raisin in the Sun* – Financials**

- **Thomasina Petrus (Facilitator) - \$970**
  - \* 6 discussions (\$600), 4 planning meetings (\$200), facilitator prep-time (\$150), and parking expenses (\$20).
- **Harry Waters Jr. (Facilitator) - \$620**
  - \* 2 discussions (\$200), 3 planning meetings (\$150), facilitator prep-time (\$150), restricting time commitment (\$100), and parking expenses (\$20).
- **H. Adam Harris - \$670**
  - \* 4 discussions (\$400), 2 planning meetings (\$100), facilitator prep-time (\$150), and parking expenses (\$20).
- **Lucas Erickson - \$832**
  - \* Planning and coordination of all On Stage discussions (\$500), parking expenses (\$20), printing and copying (\$287), and miscellaneous (\$25).

**TOTAL: \$3,092**

Notes: 1 discussion (1 hour in length) is \$100, 1 rehearsal (1 hour in length) is \$50, 1 extra meeting (1 hour in length) is \$50 (not listed on the above budget), prep-time for the facilitator is \$150, and the coordination stipend is \$500. The number of classroom/community visits (5) is an approximate number. The total number of actors/facilitators in the program (3) is an approximate number. These fees are based on a similar program that was used at the Guthrie Theater (*Creating Dialogue*) and Project SUCCESS (fiscal sponsor pilot program). The program emphasizes education, and is not a performance piece. The discussions will take place in college classrooms and community spaces (i.e. library room, public meeting room, etc.).

## ON STAGE: *A Raisin in the Sun* – Marketing





theatre for you. (yes you.)™

### *A Raisin in the Sun*

*A powerful family story of joy, despair, fury and determination.*



**Join us on October 19th for a FREE discussion and script reading at the East Side Freedom Library from 7:00pm-8:00pm.**

The East Side Freedom Library will host a discussion with professional theater artists Harry Waters Jr. and Thomasina Petrus about "A Raisin in the Sun", Lorraine Hansberry's classic play, as well as a reading of a portion of the script.

"A Raisin in the Sun" is a fiercely moving portrait of a family living and struggling in Chicago's South Side in the 1950s. It was the first play written by an African-American woman to be performed on Broadway (debuted in 1959).

The program at ESFL is being presented by "On Stage: Creating a Community Dialogue Around Live Theater," a new theater outreach program (sponsored by Sorinboard for the Arts) that uses theater

**Special Events for *A Raisin in the Sun***  
**Oct 28 - Nov 20**

**Previews**  
Oct 28 - Nov 3

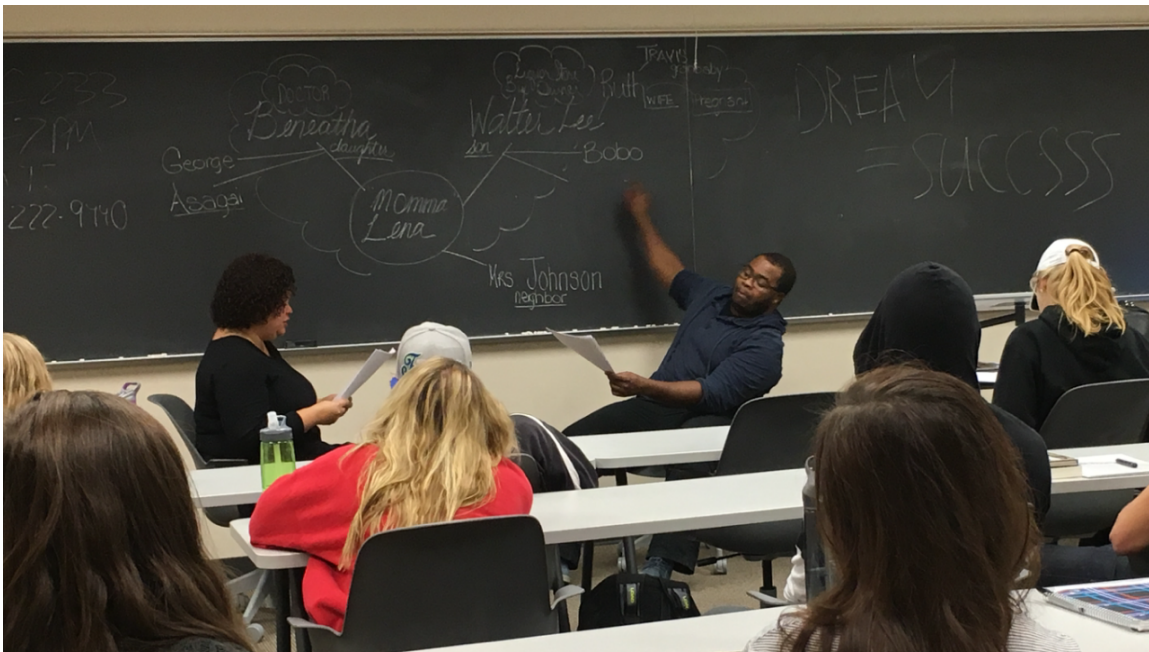
**Opening Night**  
Friday, Nov 4

**Post-Show Discussions**  
Wednesday, Nov 2  
Sunday, Nov 13

**Park Square Musings**  
Sunday, Nov 6

**Audio Description**  
Friday, Nov 11

**ON STAGE: *A Raisin in the Sun* – Photos**





**ON STAGE: *A Raisin in the Sun* – Photos**



## **ON STAGE: Previous Outreach**

**Fall 2016:**

***An Octoroon* (Mixed Blood Theater – Fiscal Sponsor: Project SUCCESS)**

**Total Participants: 196**

**St Catherine University- 50 tickets**

**University of Minnesota- 18 tickets**

**University of Minnesota Group- 17 tickets**

**University of Minnesota Group- 12 tickets**

**University of Minnesota Group- 18 tickets**

**Total: 115**

## **The Need For A Younger Theater Audience**

NEA 2012 Survey: The Survey of Public Participation in the Arts (SPPA) is the largest and most comprehensive survey of U.S. arts participation, with a total sample size exceeding 37,000 adults, ages 18 and over.

- Adults who attended performing arts or visited museums as children were three to four times as likely to see shows or visit museums as adults. Exposure to the arts in childhood turns out to be a stronger predictor of adult arts participation than education, gender, age, or income.
- Technology is a great enabler of arts creation and participation. In 2012, nearly three-quarters of American adults—about 167 million people—used electronic media to view or listen to art.
- 12.3 percent of adults in 2002 said they had attended a non-musical play in the past year; only 8.3 percent of adults in 2012 could say the same.
- The average age of those attending classical music performances, the ballet, jazz concerts and plays is increasing. This is not just because the median age of the general population is creeping up as well; it is the result of one generation of audience members not being adequately replaced by the next.
- The average age of the theatergoer for touring Broadway is 52 (according to The Broadway League).

June 17, 2012, Boston Globe:

“The Boston area is home to an estimated 250,000 college students from September to June. In other words, there is a huge population of 18-to-22-year-olds at more than 65 colleges and universities, quite a few of whom are eager, even desperate, for something to do off-campus on the weekends. Many who go to college here settle down in the area after graduation; they are the logical foundation of Boston theater’s future. So, theoretically, Boston should be the perfect laboratory for experiments in how to attract young adults to the theater, right? ... Intellectual curiosity and a spirit of cultural adventure are, or should be, cornerstones of higher education” (Don Aucoin).