

MS. FINI'S DRAMA EDUCATION CLASSROOM

A Suburban High School Drama Classroom For 9-12 Graders



- What:** Bring in guest speakers who represent a variety of identity markers
Why: Every student deserves to see people who look and identify like them working as professionals in the arts. I plan to host a variety of guest speakers that are working professionally who are also "not only experts in the field but who champion social justice as a part of their work," (Warren-Grice). I want to showcase to students that not only is this work possible for everyone, but it is also possible to do this work while advocating for others.
- What:** Replace common shows by white playwrights with dynamic work written by People of Color
Why: It is necessary to adjust the curriculum and show season to feature work written by playwrights of color that feature more productive viewpoints regarding racial themes. Using the #BIPOCSwapList of plays that replaces popular work by white playwrights with the work of BIPOC artists (Pak), I will reframe moments of analysis to include more viewpoints than before. The aged picture of work by old, white men will no longer be the 'standard.'
- What:** Use a Land Acknowledgement to honor those who came before us
Why: Each class period will begin with the reading of a land acknowledgement to remind students of the dark past we came from and how we plan to move forward. It is important to be mindful of the harm that was done in the past and how we are moving forward to create a better, more equitable future. "Cultural competency" (We See You) is key to creating spaces where all students feel seen and heard, which is aided by the use of a Land Acknowledgement.
- What:** Eliminate oppressive language in the classroom
Why: Language like "whipped into shape" and "chink in the armor" have everything to do with creating unwelcoming spaces for people of color. Simply changing the way we speak can help to "dismantle oppression in our language as a means of valuing and honoring individuals in the room," (Ford). By doing so, I hope to create a classroom devoid of micro-aggressive language that is damaging to students of color.
- What:** Have a classroom with core values at the forefront
Why: The most important part of schooling is the hidden curriculum; that is, how to become a good and productive human. I plan on utilizing my classroom as a space to teach values that ensure love and respect for ALL people so that my students will go into the world as champions of justice. By "empowering [students] to rise to their greatest selves" (Umipig), I will be able to expect them to work as advocates for equity far past our time in the classroom.
- What:** Utilize Transformational Inquiry as a means of teaching and learning
Why: Transformational Inquiry is a unique way of ensuring that students gain an understanding of the experiences of their classmates. Having students share their own experiences frequently allows for the class to develop empathy for identity markers outside of their own, giving them the ability to "extrapolate what they learn about each other's lives to better understand racial disparities in the justice system," (Caldwell and Oman, 6). This method of learning is vital for a classroom to build a community with equal access.



HART-TO-HART MOVEMENT

Hart to Hart Movement is an after-school dance and movement program at an elementary school located in urban Cincinnati, Ohio.

INCLUSIVE HAIR & DRESS CODE

As an afterschool program, students are expected to wear comfortable clothing that allows them to move, but there is no strict uniform. Participants are encouraged to use clothing as a way to express identity and hair is encouraged to be worn down or as desired in order to promote individuality. When engaging in the practice of ballet, students are encouraged to wear tights and shoes that match their skin tone, if they own them. If students do not own tights or shoes, they are encouraged to wear what makes them comfortable. The program will also have a selection of tights and shoes in various shades and skin tones (Spears).

LAND ACKNOWLEDGEMENT

Include land acknowledgement at the beginning of each class. At the very beginning of the program, we spend time on researching and recognizing the indigenous people's land we are on. We will then form our own land acknowledgement if another one for this specific area is not available. Through this land acknowledgement, we will acknowledge the histories, realities, and injustices of people who have been oppressed; the processes we are about to engage in is on land that was stolen through genocide and oppression. To do so is to recognize their heritages, their contributions, and value in the world (BIPOC Demands of White American Theatre).

DECENTRALIZING WESTERN DANCE FORMS

The program will be structured in a way that honors multiple forms and practices of dance that include several of the African diaspora, Latinx, traditional Asian dances, as well as modern, contemporary, ballet, and other western forms of dance. Through this structuring, there will be an acknowledgement that there is no one dance form that serves as a "foundation" for any other dance form. This structure also serves to dismantle the heavily eurocentric and western ideals that are often dominant within the present 'dance world' by not requiring western european dance forms over any other form, as referenced by Nyama McCarthy-Brown.

BIPOC GUEST ARTISTS

There will be an emphasis on honoring diverse dance forms and practices and their histories. This will be done through inviting and bringing in BIPOC guest artists who are informed and knowledgeable about these dance forms and practices. Additionally, as this program grows and gains more financial support, our goal is to hire additional BIPOC faculty and staff in order to provide the representation, knowledge, and perspectives that are needed in this dance community (Mabingo).

FOCUS ON IDENTITY AND RADICAL EMPATHY

A primary focus of this after-school dance program is to provide the space and opportunity for students to explore and acknowledge their own identities, histories, and lived realities through movement. There will be a focus on creating safe and brave spaces for BIPOC students to explore their identities and stories as well as for white students to acknowledge their privileges and experiences. In order to process personal experiences and develop radical empathy, participants will engage in choreographic storytelling using Narrative4's story exchange model (Felton).

AFFORDABLE AND EQUITABLE PRICING

The Hart-to-Hart after-school program seeks funding primarily through school contribution and grant applications. Therefore, we aim to be an inclusive program, no matter one's financial situation. We have a standing suggested donation for each class, which can be combined as a semester long payment as well. We will work with you on a flexible payment plan and will never turn any participant away due to their socio-economic status.

MS. SAVILLE'S THEATRE CLASSROOM

A URBAN HIGH SCHOOL IN NORTHERN VIRGINIA

Choose plays to study with diverse characters and experiences

I will choose diverse plays for my students that not only represent the students within my classroom, who are primarily white or African American, but also those who are not represented in my classroom like Indigenous peoples. I will do this by using the BIPOC Swap, Alternative Cannon (Resources), as well as the Decolonize the Drama Curriculum (Decolonize). This allows for students to be exposed to diverse plays and perspectives while also having conversations about identity markers and at what identity markers are represented or not within my class, school, and county, as well as what that means.

Create a community contract with all of my classes

As part of a way to decolonize my classroom and my syllabus I will work with my students to create a community contract. By doing this I "have them co-create the space that helps them focus on what to do instead of what not to do" (Warren-Grice). Additionally, not only will this allow for students voices to be heard in the classroom it will also hold students accountable because as a teacher I can refer back to the contract and remind the students that they made it as a class and have all agreed to uphold the contract.

Choose to perform only shows that match the school's demographic

I as a teacher must think beyond who is sitting in the seats of my classroom and onto who is in our school, and community as well. However, most importantly I cannot choose a show in which there are not students to tell the stories because "you cannot talk about stories about us [BIPOC individuals] without us" (We, pp. 8). So not only do I need to be mindful of who is but also who isn't within my class and what stories we are telling.

Bring in guest artists and speakers when possible

As a teacher I must realize that whatever I teach will be influenced by my perspective, identity markers, and my experiences; therefore, I will bring in people who are different from myself. I have to bring in "the knowledge and experience of others" to be able to do "the rigorous, messy work of social justice" (Block). By doing this I can start to give my students the well rounded education they deserve.

Choose plays to study with diverse playwrights

I will choose diverse playwrights to focus on throughout the year rather than only for the month of February. This is a contributing factor to the issue that "much of what [students] know about their histories, they learn at home rather than at school" (Caldwell & Frame). By having diverse playwrights within my classroom I will not only help work on my students understanding of their own as well as different races histories which in turn will help their racial identity development.

Create a space for open discussion and dialogue between students

A major part of any classroom is discussion whether that be between the students and teacher or from student to student. I will create a brave space for students because as Megan, the assistant director of the LA region of the Anti-Defamation League, says no space ever a safe space for all people (Nevels). So I will create a space where students feel empowered and brave enough to speak about their experiences by doing activities such as "Fish Bowls," and "Step Forward/Step Back" as a way to start discussions on these difficult topics and the many ways they relate to theatre (Caldwell & Frame).

Miss Lauren's Studio

a community dance space in Bergen County, NJ

Color vs Color Blindness

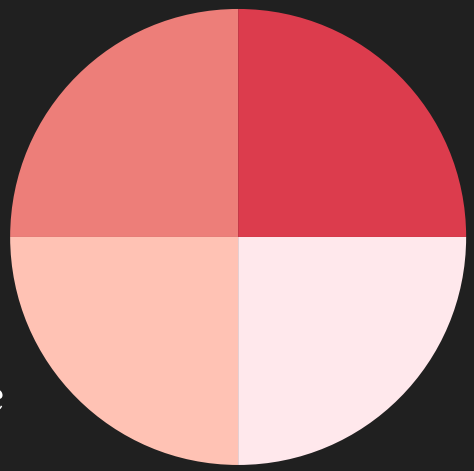
Hair and Dress Code

Throughout the dance space, there will be no dress code. BIPOC students are encouraged to wear attire that is most comfortable to them and their identity. When tights are required, BIPOC students will have the option to wear tights that match their skin color (Spears).

By making it known that race should be acknowledged, students will have the opportunity to find respect for BIPOC students. Students will have the opportunity to ask questions about their peers; "conflict avoidance results, and "polite company" goes "color-blind", steering clear of controversy" (Caldwell, Frame).

Equal Opportunity for Dance Genres

This dance space will offer equal opportunity of non-western dance genres compared to western dance genres. By doing so, BIPOC students will be equally respected as their culture differs from white students. As personal identity is a subjected sense of self, BIPOC students will have the opportunity to self identify in a dance class, rather than conforming to strictly western dance genres (Caldwell, Frame).



Hiring BIPOC Teachers and Staff

BIPOC teachers and staff will be hired to create a diverse group of teachers for every student to experience. Teachers will be responsible for allocating a safe and anti-racist environment for BIPOC students and co-workers ("We See You", W.A.T.).

Land, Culture, and People Acknowledgement

A land, culture, and people acknowledgement will be verbally stated at the beginning of every class or show. This statement gives students, faculty, and guests the opportunity to realize the privilege of what was lost for them to have what they have in that moment. ("We See You", W.A.T.)

Step In... Step Out...

This activity will be held in the beginning of each class. The game involves students standing in a circle and stepping inside or outside of the circle when a statement is said that applies to them. This activity will give the class a moment to realize their privilege and offer a sense of community to the students as they become closer to each other, fighting racism. (Caldwell, Frame).



Talking about race in a dance classroom...

gives every student the opportunity to find a safe space and allow themselves to become vulnerable by trusting the space, their peers, and their teachers. Race is something that needs to be constantly discussed, even in a dance studio setting.

Mr. Swanson's Theatre Performance Classroom

An acting class offered to inner city, young adults in Richmond, Virginia.

Call out bullying/bias

- Bullying is always related to identity and therefore it results in devaluing one identity while raising up another (Nevels, 10/8/20). This type of identity bias will not be tolerated in my class and I will make sure to call it out and bring it down whenever I see a case. I will be an authority figure and not allow bullies to work their negative energy into the classroom.

Not allowing students to believe bias

- Teaching students how to respond to bias and bullying is one of the most important aspects of being an educator (Nevels, 10/8/20). There will most likely always be cases of bias and bullying in a class setting so teachers must teach students how to respond to these attacks and not to believe their falsehoods. If this is not addressed, victims can end up listening to bullies, believing their lies, and throwing away their old identity for one that fits the bias. Students must be taught that each and every one of them can flourish in a unique identity.

Encourage students to talk about race if they feel they are being disadvantaged

- Considering my classes location within the City of Richmond I would imagine a high attendance of actors of color. Open communication is extremely important, and I want to encourage my actors of color to speak up if they feel overlooked, under supported, or disadvantaged in the acting world due to their race (Spears, 2020). I realize the path for black and white actors is not equally set and I want to hear and promote a voice to these struggles.

Promoting dialogue and friend groups with classmates out of class

- The students in my class will be coming from an inner city background, many will be of color, and they all will share a passion for acting. For this reason I will encourage them to get together outside of class to have fun, get dinner, go out for drinks, and other social activities. Close friendship circles offer young black students support and people to have tough conversations with regarding racial inequality (Spears, 2020). Gaining the trust of classmates outside of class can play a large role in the effectiveness of a class.

Examine and performing scenes and plays which address racial inequality

- We are present in a pivotal time of racial justice and therefore it is the educators job to address these topics in the class material. This is especially true, like in my case, when the demographic of the class is largely people of color. Diving into the current emotions of black Americans with acting work seems burdensome but it must be embraced in order for students to face the realities of today's world (Schaefer, 2016).

Valuing all artforms, accents, ways of speech, and not prioritizing grammatically correct English

- As a teacher I must understand that life is lived through hundreds of different languages, cultures, and styles. To esteem one over another would be foolish and therefore I would not criticize any style choice, accent, or dialect that one of my students might display while working in class. For some, high art has come to be considered as white art and they don't see a purpose to investigate black people's artforms (Bassett, 2019). This is destructive and I will make sure to promote and accept all artforms.

CHLOE'S COMMUNITY DANCE THEATRE

An affordable community dance space with classes for all ages and levels, located in urban downtown Charlotte, NC.

RACIAL EQUITY POLICIES AND PRACTICES:

Quarterly Evaluations

Inclusive Dress Code

Incorporation of BIPOC music artist

Hiring of BIPOC faculty members

Incorporation of dance styles other than western movement

Affordable and Flexible Payment Plans

Dismantling racist phrases commonly used in studios

Quarterly Evaluations

Along with specific practices listed below, we will continue to use Shawn Lent's Anti-Racist checklist for dance to evaluate the practices and policies of our dance space quarterly. This will encourage us to not remain stagnant in our practices, as well as adapt and grow with the community we serve. This will include quarterly anti-racism training for our faculty and teachers ("We See You, W.A.T."). We are committed to consistently evaluating both our internal and external practices towards anti-racist dance education (Lent).

Inclusive Dress Code

In ballet classes, our BIPOC students will not be required to wear pink tights and shoes. We encourage these students to choose options for tights and shoes that match their skin tones, and we will work to help provide those options to dancers in need (Spears). We also aim to promote individuality in our studios, so students will not be required to change their hair in order to have it up for class (Mullikin, et al.).

Incorporation of BIPOC music artist, and the use of inclusive music rights services

Our dance theatre as a whole is committed to including and regularly using music created by BIPOC artists and communities. With that, we will use music rights organizations who continue to show support for BIPOC artists through their platforms. ASCAP's licensing company has a list of resources to support BIPOC artists who use their service, so we will continue to use licensing companies like them, who value BIPOC artist.

Hiring BIPOC faculty members

We are committed to seeking a diverse pool of BIPOC dancers and choreographers as teachers across multiple disciplines. BIPOC candidates will always be given equal opportunity to be members of our faculty. We hope to end oppressive hiring practices and strive to have BIPOC staff in all levels of our Theatre ("We See You, W.A.T.").

Incorporation of dance styles other than western movement: normalizing African dance styles

Teachers will use pedagogical processes in classes to help students engage in and learn about African cultures through their movement originations. As our country is abundantly diverse, we will use dance as a medium for understanding others' cultures and practices. Western movement forms and theories will no longer be considered the "normal," as African dance pedagogies and histories will be abundant and regular through all of our technique styles offered. By integrating these practices into our technique classes, we hope this will "diversify cultural, artistic, and intellectual perspectives" (Mabingo) of our community dancers. Teachers are encouraged and expected to teach their students about the contributions of Black choreographers and dancers in their modern, ballet, jazz, and tap techniques as well.

Affordable and flexible payment plans: no binding contracts

We will recognize the "intersections of race and class, and the implications of BIPOC families having barriers to generating wealth in our community" (Mullikin, et al.). Therefore, our Dance Theatre offers flexible payment plans and affordable prices for drop in classes, so that anyone in our community is able to experience dance classes. No one is ever turned away for not being able to pay for class. Our low-priced classes are possible as we regularly apply for grants and other means of funding for teachers and space. Additionally, we hope to make performances free to the community or donation based when possible, so that more people can attend and experience the dance we offer (Mullikin, et al.).

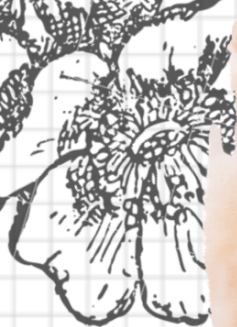
Dismantling racist phrases commonly used in studios

Our efforts to dismantle oppression will also be included in the language used in and out of the studios. We recognize that common phrases used in the rehearsal space, such as "whip them into shape," and "slaving away" (Ford), devalue and diminish the histories of our BIPOC faculty and students. We will not only condemn the use of derogatory phrases in the classroom but work with teachers to develop alternative language phrases (Ford).

MS. GOOLEY'S HS THEATRE CLASSROOM

My theatre classroom is in the suburbs of New Jersey at a private, tuition-based high school and I am working with primarily white students grades 9-10.

- **WHO I AM:** I will approach my practice with young high school students by addressing my identity when entering the space. These young, majority white students might be experiencing the grief process around learning the truth for the first time. In order to come to terms with their own identities and experiences, they “need to know that I know who I am” in relation to race and other identity markers (Nevels. October 8th). In order to do this, I’ll address my own whiteness when talking about race by acknowledging the history my whiteness has in relation to my life and within our country’s past.
- **VOICE BEFORE FORM:** As a teaching artist, I will be transparent with myself and my students about the importance of their individual voices over the curriculum’s goals. I will ask them to be honest with me and share if they are just “completing the work to get the assignment of their teachers done” (Lyiscott 42). Young people need to be taught how to see instead of just following the standard structure. I will work to tune them into their own voices in order to engage in critical race theory.
- **COMMITMENT:** Teaching critical race theory requires a commitment to being questioned and challenged in order to stay conscious of your work. As *We See You White American Theatre* asks, I will “publish ALL my curricular texts on (my) website as well as submit those texts to a regular external review for feedback on equity” (27). I will make sure that I am updating my practices regularly and ask for help when I am not sure how to facilitate a dialogue or lesson.
- **TEACHING IS POLITICAL:** As Freire theorizes, “teaching is a political act. The topics and subjects discussed in a class and how they are delivered is a critical choice” (Streter 2020). Therefore, as a theatre teacher, I will bring the work of black playwrights into the forefront of my curriculum. By consciously making this decision to replace white playwright’s work with people of color’s work I am making a critical choice. It would not be ethical to culturally appropriate their work so I will instead teach the work of these playwrights in my classroom.
- **NOT A QUIZ BOWL:** My classroom will be a space that does not ignore the current events that are flooding our world. I will acknowledge and facilitate dialogue about the racial injustices happening because they cannot be “confined to a quiz bowl activity” any longer (Caldwell and Frame 99). I want to give my students a space to ask questions without judgement and learn about what goes on outside of the classroom.
- **RECOGNIZE WHITENESS** In my classroom, I will acknowledge the people who have a seat in my classroom. Although everyone has an equal seat within this space and in this work, “the table is always overlaid with a European feast” (Lyiscott 23). I will work to make my classroom a space that is not white centered and recognize the whiteness that is still being forced into our daily lives.



Kinsley's Dance Education Classroom

An audition-based urban dance classroom that is a part of a performing arts high school for ages 14-18, located in Dallas, Texas.

Seeing each other

We will take notice of the marked and unmarked bodies in this classroom but in no way, shape, or form will you be allowed to judge or comment based off of their identity markers. Professor Streater quoted "Embodied Practices, a production of cultural experiences and social interactions that are placed and enacted in and on the body. In other words people perform their own cultural and social identities as a means to express who they are becoming" (Streater, Sep 29th). In this space we are all dancing and forming stories off of us and our histories. We see each other and recognize that although different we are all here to achieve the same goal, to dance.

Growing our Program

We will not accept bullying in this classroom. Megan Nevals works with the K-12 system through the anti-defamation league to talk to BIPOC students and faculty on how they can help or improve their programs (ADL). She said "The system was designed for me not to know about the blindness of how and where and the education we grew up with." Many schools students and faculty are still struggling to understand or simply support BIPOC students, not realizing that their programs are biased and seem to be unchangeable. Our classroom will be changeable, understanding, supportive, and we will grow and adapt from this system that isn't moving forward.

Racial Inclusivity

We, as white individuals, must learn to acknowledge our identity all the time, not just when having conversations about race. As a whole class we will watch Jane Elliot's experiment on brown and blue eyes every year to bring recognition to white privilege and racism in the classroom (A Class Divided). This will be a practice that will hopefully lead into discussions and a new process for choreographing and casting dancers.

Costume and Attire

We will be focusing on the costumes that will be used to highlight a piece, but not go too far as to culturally appropriate a culture based on what we are wearing. A costume can change how a dance is seen as talked about in the Black Ballerina Documentary ("BLACK"). Dancers of color have to dye their tights and shoes because their skin tone isn't offered. Our program will supply any student of the color the option for us to dye their tights or shoes. We are here to support BIPOC dancers and that includes making them comfortable in what they are wearing.

Critique Processes

We will consider this audition as a way to ensure all dancers in this program deserve to be here. During this audition, race will have no say in the matter, unlike many other audition processes. Broadway, ballet companies, etc audition dancers for a type-cast role of a white dancer (Onuoha). As a class we will have self-evaluations and then positive partner or group feedback. This will be a positive and uplifting environment and if you don't comply with these rules then you are not welcome in my class.

Open Ideas

We will be open to new ideas and the ideas that others have brought before us. We will bring in non-western dance including hip-hop, African Diaspora, and other cultural dances and styles to broaden our program. Free to Dance resources is something we will use to watch and learn others styles of modern being used and how BIPOC dancers and choreographers are accomplishing it (Free to Dance).



MS. CLEM'S THEATRE CLASSROOM

6–8th Grade After-School Theatre Program
Columbia Heights, Washington DC



Decentralize the white/western aesthetic

In a theatre classroom, it is extremely important to recognize different practices from various cultures in theatre-making, not just the "default" western traditions. As it says in *We See You W.A.T.*, this applies to all areas within theatre: acting styles, design choices, and the way the process is done as a whole (26). Limiting students to only white and western aesthetics prevents them from becoming fully formed artists. By opening up theatre education to non-white aesthetics, we work toward dismantling the covert racism embedded into theatre practices.



Recognize our own identity

In my classroom, it is extremely important for each person to recognize their own identity, including me as the facilitator. Caldwell and Frame write, "Self-exploration strengthens identity, improves self-esteem, and accelerates academic performance" (3). Giving students space to explore their own personal identity improves their learning, and allows them to better interact with one another. Megan Nevels said, students learn better when they feel seen, valued, and respected. In my classroom, all identities will be recognized and valued (8 Oct 2020). In addition, I also choose to recognize my own identity markers and how they are constantly at play within the classroom, inviting students to share how they interact with my identity (Nevels, 8 Oct 2020).



Linguistic celebration

A theatre classroom is a space that is all about communication. Accepting this truth then points to a common disconnect between the language used within a classroom and the language used by students in their homes or among their peers. There is such an emphasis within classrooms on excellence without questioning "where our measures of excellence and standards are birthed" (Lyiscott 40). Students can be educationally and creatively stifled by the constraints of language typically used in a classroom. By opening up the classroom to all forms of language, it allows the students to focus more on what they want their theatre to be about instead of the way in which they say it.



Read plays by BIPOC artists

At least one-third to half of all theatre content will be by BIPOC artists. In addition to presenting this material to theatre students, adequate context must be given to prevent further misrepresentation or perpetuation of stereotypes, which would negate the benefits of utilizing these texts. *We See You W.A.T.* suggests using "reading materials, interviews, [and] videos.. to assist in the provision of ethnocultural context" (27). Reading plays by BIPOC artists not only provides better compensation to artists of color, but educates young people beyond the "safe" and known traditional plays typically taught in schools.



Every student has a voice

In my theatre classroom and outside my classroom, my students all have voices. I do not give them voice, merely a place to be heard (Lyiscott 35). I put this into practice by allowing each student to share openly during class about their personal experiences. These experiences inform their artistry, whether they choose to funnel their experiences into creative works or they choose to share them without any expectation of creating theatre with it. Either way, giving students space to be heard is essential to their developmental growth as well as the building of their confidence to use that voice outside the classroom. It is essential to make abundantly clear that their voices are not contingent on the classroom, but rather the classroom is a place for them to explore the voice they already have and then encourage them to use it elsewhere.



Ratio of speaking to listening

When activating dialogue among students, it is critical to encourage them to recognize their participation within a conversation, while also being aware of your own involvement in the discussion as the facilitator. Professor Joshua Streeeter explains the concept of tracking how often you speak in a given conversation in relation to the others involved (17 Sept 2020). Specifically, he stresses the importance of this practice in conversations about race, and recognizing one's own responsibility to either speak or listen in these conversations (Streeeter, 17 Sept 2020). This increases self-awareness and promotes active-listening.

LYNNSEY'S THEATRE CENTER

A N U R B A N
C O M M U N I T Y Y O U T H
T H E A T R E F O R H I G H
S C H O O L S T U D E N T S

PRACTICES

1. **Transparency with young people in regards to identity markers.**

a. Megan Nevels said, "young people need to know who you are" (Nevels 2020). We are in a place where identity markers greatly affect the way we function within our society. Some identities are tied to histories of privilege and others are tied to histories of oppression. It is important to provide a space to dialogue about what it means to hold certain identity markers in this shared space before engaging in the work together.

2. **Start meetings, rehearsals, and classes with a Land & Enslaved Peoples Acknowledgement.**

a. "We See You White American Theatre" demands, "Land acknowledgement practice must be incorporated ... because we all must honor tribal sovereignty and self-determination" (We See You 1). It is important to start these gatherings with an acknowledgement because many people are not aware of the histories of the places they are. An awareness is a small step towards racial justice and reparations.

3. **Have students co-construct a community contract that can be revisited throughout the work.**

a. *Let's Get Real* offers, "Because they have generated the guidelines themselves, they take them seriously and use them to keep each other honest during discussions" (Caldwell and Frame 52). The group will be reminded of the community contract at the beginning of each work session. This document may be revised at anytime as the group digs deeper into the work to ensure that our work space continues to be a safe, brave, and supportive space for all members.

4. **Invite guest artists to highlight voices from different identity markers.**

a. *Let's Get Real* offers that students must "learn from people different from them in order to navigate an increasingly multicultural world" (Caldwell and Frame 83). It is so important to get a diverse group of voices in the room because I will never be able to speak for every experience of every identity group. Additionally, students may see one or more of their identity markers reflected in any of the guest artists, providing them with a sort of comfort.

5. **Use Transformational Inquiry (TI) as a means to support devising work.**

a. *Let's Get Real* states, "Transformational Inquiry guides students on an identity quest by scaffolding instruction through four domains of learning: personal, social, cognitive, and action" (Caldwell and Frame 2). Having students self-reflect and share their personal experiences with the group will build an understanding of how each individual functions in our world. With this foundation, students can pull from dialogues to build an action-oriented devised piece of theatre.

6. **Work with students to build a toolbox of effective strategies for confronting racist, oppressive, and/or hurtful actions and words.**

a. The five strategies we learned in class for confronting racism are: Questioning, Educating, Expressing Emotion, Empathetically Relating, and Returning Later (Streeter 2020). Starting with a roleplay workshop will allow the students to hone these strategies so that they can hold the people in their lives accountable. Accountability is key for social justice and activist theatre.