



KARAMU
A JOYFUL GATHERING PLACE

Choir Boy

Written by: Tarell Alvin McCraney
Directed by: Nathan Henry

April 25 - May 18

TICKETS ON SALE NOW!

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The Cleveland Foundation Jelliffe Theatre
2355 East 89th Street Cleveland, OH 44106

Written by: Tarell Alvin McCraney | Directed by: Nathan Henry

Assistant Directed by: Jailyn Harris



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KARAMU ARTS EDUCATION

Four Pillars of Arts Education at Karamu House

1. **Sacred Space:** We create an environment free from discrimination, criticism, harassment, or any other emotional or physical harm.
2. **Technique:** We provide rigorous, sequential, towards mastery technical and performing arts training.
3. **History & Culture:** We research, reflect upon, and connect to historical events, cultural shifts and social issues relevant to art to support our understanding of new work.
4. **Personal Expression:** We use our training to make art that expresses our views and tells our stories.

Synopsis

Choir Boy follows a group of students at a prestigious prep school for Black boys as they struggle with issues of identity, sexuality, and manhood. When the leader of the school's legendary gospel choir, Pharus Young, has his pride sullied by one of his fellow students, we are sent on a voyage through the growing pains of adolescence.

For fifty years, Charles R. Drew Prep School for Boys has been a highly respected institution dedicated to helping its students grow into "strong, ethical Black men." But what happens when Pharus does not fit the mold for a typical "Drew Man?" Pharus is different from his peers, and his effeminate nature constantly sets him apart. Though he may be the leader and most talented member of Drew's renowned gospel choir, he struggles to gain their acceptance and respect.

A riveting coming-of-age tale from Tarell Alvin McCraney, the Academy Award-winning writer of *Moonlight*, *Choir Boy* is a masterful story about honor, legacy, and dignity filled with electrifying gospel, spiritual, and R&B performances.

CONTENT ADVISORY: This production contains nudity, language, and adult content

- **Themes:** LGBTQ+, Coming of age, Black musical legacies, Prep school
- **Genre:** DRAMA/ Play with Music (*This is not a musical*)
- **Rating:** R - Restricted, Ages 17+ for strong language, homophobic slurs, and sexual suggestiveness.



ABOUT THE PLAYWRIGHT:



Tarell Alvin McCraney is an acclaimed playwright best known for developing works that explore racial and sexual identity. McCraney draws from his own personal experiences as a gay Black man with the hopes that his plays help to answer questions that once had no answer.

He began his esteemed career very early on, earning accolades as young as 19. He received a BFA in Acting from The Theatre School at DePaul University and his MFA in Playwriting from Yale. Some of his most notable works are *In Moonlight* *Black Boys Look Blue* (adapted into film, *Moonlight*) *The Brother/Sister Plays*, *Choir Boy*, *Head of Passes*, and *American Son* (Tarell Alvin McCraney).

McCraney holds several studios positions devoting his time to both his own work and giving back to underserved communities. Currently, he is the Chair and Professor in the Practice of Playwriting at the School of Drama and the Playwright-in-Residence at the Yale Repertory Theatre.

He is also a member of Teo Castellanos/D-Projects Theater Company in Miami, a member of the Steppenwolf Theatre Ensemble in his free time (Tarell Alvin McCraney). In his career, he's been awarded with the Whiting Award, Steinberg Playwright Award, Doris Duke Artist Award, Windham-Campbell Prize, London Evening Standard Award for Most Promising Playwright, New York Times Outstanding Playwright Award, the Paula Vogel Award, a 2013 MacArthur Fellowship & more (Tarell Alvin McCraney).

What Compelled McCraney to write *CHOIR BOY*?

The play draws on his observations and reflections on the intersection of masculinity, sexuality, and race, particularly within the African American community. It showcases the complexities and pressures that young men face in conforming to societal norms while still embracing their true selves.

Choir Boy Production Timeline | Previous Productions

2012

- **Royal Court Theatre**
- September 4th – October 6th
- Directed by: Dominic Cooke
- Cast: Dominic Smith (Pharus), David Burke (Mr. Pendleton), Gary McDonald (Headmaster Marrow), Eric Kofi-Abrefa (Bobby), Kwayedza Kureya (Junior Davis), Khali Best (Anthony Justin), and Aron Julius (David Heard)

2013

- **Manhattan Theater Club**
 - June 18th - August 11th
 - Director: Trip Cullman
 - Cast: Jeremy Pope (Pharus), Nicholas L. Ashe (Junior Davis), Kyle Beltran (David Heard), Grantham Coleman (Anthony Justin), Chuck Cooper (Headmaster Marrow), Austin Pendleton (Mr. Pendleton), and Wallace Smith (Bobby)
-
- **Alliance Theatre**
 - September 20th – October 13th
 - Director: Trip Cullman
 - Cast: Jeremy Pope (Pharus), Nicholas L. Ashe (Junior Davis), Caleb Eberhardt (David Heard), Joshua Boone (Bobby), Scott Robertson (Mr. Pendleton), John Stewart (Anthony Justin), and Charles E. Wallace (Headmaster Marrow)

2014

- **Geffen Playhouse**
- September 16th - October 26th
- Director: Trip Cullman
- Cast: Jeremy Pope (Pharus), Nicholas L. Ashe (Junior Davis), Caleb Eberhardt (David Heard), Michael A. Shepperd (Headmaster Marrow), Donovan Mitchell (Bobby), and Leonard Kelly-Young (Mr. Pendleton)

2017

- **Raven Theatre**
- September 27th - November 12th
- Director: Michel Menedian
- Cast: Patrick Agada (Bobby), Robert Hardaway (Headmaster Marrow), Tamarus Harvell (AJ James), Christopher W. Jones (Pharus), Darren Patin (David Heard), Julian Terrell Otis (Junior Davis), Don Tieri (Mr. Pendleton)

2018

- **On Broadway at Samuel J. Friedman Theatre**
- December 12th - March 10th
- Director: Trip Cullman
- Cast: Jeremy Pope (Pharus), Chuck Cooper (Headmaster Marrow), Caleb Eberhardt (David Heard), J. Quinton Johnson (Bobby), John Clay III (Anthony Justin), Nicholas L. Ashe (Junior Davis), Austin Pendleton (Mr. Pendleton)

2019

- **Speakeasy Stage**
- September 19th - October 19th
- Director: Maurice Emmanuel Parent
- Cast: Jaimar Brown (Anthony Justin), Antione Gray (Ensemble), Dwayne P. Mitchell (David Heard), Malik Mitchell (Bobby), Aaron Patterson (Junior Davis), Thomas Purvis (Ensemble), Isaiah Reynolds (Pharus), Nigel Richards (Ensemble), J. Jerome Rogers (Headmaster Marrow), Richard Snee (Mr. Pendleton)

2022

- **A Contemporary Theatre**
 - September 11th - October 23rd
 - Director: Jamil Jude
 - Cast: Nicholas Japaul Bernard (Pharus), Donovan Mahannah (Junior Davis), Larry Paulsen (Mr. Pendleton), Arlando Smith (Headmaster Marrow), Brandon G. Stalling (David Heard), Kyle Ward (Anthony Justin), Jarron A. Williams (Bobby)
-
- **Canadian Stage and The Arts Club**
 - November 8th – November 19th
 - Director: Mike Payette
 - Cast: Andrew Broderick, Scott Bellis, Daren A. Herbert, Clarence Jura, Kwaku Okyere, David Andrew Reid, Savion Roach

2023

- **Portland Center Stage**
- April 15th – May 14th
- Director: Chip Miller
- Cast: Luther Brooks IV (Bobby), Delphon "DJ" Curtis Jr. (David Heard), Kevin C. Loomis (Mr. Pendleton), Don Kenneth Mason (Headmaster Marrow), Gerrin Delane Mitchell (Junior Davis), Wildlin Pierrevil (Anthony Justin), Isaiah Reynolds (Pharus)

Critical Response

[The play] captures the bristling tensions at a prestigious prep school for African American boys when a flamboyantly gay youth is named leader of their celebrated gospel choir." —Variety. "In his stirring and stylishly told drama, Tarell Alvin McCraney cannily explores race and sexuality and the graces and gravity of history." —NY Daily News

Black Boarding Schools...

African American boarding schools have a long, rich history relating to the black experience in America. These schools were established primarily in the South to provide black youth with access to an enriched education that they could not get through segregated or prejudiced filled integrated schools.

Prior to the 1970s, there were over 100 black boarding schools in the US. Among the Black boarding schools, the Mather schools, Palmer Memorial Institute, Laurinburg Institute, Snow Hill Institute, Gilbert Academy, Piney Woods, and Boggs Academy are some of the better-known institutions (Roach). Many of them closed due to lack of funding and enrollment declines after the passage of *Brown v Board of Education*. The four remaining survivors are Laurinburg Institute in North Carolina, Pine Forge Academy in Pennsylvania, Piney Woods in Mississippi, and Redemption Christian Academy located in New York.



Why the Charles R. Drew Prep School for Boys?

Charles R. Drew is the namesake for the fictional college preparatory school, but why did McCraney pick him to represent the school? Growing up, Drew was taught to value education, church membership, civic knowledge, competence, responsibility, and independence. He attended one of the best college preparatory schools, Dunbar High School. In high school, he did not care much for his academics, but found passion in his sports accomplishments. It wouldn't be until the death of his oldest sister, Elsie, and a college football injury before he found interest in medicine.

Drew went on to become a surgeon and researcher who organized America's first large scale blood bank and trained a generation of Black physicians at Howard University. As the most prominent African American in the field, Drew protested the practice of racial segregation in the donation of blood. He created procedures and standards for collecting and processing blood plasma. Later, he invented the bloodmobile, or mobile blood donation stations for the American Red Cross & National Research Council to use. His work has been recognized and honored several times and immortalized by Howard University's program and alumni.



Themes of the musical...

One of the major themes portrayed throughout is the process of self-discovery and developing an identity one feels secure in.

Coming of Age

The play displays a range of experiences and struggles with asserting and establishing identity through the different characters. Many of them grapple with societal expectations and the pressure to conform and follow tradition. They confront the harsh reality that there are spaces where they may not be safe to be their authentic selves. Pharus, specifically, navigates the process of accepting and embracing his identity as a gay man. His ultimate lesson is learning that self-acceptance is the only way to experience genuine happiness and security in oneself. His willingness to be open allows him to connect more deeply with others and find strength in being true to himself. Pharus realizes that self-discovery involves acknowledging imperfections and embracing them as part of his identity.

Homosexuality and Black Masculinity

There has been a long history of bigotry and prejudice toward those who are attracted to their same sex. The poor attitudes directed toward homosexuality are often rooted in ignorance, political, and/or religious beliefs that rely primarily on feelings and learned or expected behavior rather than knowledge or experience (Geffen Playhouse). Many fear that normalizing same-sex relationships will ruin traditional structure and gender roles. For those that are religious, some consider homosexuality to be a sin. In recent debate, people argue whether being gay is a lifestyle choice or if sexual orientation is related to genetics or being “born that way.” Non-heterosexual relationships have become more accepted in society as laws are being struck down or created to become more inclusive. Today, same-sex marriage is legal among all 50 states and those in the military are permitted to serve openly.

In CHOIR BOY, the most pronounced tension exists between Pharus’ queerness and the school’s expectations of Black respectability. Pharus’ presence is a direct challenge to the hyper-masculine culture often expected of young Black men in elite spaces. This tension reflects a broader cultural struggle within Black communities, where queerness is often policed as a byproduct of white supremacy’s dehumanization of Black men. Historically, Black men were denied the ability to be seen as “real men,” so within Black spaces, masculinity often became hyper-protected and rigid. Pharus’ resilience — continuing to lead the choir despite ostracization — is a radical act of self-affirmation and defiance.

As the boys in the play are coming into themselves, defining who they are, and what they like, they are battling with what perspectives to align with and how that affects them as people, Drew men, and Christians. Pharus and David, specifically, are struggling with not only rejection from others but the struggle of internalized homophobia as well.



The Origins of Ivy Style

Respectability Politics in Black Communities

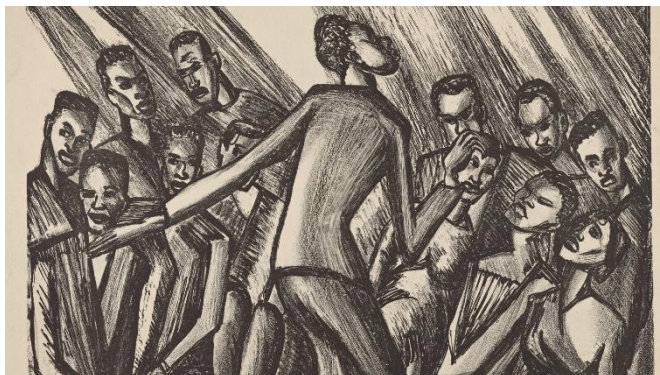
Ivy Style, characterized by tailored blazers, loafers, chinos, and button-down shirts, originated in the early 20th century among elite Ivy League schools like Harvard and Yale. This style was directly linked to class, whiteness, and power — a visual marker of superiority.

In the early 1900s, Black communities began adopting Ivy Style as part of respectability politics — the belief that Black people could gain social acceptance through exemplary behavior and appearance.

Dressing well and adhering to white standards of masculinity were often used as armor against racism. However, this practice also suppressed individuality and enforced rigid gender norms.

Taking a step back in time...

Negro Spirituals



During slavery, Church was one of the few things slaves were allowed to do that provided them with an outlet to express their fears, sorrow, joy, and hopes. Slaves gathered at secret meetings to listen to preachers and sing spirituals for hours. In the late 1700s, they sang the precursors of spirituals, which were called “corn ditties” (Spiritual Workshop). Many of these spirituals and jubilee are sung in a call and response form. This way of singing is echoed in many gospel songs we hear today. Some spirituals were used to describe their struggles and connect with the suffering of Jesus, while others were used to uplift spirits and relay their hope for refuge in heaven. Spiritually

and politically, the black church anchors the black community. This tradition has passed down through the generations an oral tradition of music, often transmitted through duplicity among young men. In the 1870s, the Fisk University Jubilee Singers toured the US and Europe singing a series of spirituals, penning them to paper for the first time (African American Spirituals). From then on, they have been popularized and used during major events in the black community like the Civil Rights Movement. Many of the "freedom songs" of the period, such as "Oh, Freedom!" and "Eyes on the Prize," were adapted from old spirituals.

McCraney inserts several spirituals as transitions within the play. He says “Negro spirituals are some of the greatest treasures in terms of the cosmology of the black experience in this country over the last 500 years. And to be handed that legacy and to hold onto that tradition while also becoming your own self is a pretty hard navigation negotiation” (Wontorek).

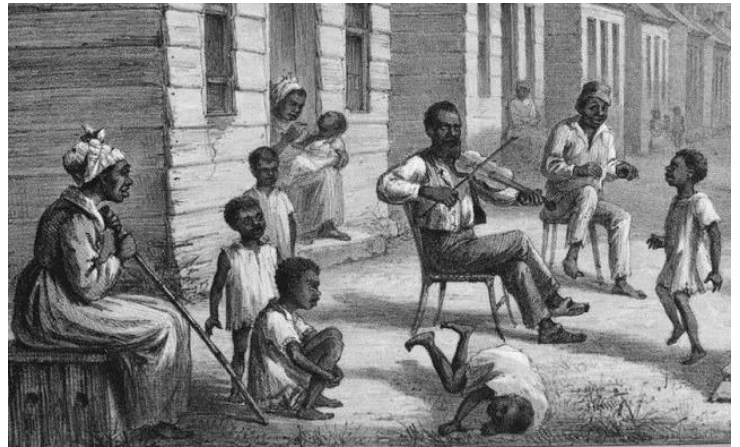
I Couldn't Hear Nobody Pray

As a musical backdrop to the characters' journeys, struggles, and sense of belonging, this spiritual likely enhances the emotional depth and thematic elements of the play. The lyrics echo Pharus' feeling of isolation at Drew because no one has fully embraced him as who he is.



Keep Your Eyes on the Prize

This version was adapted by Alice Wine during the civil rights movement from “Keep your hand on the plough.” The lines mention Paul and Silas who prayed to God while they were in jail. The lyrics are about transcending oppression and persevering despite any struggle or obstacles that may arise in one's path. It is a poignant reminder that whatever difficulty you face, there is hope if you keep fighting. The spiritual has uplifted spirits in the black community through all kinds of struggles starting with slavery, then Jim Crow, and even young boys faced with bullying (Ruehl).



Motherless Child

Alludes to the breaking up of families when slaves were sold, leaving the children hopeless and misguided. Though the boys are still supervised, the song references the fact that all of the boys are trying to learn their way into the world. The journey of coming into yourself can feel overwhelming, yet empowering as they navigate through sink or swim situations. The song conveys the deep sense of loss, yearning, and sadness experienced by those who feel torn between the different parts of their identity and finding a way to unify them all.

Wade in the Water

A jubilee song, first sung by enslaved black Americans, characterized as a “Sorrow Song” by WEB Dubois due to its devastating connection to American slavery. It is believed that Harriet Tubman used this song to alert slaves to go off of the trail and into the water to prevent the search dogs from being able to smell them (Uitti).

This song references a narrative shared in John 5:2-9 about the angel who came down every year into the pool by the Sheep Gate to heal every person that touched the troubled waters. The first two stanzas of the song reference crossing the Red Sea where God parted the sea for the Israelites but returned the waters when the Egyptians attempted to follow. The spiritual explains that God would protect those discriminated against and make a way for them that their oppressors wouldn't have access too. The last stanza mentions the Jordan river which serves as a landmark of deliverance and hope (Hawn).

Keep Your Hands on the Plough

The title is based on Luke 9:62 which reads “No man, having put his hand to the plough, and looking back, is fit for the kingdom of God.” The allusion to the plow makes clear reference to the enslaved condition of African Americans working in the fields (Gospel Plow). In light of Luke 9:62's instruction, it is probably a message of encouragement to keep plowing that will qualify one to enter the kingdom of God. The song urges those who hear it to stay the course though they are going through turmoil. Their work is righteous, and it will be worth it in the end.

Swing Low, Sweet Chariot

Swing Low, Sweet Chariot is another spiritual theorized as a coded spiritual. Slaves sang “swing low sweet chariot, comin’ for to carry me home” to announce that Tubman or another “conductor” would be arriving soon to lead them to freedom (Shmoop). The lines “I looked over Jordan and what did I see/ Coming for to carry me home/ A band of angels coming after me” refers to the town of Ripley, Ohio, which was a station on the Underground Railroad. The town is situated on a hill overlooking the Ohio River, a challenging point on the journey to freedom. At this point, runaway slaves had to wait for helpers to arrive before they could proceed. The biblical connection to the spiritual is found in 2 Kings 2:11–12, where a chariot of fire appeared before the prophet Elijah and his son Elisha. The chariot swooped low, and Elijah ascended in a whirlwind to heaven (Klemetson). This spiritual evokes hope for salvation and a life in heaven.

Rainbow ‘Round My Shoulder

This song is used to describe a feeling of joy, happiness, or a sense of hopefulness. It uses the metaphor of a rainbow explaining that one has made it out of the rain and into the sunshine. In the play, this song represents a moment of relief and contentment as David leaves Drew. He is moving into his period of healing and acceptance of both his fate and himself.

Other Religious References...

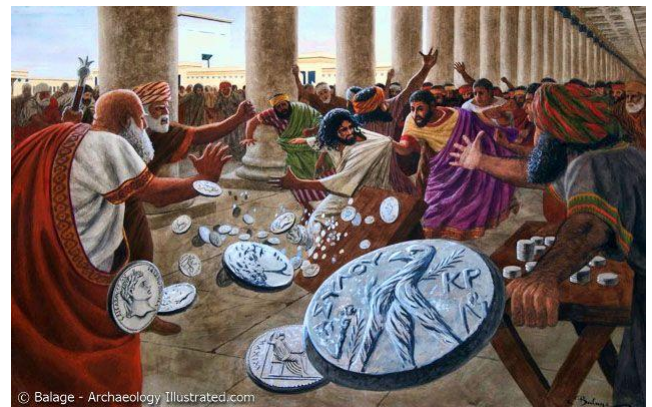
“They say he didn’t keep the best company either”

When Bobby asserts that even Jesus did not carry the best company, he is referring to the betrayal of one of his disciples, Judas. Judas revealed Jesus’ whereabouts in exchange for money. He understood that this would get Jesus arrested and executed.

Bobby is using this example to illustrate that even the most well-intentioned people can be betrayed by those they trust.

“Temple Table Turning Jesus” / “Den of Thieves Jesus”

AJ and Pharus are alluding to Matthew 21 when Jesus arrives in Jerusalem and enters the temple. The temple is a place for worship, but also for social gathering and business. Jesus is angered by the chaos and deranged order within the “market place.” He begins flipping tables to drive everyone out of the temple. Jesus was upset with the sellers and money exchangers taking advantage of the poor and making it harder for them to worship. After making His point, he exclaims to the crowd that His “house shall be called the house of prayer; but ye have made it a den of thieves.”



Jesus on the Cross

This saying references the crucifixion of Jesus.

King David

The second ruler of ancient Israel and Judah. He is an important figure in Christianity, Judaism, and Islam best known for his feat against Goliath (Rylaarsdam). In the play, David Heard is concerned with King David's story to see how their lives relate. David was interested in the relationship King David had with Jonathan, who was a very close friend. Some scholars have interpreted their relationship as between two lovers (David and Jonathan). There are several scriptures citing that the two had love for one another in some capacity. The story of their relationship has been up to interpretation as many disagree and believe they were platonic friends.

Psalms 139

God is glorified, praised, praised, and praised in Psalm 139, which contains both praise and appeal to this all-knowing and all-encompassing God. According to this psalmist, "[God] knows where I live," so He can reach us at any time and no one can hide from Him (Gaiser). King David interpreted this as a good thing because God is always there to guide him.

African Roots and Step Dance

Step dance originated from West African tribal dances, where rhythmic clapping, stomping, and percussive body movements were used to communicate and perform cultural rituals. Enslaved Africans brought these traditions to America, where they evolved into stepping.

Step in Historically Black Colleges and Universities (HBCUs): Step dance became prominent in HBCUs through Black fraternities and sororities like:

- Alpha Phi Alpha (ΑΦΑ)
- Delta Sigma Theta (ΔΣΘ)
- Kappa Alpha Psi (ΚΑΨ)

Stepping was used as a form of cultural resistance and communal bonding, emphasizing synchronized movement and rhythmic storytelling.



Character Breakdowns

Due to the satirical nature of the show, many of the characters follow exaggerated stereotypes for both comedic and observational effect.

Pharus

Pharus finds it difficult to balance his true self with what others expect of him. He battles with waiting for Drew to create room for people like him and taking initiative and building the space for his own comfortability and full authentic expression. Pharus is struggling with the conflict between his desire to be accepted and his need to be true to himself. He is trying to find a way to balance these two needs in a way that is healthy and fulfilling for him.

Bobby

Bobby puts on a brave face, but he is struggling with the pressure of nepotism and trying to find his own path in life, separate from what his family has planned for them. He may appear confident and witty on the outside, but he is really fighting to find his identity and purpose.

Bobby has a stronghold on his religious opinions about sexuality. He represents a more conservative view on the matter, and he often acts outwardly toward Pharus in a way that is disrespectful and hurtful. Bobby's comments and actions only serve to brew more conflict between the two men, and they make it difficult for them to have civil conversations and general interactions.

David

David confronts the challenge of trying to reconcile one's emotions, identity, and faith. He attempts to balance how those things can work together without stepping over boundaries or rules set in place. David chooses to suppress his feelings about Pharus instead of accepting that as a part of his identity. He represents the other side of struggling with sexuality: having trouble accepting yourself first.

AJ

AJ represents the privileged aspects of African American experiences and clash between social classes within the community. This often comes up through his rash, careless actions. He doesn't mind skipping class or getting into trouble because he has no financial pressure like many of the other boys. Unlike the boys trying to keep their head over water, AJ is simply floating by.

AJ also represents a more progressive outlook on sexuality. He is one of the first to accept Pharus as openly gay. It does not bother him because he is secure in his masculinity and understands that accepting Pharus' sexual orientation does not change who he is as a person.

Junior

Junior is Bobby's sidekick and partner in crime. It's very rare that these two are not together whether they're skipping class or vouching for one another in the headmaster's office. He is resistant to authority and rules and rides on his financial privilege. Ultimately, Junior is a foil character to Pharus.



Headmaster

Just as much as the boys, the Headmaster experiences his own internal conflicts with sexuality and nepotism. He does his best to avoid coddling Bobby while still disciplining and guiding him into the right direction. Headmaster finds himself stuck between a rock and a hard place when he tries to balance his personal beliefs with the reputation and codes of the school. He finds it difficult to find a medium that mediates the situation while letting everyone be themselves.

Mr. Pendleton

Mr. Pendleton's character provides an essential perspective as an authority figure, influencing the lives of the students, and adds depth to the play's exploration of themes surrounding youth, education, and the complexities of identity in the context of an African American prep school. He symbolizes the importance of being an ally by explaining that you can be there and support one another without directly going through the discrimination.

Curriculum Connections | Short Answer + Discussion Questions:

Step 1: REVIEW and DISCUSS

- Analyze two themes found within this piece.
- Are any of these themes relevant today?

Step 2: SELECTING

- Why did Mr. Pendleton get so upset when Bobby used the N-word when referring to Pharus?
- Do you believe Resilience is another theme of CHOIR BOY, if so, explain.

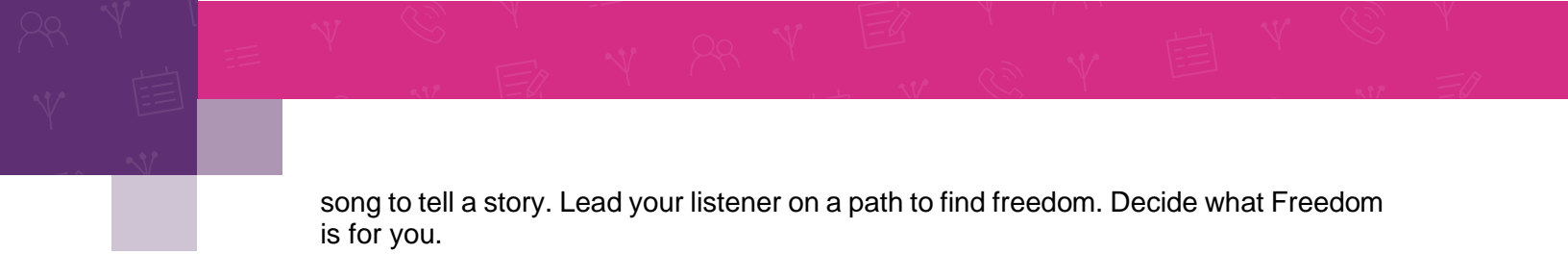
Step 3: RESEARCHING

- Consider the time when Negro Spirituals were prominent amongst slaves; gather, select, and read historical documents during this time period and identify key events and reasoning behind continued Negro Spirituals. Research those events. What was happening around them, possibly influencing or inspiring their actions, were there other people of historic significance that were important to this time period?

Step 4: WRITING

Pathways to Freedom:

- For a long time, certain spirituals were thought to have provided coded information that helped slaves escape to freedom. The most well-known song, “Follow the Drinking Gourd,” alludes to the star formation known as the Big Dipper, which has the shape of a gourd — a hollowed-out squash — that was used as a water container.
 - It points to the North Star, which, along with rivers mentioned in the song, runaways would supposedly follow from the Deep South to freedom in the North. Upon closer examination, it appears that the song’s lyrics were set well after slavery ended, and that most escaped from states such as Kentucky and Virginia, which bordered free territories in the North. It is also unlikely that those involved in guiding and housing freedom-seekers in the Underground Railroad would have used fixed pathways, when they were known for having employed flexible routes to elude those hunting for runaways.
- In Choir Boy, Pharus appreciates the power of spirituals to uplift the spirit. Citing the lack of substantive proof that the songs contained secret information, he asks, “Why do we never pass down what we know to be true? That these songs forged in the shame and brutality of oppression are diamonds that glint and prove true that hope and love can live, thrive, and even sing.”
- Create your own song rooted in your faith, beliefs, hopes, and or dreams. Allow this



song to tell a story. Lead your listener on a path to find freedom. Decide what Freedom is for you.

Step 5: REFINING

- Share your written draft with a partner, read or sing aloud while they read along with the text. Discuss and refine based on their suggestions.

Step 6: DEVELOPING YOUR CHARACTER

- Put your song on its feet. Get ready to perform your song but remember to consider the character you are creating? How do they carry themselves? What is their posture like? How do they sit/stand/gesture/walk? How do they dress? Gather any props or costumes that you can find to help you embody the character.

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ASSESSMENT TOOLS:

Rate your understanding of each concept from 1 to 5. 1 being poor understanding; 5 being deep understanding.

Student Pre-Self-Assessment

1. I understand the why Negro Spirituals were used during slavery.
2. I understand how characters within the show express their feelings and opinions through a monologue.
3. I understand historically based performances can be an important tool in teaching/learning history. Rate your ability to explain or perform each concept from 1- 5

Student Post Self-Assessment

1. I can explain and clearly identify the themes of this text and articulate their relevance within the piece.
2. I can explain the characters actions based on the circumstances present in the text.
3. I can create a song based on an historical time-period.

KARAMU

A JOYFUL GATHERING PLACE

Karamu House Leadership

TONY F. SIAS, President + CEO

ASEELAH SHAREEF, Vice President + COO

MIKE OWENS, Chief Financial Officer

VONETTA FLOWERS, Director of Production

ROCKELL CHURBY LLANOS, Associate Director of Patron + Donor Engagement

Staff

SHANNON MCMANUS, Production Manager

MAYA NICHOLSON, Arts Education Manager

PROPHET SEAY, Technical Director

VINCE TOSE, Assistant Technical Director

BRIELLE MCGREW, Costume Shop Manager/Wardrobe Coordinator

RAMONA GIVNER, Accountant/Bookkeeper

NORRIS BROWN SR., Venues II

BARBARA COOPER, House Manager + Volunteer Coordinator

ANNETTE BAILEY, Archivist

CRAIG TAYLOR, Marketing and Graphic Design

LISA STOFAN, Grants Management

CARLA HODGE, MAJOR HUDSON, LINDA MARTIN, Front of House Team

OHIO CORE STANDARDS (8-12)

ELA-LITERACY--L.6.1.e
 ELA-LITERACY--L.6.3a
 ELA-LITERACY--L.9-10.1a
 ELA-LITERACY--RL.8.10
 ELA-LITERACY--RL.9-10.1
 ELA-LITERACY--RL.11-12.1
 ELA-LITERACY--RL.9-10.3
 ELA-LITERACY--RL.9-10.4
 ELA-LITERACY--RL.11-12.4
 ELA-LITERACY--RL.11-12.5
 ELA-LITERACY--RL.11-12.7

NATIONAL CORE STANDARDS:

ELA:

- CCSS.ELA-LITERACY.RH.6-8.1
- CCSS.ELA-LITERACY.RH.6-8.2
- CCSS.ELA-LITERACY.RH.9-10.1
- CCSS.ELA-LITERACY.RH.9-10.2
- CCSS.ELA-LITERACY.RH.9-10.3
- CCSS.ELA-LITERACY.RH.11-12.1
- CCSS.ELA-LITERACY.RH.11-12.2
- CCSS.ELA-LITERACY.RH.11-12.3
- CCSS.ELA-LITERACY.RH.11-12.9

NATIONAL CORE STANDARDS:

Creating:

TH:Cr1.1.I. HS Proficient
 TH:Cr1.1.II. HS Accomplished
 TH:Cr1.1.III. HS Advanced
 TH:Cr2–I. HS Proficient TH:Cr2–
 II. HS Accomplished TH:Cr2 –III.
 HS Advanced TH:Cr3.1.I. HS
 Proficient TH:Cr3.1.II. HS
 Accomplished TH:Cr3.1.III. HS
 Advanced TH:Cr1.1.I. HS
 Proficient TH:Cr1.1.II. HS
 Accomplished TH:Cr1.1.III. HS
 Advanced TH:Cr2–I. HS
 Proficient TH:Cr2–II. HS
 Accomplished TH:Cr2 –III. HS
 Advanced