

Arts for Learning CT PROGRAM GUIDE



Karima Robinson PH.D.

Theatre, Playwriting,
Creative Writing

LEARNING OBJECTIVES

- To introduce students to famous historical characters while providing a unique educational experience.
- To dispel stereotypes in both past and present times and peoples, to provide students with a more detailed understanding of who they are.
- To create a dialogue between students and characters, allowing for a deeper understanding of the historical and social contexts.

ABOUT THE PROGRAMS

Performing Black History is a series of black history theatre workshops for youth. These workshops give youth a better understanding of the contributions African Americans have made to American history. They also foster critical thinking, public speaking, role-playing, improvisation, acting, and research skills. While the content of the workshops is black history, theatre games and exercises keep the youth engaged in active learning. Youth develop cultural literacy and gain essential transferable skills. Workshops will cover a variety of topics and historical figures.

Who's Your Superhero? Theatre Games and Positive Self-Image: Who's your favorite super hero? This workshop uses theatre games and role-playing exercises to allow participants to tap into their inner-super hero. Writing exercises, small group discussion, and improvisation break down negative internalized narratives that have become obstacles to a positive self-image. Tapping into imagination and fantasy, participants bring forth their unique positive qualities and talents.

Playwriting for Youth: This workshop guides the first time playwright through the process of writing a dramatic scene (or a one-act play). Students learn the key elements of drama and apply them to unique improvisation and writing exercises.



ARTS FOR LEARNING CT
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About the Artist & Program Preparations

ABOUT THE ARTIST

Robinson, Ph.D. is a theatre artist, playwright, director, and educator. She has over ten years of experience directing student-devised plays and teaching Theatre History, Africana Studies, Performance Studies, and Playwriting at SUNY Purchase, Vassar College, and Northwestern University. She has led theater workshops in New York and Connecticut for a range of youth and adult participants. She earned her Interdisciplinary Ph.D. in Theatre and Drama with a concentration in Africana performance traditions from Northwestern University.

PRE PROGRAM

- Have a short lesson on the historical times and contexts surrounding the production you are about to witness.
- Discuss the historical implications of the characters you will witness in the performance. What about these characters are your students already familiar with?
- Ask your students to investigate other historical characters from the same, or a similar, time period. Have them create reports on these characters and present them to the class.

POST PROGRAM

- Having seen the performance, discuss with your students how their expectations surrounding those historical figures differed from the realities presented.
- Ask your students how accurately they feel the characters were represented, challenge them to discover more facts about the presented characters, and have them present their findings to the class.
- Discuss other points of historical and social importance that your students may be interested in, especially those that occurred around the time period presented in the performance, and ask your students how they would represent characters from those events.

CURRICULAR LINKS

Source: The CT Framework – The Arts, Theatre

Standard 5. Research: Students will identify and research cultural, historical, and symbolic clues in dramatic texts, and evaluate the validity and practicality of the information to help make artistic choices for informal and formal productions.

Standard 6. Connections: Students will describe characteristics and compare the presentation of characters, environments, and actions in theatre, dance, and visual arts; explain how social concepts such as cooperation, communication, collaboration, consensus, self-esteem, risk taking, sympathy, and empathy apply in theatre and daily life.

Standard 8. History and Cultures: Students will describe and compare universal characters and situations in dramas from and about various cultures and historical periods, create improvised and scripted scenes based on these universal characters and situations, and discuss how theatre reflects a culture; explain how culture affects the content and design elements of dramatic performances

Karima Robinson, PHD., has a wealth of experience working with youth in the areas of theatre, playwriting and drama. Her workshop residencies include Poetry to Performance, Who is your Superhero and Playwriting. Join Karima as she takes her students on a road to self-discovery through theater.



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