TAPROOT THEATRE COMPANY


## What's Inside?

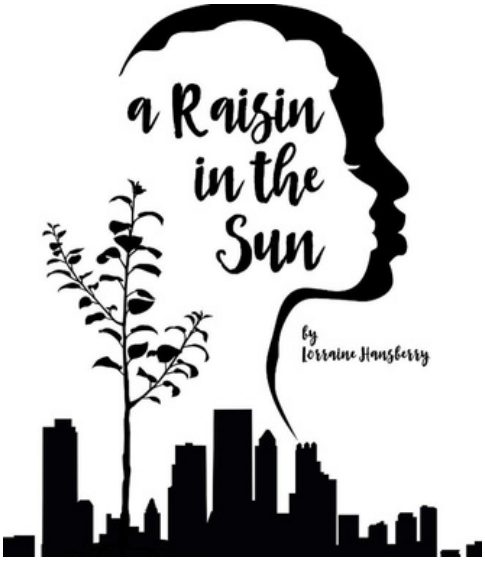


Sonja Lowe - Production Dramaturg

## The Setting

Early 1950s

The Younger family's apartment on Chicago's South Side.



# The Playwright: Lorraine Hansberry

In 1959, Lorraine Hansberry made history as the first African American woman to have a show produced on Broadway—*A Raisin in the Sun*. As a playwright, feminist, and racial justice activist, Hansberry never shied away from tough topics during her short and extraordinary life.

Lorraine Hansberry was born on May 19, 1930 at Provident Hospital on the South Side of Chicago. She was raised in a strong family, the youngest of three children born to Nannie Perry Hansberry and Carl Augustus Hansberry. Her father, Carl, founded Lake Street Bank, one of the first banks for African Americans in Chicago and also ran a successful real estate business. Her mother, Nannie, was a school teacher. Hansberry had other African American leaders in her family: her uncle William Leo Hansberry was a Professor of History at Howard University; her cousin, Shauneille Perry, was one of the first African American women to direct off-Broadway.

Growing up on the South Side of Chicago, Hansberry and her family were involved in the racial justice movements of the era. Her parents were prominent members of the African American community and her father worked for the NAACP. When prominent African American community members and leaders came through Chicago, they went to the Hansberry's home. The family hosted W.E.B. DuBois, Paul Robeson, Langston Hughes, Duke Ellington, and Jesse Owens.

In 1937, Hansberry's parents challenged Chicago's restrictive housing covenants by moving into an all-white neighborhood. Their new white neighbors did not welcome the move and a mob gathered around the house. Someone threw a brick through the window, barely missing eight-year-old Hansberry's head. Years later, Hansberry recalled her mother "patrolling the house all night with a loaded German luger." When the Supreme Court of Illinois upheld the legality of the neighborhood's restrictive covenant and forced the Hansberrys to leave the house, her parents sued. They took their case all the way to the Supreme Court. They won. Hansberry v. Lee (1940) helped outlaw legal housing discrimination across the United States.

Hansberry graduated from Englewood High School in 1948 and enrolled at the University of Wisconsin-Madison. While studying, Hansberry became interested in theater, politics, and the global anti-colonial movement. She worked on the 1948 presidential campaign for the Progressive Party, wrote in support of the Mau Mau uprising in Kenya, and covered the case of an African American man executed after an all-white jury deliberated his case for three minutes. Hansberry left university before completing her degree. She studied painting in Chicago and Mexico before moving to New York in 1950 to take courses at the New School. By 1951, she was writing for Paul Robeson's Freedom, a progressive publication that put her in touch with other literary and political mentors. She also studied with W.E.B. DuBois. Many of her mentors were attacked for being Communists, but Hansberry escaped this persecution because she was relatively unknown.

Initially called *The Crystal Stair*, she later retitled it *A Raisin in the Sun*, a phrase taken from Langston Hughes's poem, "Harlem: A Dream Deferred." Raisin drew upon the lives of working-class African Americans who rented houses from her father and who Hansberry went to school with on the South Side. She turned to family members for inspiration for other characters.

Many expected *A Raisin in the Sun* to flop when it came to Broadway. Instead, it ran for 19 months, was made into a 1961 movie starring Sidney Poitier, and is now considered a classic theater piece. The play was nominated for four Tony Awards and won the New York Drama Critics' Circle award for best play in 1959. Most importantly, *Raisin* brought African Americans to the theater as audiences and gave them representation on the stage.

Hansberry was not done. She wrote another play, *The Sign in Sidney Brunstein's Window*, inspired by her marriage to Robert B. Nemiroff. The play ran for 101 performances and dealt with themes of race, gender, and sexuality. *The Sign* would be the second and final Hansberry play produced during her lifetime. On January 12, 1965, Hansberry died of pancreatic cancer at 34. *The Sign* closed the same day.

At her funeral, held at the Church of the Master near Harlem's Morningside Park, some 700 mourners filled the church. It was standing room only. Posthumously, another of Hansberry's plays, *Les Blancs*, received its Broadway debut in 1970. Nemiroff also put the finishing touches on some of Hansberry's incomplete plays, including *The Drinking Gourd* and *What Use Are Flowers?*

*Raisin* made the theater a place where African American stories and presence were welcome. Hansberry's success opened the doors for and inspired generations of African American artists. Her commitment to racial justice inspired countless more.

https://www.womenshistory.org/education-resources/biographies/lorraine-hansberry

# Chicago's South Side

The boundaries of Chicago's South Side have shifted over time and varied according to the diverse spatial and cultural perspectives that influence how Chicagoans label sections of the city. To a considerable extent the section is a state of mind: the South Side is that part of the city that houses people who consider themselves South Siders.

South Side African American residents and institutions date back to the decades preceding the Civil War, although a concentrated settlement emerged only toward the end of the nineteenth century. More growth took place between World War I and the 1920s, when new employment opportunities in northern industry opened the doors for what came to be known as the Great Migration.

The 1920s witnessed the development of what is often called the Black Metropolis, or Bronzeville. Centering on the intersections of 35th and State Streets and 47th Street and Grand Boulevard (King Drive), Bronzeville developed as an institutional, social, cultural, and economic center of black urban life. The Chicago Defender emerged as spokesman for this community as well as its ambassador to the rest of black America. Large mainline churches such as Olivet and Pilgrim Baptist and Quinn Chapel African Methodist Episcopal drew thousands of worshipers each Sunday morning. Jazz clubs, and two decades later blues clubs, provided a musical signature for both the South Side and Chicago as a whole.

The 1920s also saw the further dispersal of the population. White families made their way to the Southwest Side and to outlying parts of the South Side. Chicago's Bungalow Belt emerged, forming a wide ring around the city. These single-family free-standing structures modeled on Prairie School architecture were intimately tied to yet another transportation system, the private automobile. During the 1920s well-established ethnic groups, such as the Irish, Scandinavians, and Germans, pushed out of the older core neighborhoods to these newer middle-class and lower-middle-class developments. They were followed in turn by Poles, Lithuanians, and other Eastern and Southern Europeans.

After World War II, cars and roads opened neighborhoods and suburbs not easily accessible by public transportation. The result was a housing explosion on the periphery of the city and in the suburbs. The South Side also saw more residential development on its edges in Jeffery Manor, South Deering, East Side, and Hegewisch. The result was white flight and the expansion of the South Side's African American neighborhoods well beyond the confines of the old Black Metropolis. This process provoked considerable conflict, as race riots broke out across the South Side, most notably in the Trumbull Park Homes in South Deering and in Englewood. Especially after 1960, the South Side witnessed a great expansion of the Mexican community from its base in Back of the Yards, South Chicago, and the West Side's Pilsen neighborhood. Other Hispanics also settled on the South Side, including a small Puerto Rican community.

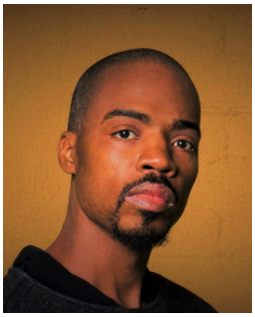
Older South Side neighborhoods, especially the traditional Black Belt, also saw new housing in the 20 years after 1945. This housing was for the most part public housing built and administered by the Chicago Housing Authority. Dearborn Homes, Stateway Gardens, and Robert Taylor Homes replaced much of Federal Street. The new campus of the Illinois Institute of Technology (IIT ), designed by Ludwig Mies van der Rohe, replaced another part of the old Federal Street slum. Private housing developments also appeared as Prairie Shores and Lake Meadows were constructed in the 1960s along the lakefront south of 26th Street. New and restored housing also appeared in Hyde Park, Kenwood, and Beverly. Urban renewal took various forms, but the South Side's landscape was most dramatically affected by public housing; institutional expansion in the form of IIT, the University of Chicago, and various hospitals; and the construction of the Dan Ryan and Stevenson Expressways. The new South Side, however remained very familiar to Chicagoans, as it retained its segregated housing patterns and huge pockets of poverty and wealth.


**Crowd outside Regal Movie Theater, South Parkway, South Side, Chicago, Illinois, April 1941 . (Photo by Edwin Rosskam)**


**Waiting in the movie line, South Side of Chicago, 1941. (Photo by Edwin Rosskam)**

**The crowd outside of church after an Easter Sunday service in April 1941 in Chicago. (Edwin Rosskam/Library of Congress)**

# The Players/Characters



Arlando Smith
as
**Walter Lee Younger**

Shermona Mitchell
as
**Ruth Younger**

Channing Gistarb
as
**Travis Younger**

Deja Culver
as
**Beneatha Younger**

Marlette Buchanan *
as
**Lena "Mama" Younger**

Dimitri Woods
as
**Jospeh Asagai & Walter Lee**

Donovan Mahannah
as
**George Murchison**

Tim Gouran
as
**Karl Lindner**

Jeffrey Cheatham II
as
**Bobo**

Ajani Dickerson
as
**Travis Younger/Alternate**

Blaise Gistarb
as
**Travis Younger/Alternate**

# Understudies

Leon Huggins-Richards Jr.
as
**Walter Lee Younger & Bobo**

Hazel Rose Gibson.
as
**Beneatha Younger & Ruth Younger**

Jacob Micah Webb
as
**George Murchison & Joseph Asagai**

Mark Lund
as
**Karl Lindner**

# Redlining Chicago

**Dramaturg Note: The injustice of redlining in the American housing marketing is one of the main historical themes providing the "situation" for the entire plot of "A Raisin in the Sun". Even as we are working to tell a story that is authentic to Hansberry's Chicago roots, we never want to forget the fact that the injustice of redlining has also shaped the history of Seattle and the lives of our own audience members and their communities.**

In the 1930s the federal government created redlining maps for almost every major American city. Mapping Inequality lets you explore these maps and the history of racial and ethnic discrimination in housing policy.

Redlining was the practice of categorically denying access to mortgages not just to individuals but to whole neighborhoods.

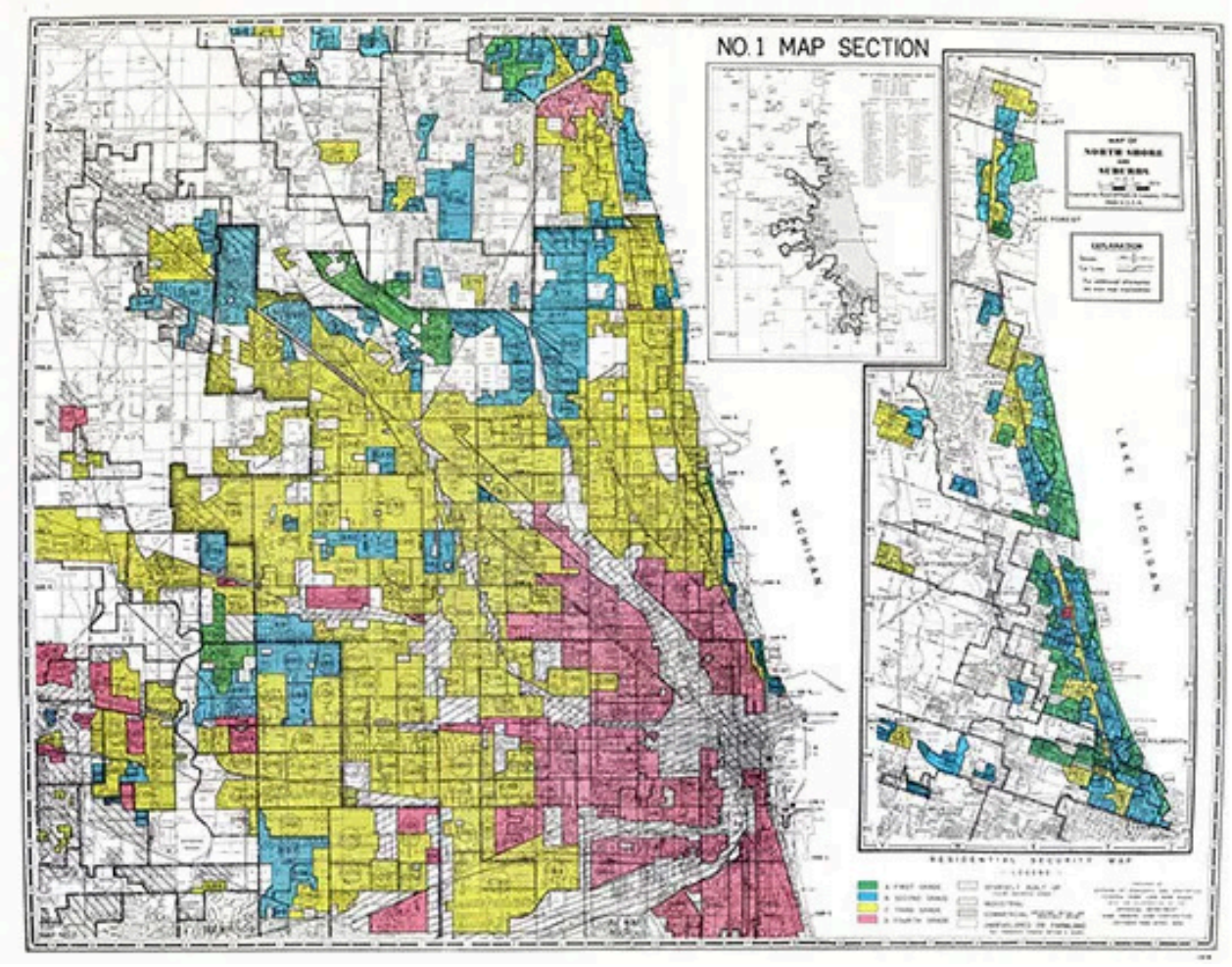
Between 1935 and 1940, an agency of the federal government, the Home Owners' Loan Corporation (HOLC), graded the "residential security" of thousands of American neighborhoods. By "security," they meant the relative security or riskiness of those areas for banks, saving and loans, and other lenders who made mortgages.

For each of these cities, they produced maps showing those grades. Neighborhoods they deemed "best" and safe investments were given a grade of A and colored green. Those that were deemed "hazardous" were given a grade of "D" and colored red.

In most cases they also generated an "area description" for each of these neighborhoods providing descriptions of the houses, the sales and rental history, and of the residents.

If those residents were African Americans or, to a lesser extent, immigrants or Jews, HOLC deemed them a threat to the stability of home values and described their presence as an "infiltration."

Redlining was legal and practiced for decades. It dramatically affected the relative wealth—as well as the health—of different racial groups in America. Its impact is still with us today.

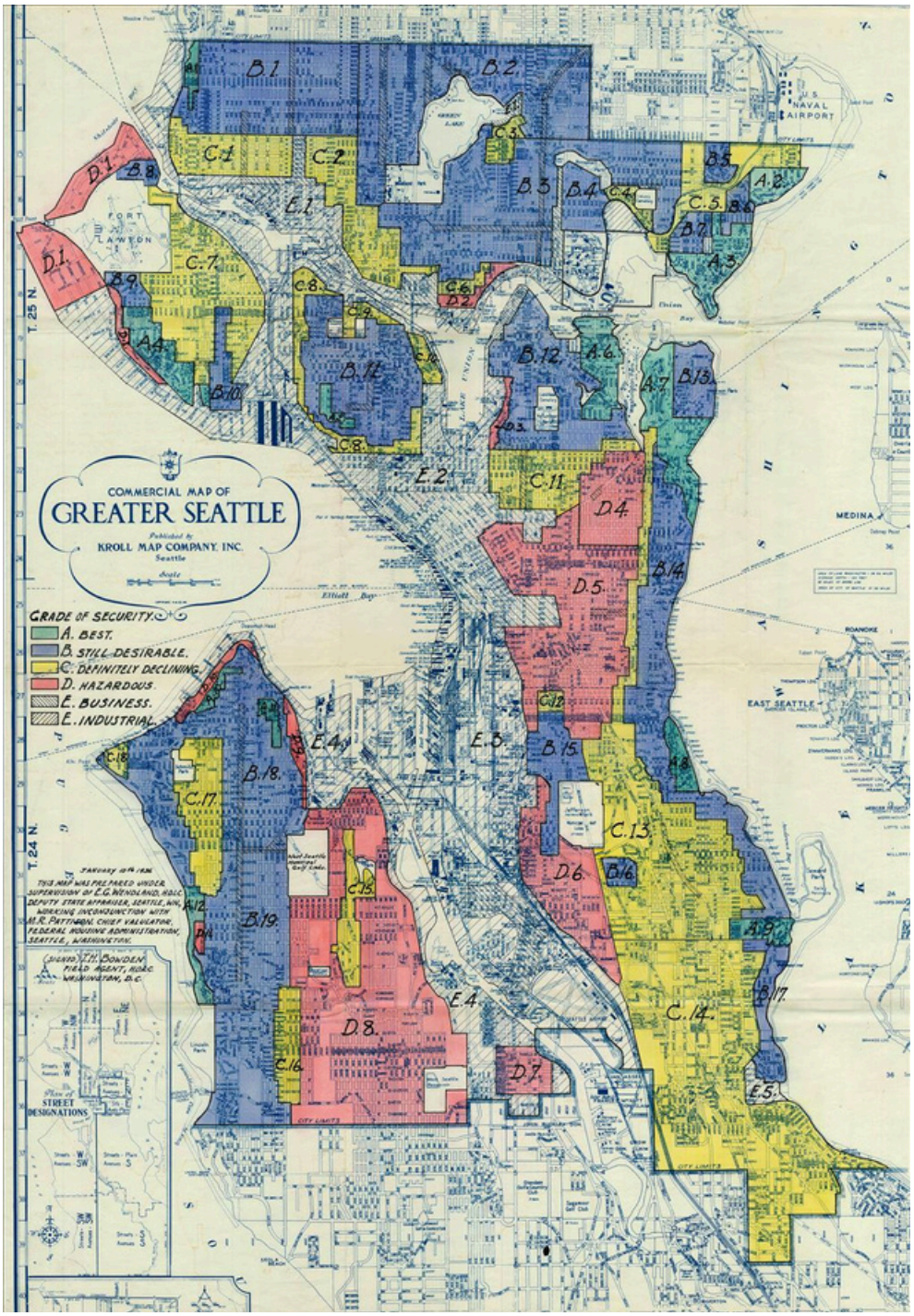



**Historical Redlining Map of Chicago**

^ https://dsl.richmond.edu/panorama/redlining/#loc=5/36.721/-96.965&opacity=0.8

# Redlining Seattle

On April 19, 1968, three weeks after the assassination of Martin Luther King Jr., the City Council unanimously passed Ordinance 96619 "defining and prohibiting unfair housing practices in the sale and offering for sale and in the rental and offering for rent and in the financing of housing accommodations, and defining offenses and prescribing penalties, and declaring an emergency therefore." A similar ordinance had been sent to the voters in 1964 and failed by more than a two-to-one margin. The 1968 ordinance was sponsored by six of the nine Council members; the chief architect was first-term Councilmember Sam Smith, the first African American to sit on the Council. Smith had previously been a tireless advocate for open housing and fair employment while serving as the first African American member of the Washington State Legislature. Despite the open housing ordinance, however, discrimination did not end.




**Historical Redlining Map of Seattle**

In July 1975, the Central Seattle Community Council Federation published a report, "Redlining and Disinvestment in Central Seattle: How the Banks are Destroying our Neighborhoods." In the report, redlining was defined as "the practice by banks and other lending institutions of refusing home loans or requiring higher interest rates and larger down payments to otherwise credit worthy people because they happen to live in a certain area."

The report outlined redlining practices in the Central Area and Rainier Valley, stating that banks refused to lend money on properties that fell below a certain price, leaving homebuyers to go to a mortgage company for a loan. Mortgage companies charged more for a loan and foreclosed up to eight times more often on FHA loans than banks or savings and loan institutions. Ratios of deposits to loans in the Central branch banks was 24%, according to the report; in suburban branch banks the ratio was 97%. "Why should Central Area savings go to help the suburbs while our own neighborhoods slowly decay and die?" the report asked.

After the report was published, several representatives of lending institutions met with members of the Central Seattle Community Council Federation to discuss voluntary disclosure on how much of their deposits came from the Central Area and how much was being reinvested in the form of housing loans. The Federation planned to ask City Council to pass a mandatory disclosure ordinance.

LEARN MORE →

https://www.seattle.gov/cityarchives/exhibits-and-education/online-exhibits/redlining-in-seattle

https://www.seattle.gov/cityarchives/exhibits-and-education/online-exhibits/seattle-open-housing-campaign

https://www.historylink.org/file/21296

# Hansberry v. Lee Court Case

## In “A Raisin in the Sun”, one of the story’s major conflicts reflects the Hansberry family’s real-life experience of housing discrimination in Hansberry vs. Lee

In 1937, Lorraine Hansberry’s father, Carl Hansberry, purchased a home in Woodlawn, a white neighborhood in Chicago. The Hansberrys’ new home was in a neighborhood where approximately five hundred property owners had entered into an agreement “that for a specified period no part of the land should be ‘sold, leased to or permitted to be occupied by any person of the colored race.’” At the time, agreements like the one at issue in the case, which are called restrictive covenants, were included in deeds across the country to prevent neighborhood racial integration. Homeowners used racially restrictive covenants to maintain segregated neighborhoods and, until the mid-20th century, they were enforceable in court.


Only Members of the Caucasian Race

"The buyer agrees that no estate in or possession of the said premises shall be sold, transferred or conveyed to any person not of the Caucasian race."

Kimball & Richards

"Land Merchants"

An ad for home sales in a neighborhood with racially restrictive covenants, including an example text from one covenant that reads, “The buyer agrees that no estate in or possession of the said premises shall be sold, transferred, or conveyed to any person not of the Caucasian race.”

A restrictive covenant is a provision in a deed that limits the use of real property by the grantee, the person who receives ownership of the property. Homeowners created racially restrictive covenants by including language in their deeds that explicitly limited the sale of property to white buyers, or prohibited the sale of the property to members of specific racial or ethnic groups. If a homeowner violated the covenant, other homeowners who agreed to the covenant could go to court to seek an injunction to prevent the sale of the property.

In 1948, the Supreme Court ruled in Shelley v. Kraemer, 334 U.S. 1 (1948), that court enforcement of discriminatory restrictive covenants violated the equal protection clause of the Fourteenth Amendment. However, private individuals could continue to include racially restrictive language in their deeds and carry out these discriminatory agreements themselves.

In Hansberry v. Lee, Anna M. Lee and other neighbors sued to stop the Hansberry family from moving into the neighborhood based on the neighborhood’s discriminatory covenant. The Circuit Court of Cook County and the Illinois Supreme Court held that Mr. Hansberry was bound by the decision in an earlier class action suit, Burke v. Kleiman, 277 Ill. App. 519 (Ill. App. Ct. 1934). In that case, Burke sued to enforce the discriminatory covenant against a neighbor who violated the agreement by leasing a neighboring property to a Black tenant. (Burke at 520-21.) The parties in Burke agreed that the restrictive covenant was valid. The Illinois courts ruled that the issue of the restrictive covenant’s validity could not be litigated again, because of the legal principle of res judicata, which prohibits parties from relitigating matters that have already been decided in court.

Represented by an NAACP litigation team, the Hansberrys’ appealed the state court’s decision to the U.S. Supreme Court. The appeal was successful, but not because the court ruled that discriminatory covenants were unconstitutional or illegal. Instead, the Supreme Court reversed the state court ruling because the interests of the parties in Hansberry were not adequately represented in Burke, so the stipulation that the agreement was valid in the earlier case did not bind the Hansberry parties. The Hansberrys’ successfully argued that the agreement was invalid and defended their right to keep their Woodlawn home, but the fight to outlaw all discriminatory covenants carried on. The Supreme Court would not declare court enforcement of discriminatory restrictive covenants unconstitutional for another eight years, when they handed down the Shelley ruling.

https://blogs.loc.gov/law/2023/01/hansberry-v-lee-the-supreme-court-case-that-influenced-the-play-a-raisin-in-the-sun/

# Timeline-Notable Events of the 1950's

**1950**

·Gwendolyn Brooks becomes first African American to receive a Pulitzer Prize *

·Chuck Cooper and Nathaniel Clifton join the NBA, becoming the leagues first African American players

·Truman orders the development of the hydrogen bomb

·Disney releases Cinderella

·North Korea crosses the 38th Parallel and Truman orders U.S. Troops to aid South Korea.

·Jack Kerouac's "On The Road" is Published *


**1951**

·United Nations offices open in New York

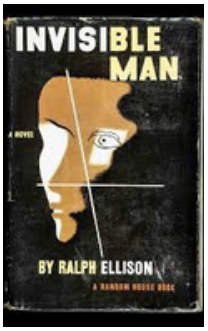
·Nuclear testing begins in Nevada

·A mob of between 3,500 and 4,000 White people try to keep a Black family from moving into an apartment building in the Chicago suburb of Cicero, IL. *

·Jet Magazine prints its first issue *

·I Love Lucy premieres

·The 22nd Amendment to the U.S. Constitution is ratified, limiting the president to two terms.


**1952**

·Ralph Ellison's "Invisible Man" published *

·Puerto Rico becomes a commonwealth of the United States

·1952 becomes the first year in history that there are no reported lynchings

·Dwight D. Eisenhower elected president, defeating Adlai Stevenson.

·NSA (National Security Agency) Founded

·Operation Ivy, the detonation of the first H-Bomb completed

**1953**

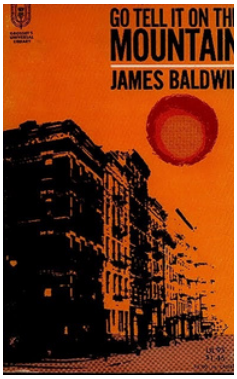
·James Baldwin's "Go Tell it on the Mountain", the writer's first novel, is published *

·Willie Thrower becomes the first Black Quarterback in the NFL

·The Korean War ends: the United States, the People's Republic of China, North Korea, and South Korea sign an armistice agreement.

·"The Crucible" opens on Broadway

·NSC 162/2 approved by the president, stating that the U.S. nuclear weapon arsenal will be maintained and expanded under communist threat




**1954**

·First mass vaccination against polio begins

·The Supreme Court hears Brown v. Board of Education

·Malcolm X is ordained a Nation of Islam minister *

·Elvis releases first single "That's All Right" written by Delta blues singer, songwriter and guitarist Arthur "Big Boy" Crudup

·Senator McCarthy condemned by the Senate for "conduct that tends to bring the senate into dishonor and disrepute" for his Communist witch hunts.

# Timeline-Notable Events of the 1950's

**1955**

·First McDonald's restaurant opens

·Emmett Till is murdered in Mississippi

·AFL-CIO labor organization formed

·Rosa Parks arrested in Montgomery, Alabama officially beginning the Montgomery Bus Boycotts

·Marian Anderson performs with the Metropolitan Opera *

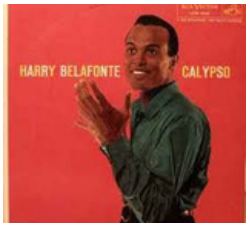

**1956**

·Nat King Cole becomes first African American to host his own primetime television show *

·Harry Belafonte's "Calypso" becomes the first record to sell more than a million copies *

·96 Congressmen sign the "Southern Manifesto" protesting Brown v. Board of Education decision

·Gayle v. Browder Supreme Court decision rules segregation on interstate travel unconstitutional, ending the Montgomery Bus Boycotts




**1957**

·"West Side Story" opens on Broadway

·The "Little Rock Nine" integrate an Arkansas high school escorted by the National Guard *

·The Rev. Dr. Martin Luther King becomes the first president of the newly established Southern Christian Leadership Conference (SCLC)

·Strom Thurmond filibusters for 24 hours and 18 minutes against the Civil Rights Act of 1957, which once ratified established the Federal Civil Rights Commission and established the Civil Rights Division in the Justice Department and empowered federal officials to prosecute individuals that conspired to deny or abridge another citizen's right to vote.

**1958**

·Ruth Carol Taylor becomes the first African American woman hired as a flight attendant by Mohawk Airlines *

·Elvis joins the U.S. Army

·The Alvin Ailey Dance Company is formed

·Althea Gibson becomes the first African American to win the U.S. Open*

·NASA is created

**1959**


·Motown Records created by Berry Gordy *

·U.S. recognizes Fidel Castro's Cuban government

·"A Raisin in the Sun" opens on Broadway (March 11)

·Miles Davis' seminal record "Kind of Blue" is released

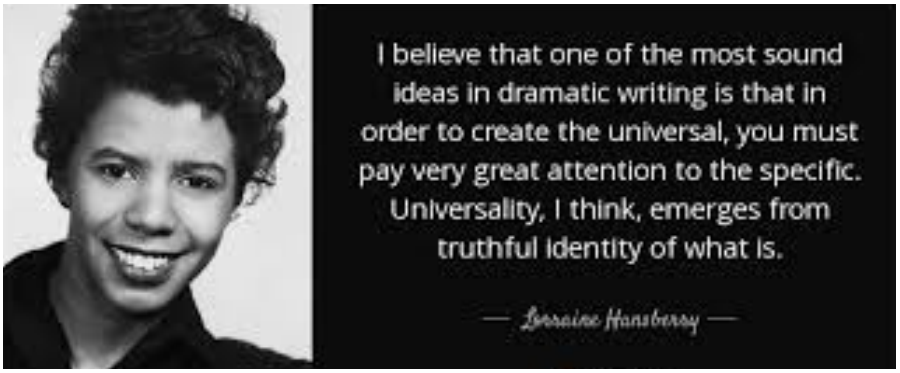
·Alaska and Hawaii become the 49th and 50th states admitted into the Union.

·Dale R. Buis and Chester M. Ovnand become first U.S. troops killed in action in Vietnam

# An American Classic

*A Raisin in the Sun* by Lorraine Hansberry is considered an American theater classic because of its authentic and groundbreaking portrayal of Black life. It's also a landmark of gritty realism that explores the American Dream through the lens of a Black family in the 1950s.

**Authentic** in that it depicts the hopes, dreams, and frustrations of the Younger family in a realistic way. **Groundbreaking** as it was the first Broadway play written and produced by an African American woman. It was also the first commercially produced drama about Black life on Broadway and **resonates** with people around the world because it tells a story about dreams deferred that many can relate to. The play shows how policies and practices in housing, finance, and employment have kept Black families from improving their lives.




**Dramaturg Note: We would recommend that you start with these links. The interview with Lorraine Hansberry gives great insight into script from the author herself. The documentary on Lorraine Hansberry's life sets up a good cultural context for the play.**

# A Deeper Dive

FIND OUT MORE

***A Raisin in the Sun*** Dramaturgy Glossary
(Terms and Cultural References)

**"Make New Sounds: Studs Terkel Interviews Lorraine Hansberry."**
Studs Terkel's conversation with Lorraine Hansberry about her intentions behind writing A Raisin in the Sun and her broader artistic philosophy. (WFMT Radio, Chicago, Illinois, broadcast May 12, 1959).

**Lorraine Hansberry: Sighted Eyes/Feeling Heart**
An American Masters Documentary on PBS. This is the first ever documentary on the life and work of author and activist Lorraine Hansberry whose classic play, "A Raisin in the Sun" influenced the representation of African Americans and changed the American theater forever. It's only available for rent on Amazon, but it's definitely worth the $5!

**Cliff Notes: Study Help**
Full Glossary for A Raisin in the Sun

Dramaturg Note: In some places the Cliff Notes glossary moves beyond simple definition and starts to provide specific interpretations of lines...so take those with a grain of salt.

# A RAISIN IN THE SUN
# ANTICIPATION GUIDE

Name: _____

**Lorraine Hansberry addresses so many themes her play, *A Raisin in the Sun*. The characters in this play present perspectives on racism, assimilationism, cultural heritage & identity, wealth & poverty, and hopes & dreams. Write a brief response to the following statements. Do you agree, disagree or qualify? Why or why not? After you watch *A Raisin in the Sun* go back to these questions and consider...what would various characters in this play say in response to these statements? Would there be different responses from different characters?**

| | |
|---|---|
| "I know what matters to me in life. I can identify my values clearly. If you listen to what I say and observe my actions, you will know what I care about." | AGREE, DISAGREE, or QUALIFY |
| Respond: _____ _____ _____ _____ | |

| | |
|---|---|
| "I believe in the 'American dream.' America *is* a place where you can improve your life through your talents and hard work." | AGREE, DISAGREE, or QUALIFY |
| Respond: _____ _____ _____ | |

| | |
|---|---|
| Thinking about your ancestors and your cultural heritage is a waste of time. What difference does it make if my ancestors came from Japan or Ghana or Sweden or wherever?" | AGREE, DISAGREE, or QUALIFY |
| Respond: _____ _____ _____ | |

| "Money is very important. The more money you have the more options you have for what you want to do in life. Money is the most important thing to consider when you are making choices about your future dreams and goals." | AGREE, DISAGREE, or QUALIFY |
|---|---|

Respond: _____

_____

_____

| "Hopes and dreams can make you miserable. It is often better to accept your life as it is and try to make the best of it." | AGREE, DISAGREE, or QUALIFY |
|---|---|

Respond: _____

_____

_____

_____

_____

| "I see the effects of racism and/or other forms of prejudice in my everyday life." | AGREE, DISAGREE, or QUALIFY |
|---|---|

Respond: _____

_____

_____

_____

| "If I were to move to a new school with a very different culture, I would try to fit in. I would be willing to change my appearance, taste in music, speech patterns, etc. to feel more comfortable." | AGREE, DISAGREE, or QUALIFY |
|---|---|

Respond: _____

_____

_____

_____

# TAPROOT THEATRE COMPANY

## Mission Statement:

Taproot Theatre Company tells stories of hope, serving the Pacific Northwest through live theatre and educational programs.

Taproot Theatre Company was founded in 1976 by six friends, five of them graduates from Seattle Pacific University. From its humble beginnings as a touring group, the company is now Seattle's largest mid-size theatre company. Today Taproot Theatre serves over 150,000 people annually throughout the Pacific Northwest with its Jewell Mainstage season, Isaac Studio Theatre season, Touring programs and Acting Studio.

Producing Artistic Director
Karen Lund

Associate Artistic Director
Bretteney Beverly

Director of Production
Mark Lund

Director of Marketing
Daytona Danielsen

Director of Development
Gina Cavallo

### In-school Residencies, Workshops and Tours

Jeremy Ehrlich, Education and Outreach Manager
206.329.3674

Karissa Chin, Education and Outreach Associate
206.529.3669

### Midweek Matinees

Jenny Cross, Marketing Associate
206.529.3676
Box Office: 206.781.9707
Administrative Office: 206.781.9705

taproottheatre.org

# Education Programs

## *In-School Residencies & Workshops*

From drama games to acting classes to putting on a production, Taproot Theatre's residencies can range from several weeks to months, or an entire school year. Whether during the school day or after school as an enrichment program, let Taproot's trained teaching artists introduce a whole new world to your students.

Our theatre arts professional will visit your classroom for a workshop that will inspire and excite your students. They will develop basic acting skills and explore non-theatre curriculum using theater as a medium.

## *Camps & Classes*

Taproot Theatre Company's Acting Studio is a year-round instructional program for theatre artists of all ages and experience levels. We are devoted to the wholeness of the artist with the goal of creating a nurturing environment to help each student develop his or her unique gifts.

## *Touring Productions*

The Road Company performs social-emotional learning plays for elementary and secondary schools, focusing on bullying prevention and social responsibility.

Taproot also provides touring Christmas productions during the holidays and Improv comedy year-round for churches, clubs, office parties, and other groups.