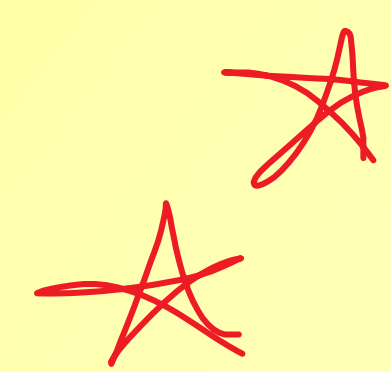


Acceptance Through Story: Using Theatre to Nurture Inclusivity



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THE HEART (The Workshops)



Giordano Bruno

"The Universe is infinite and other solar systems exist"
(4).

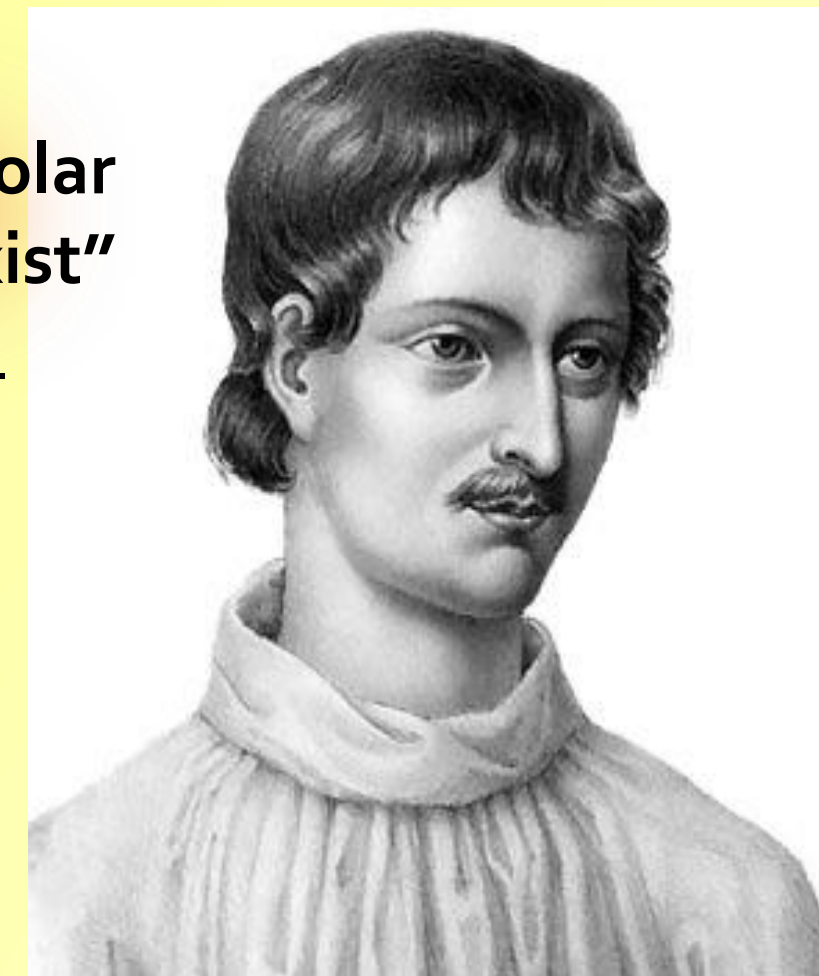


Image 1. (1).

The Story:

Without any scientific evidence to bring validity to his words, Giordano Bruno believed the sun was a star and the stars were other suns. He wrote and published dialogues that argued an infinite number of solar systems filled the universe.

At twenty-five years old, Giordano Bruno was already in trouble for reading forbidden books. Giordano travelled through Europe sharing his philosophy, when in 1593, he was arrested for heresy. After refusing to recant, Giordano was later burned at the stake. (4).

Workshop 1: *Forbidden Books*

Key Questions:

What is more important, integrity or survival?

Why do individuals behave differently?

How do you feel about the actions of intolerance?

Together, we are going to travel back in time

Conventions:

Objects of Character

How might the owner of these objects be feeling right now?

Hot Seat

Giordano: Do you have any questions for me? I am in trouble.

Overheard Conversations

The world must not know Giordano is right. He must be exiled.

If I was you

Giordano: Please, give me your advice.

Collective Drawing/Letter Writing

For Giordano, once he is gone.



THE PLOT (Research Introduction)

Questions:

Which theatrical conventions and story-telling techniques nurture inclusivity and acceptance as children grow?

AND

Can children and young adults respond to **the same theatrical conventions** in a meaningful way that provokes **inclusive based** critical thinking?

A series of two workshops have been designed that use a variety of theatrical techniques and conventions. The workshops use true stories of the past that deal with injustice and intolerance.

The **same** workshops will be facilitated in **Kindergarten and Grade Twelve** classes at Victoria High School and École Quadra Elementary School in order to discover where effective starting points overlap between age groups. Both workshops use 'Teacher In Role,' where the facilitator manages the participants "within the context" of the drama. (5).

THE STRUCTURE (Research Objectives)

- To assess the effectiveness of theatre practice in developing a positive social awareness
- To discover stories that provide a platform for students of all ages to examine injustice
- To create a dialogue between students involving difficult subject matter
- To cultivate community through story, playfulness, and participation
- To encourage accepting behaviors and tolerant thinking in future educational, professional, and personal experiences of life
- To assess which theatre conventions are effective with both children and young adults, and discover the common threads between each age groups.

Workshop Relation to The New BC Curriculum

Core Competencies: communication, critical thinking, creative thinking, positive personal and cultural identity, personal awareness and responsibility, and **personal and social responsibility.**

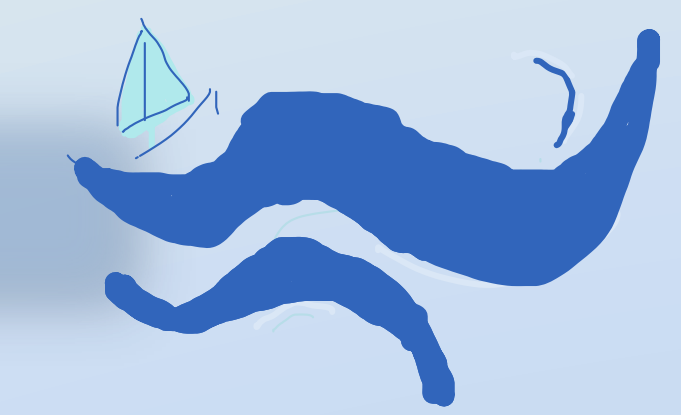
Kindergarten: Social Studies

- Identify fair and unfair aspects of events, decisions, or actions in their lives and consider appropriate courses of action (ethical judgment)
- Use Social Studies inquiry processes and skills to ask questions; gather, interpret, and analyze ideas; and communicate findings and decisions

Grade 10-12 (The New BC Curriculum Drafts): Social Justice 12

- Make reasoned ethical judgements about controversial actions in the past or present after considering the standards of right and wrong
- Explain different perspectives on past and present people, places, issues, and events, and distinguish between worldviews of the past or present

THE HEART (Workshops)



Amelia Bevis



"It is against the rules of the Department to have Lighthouses in charge of women"
(3).

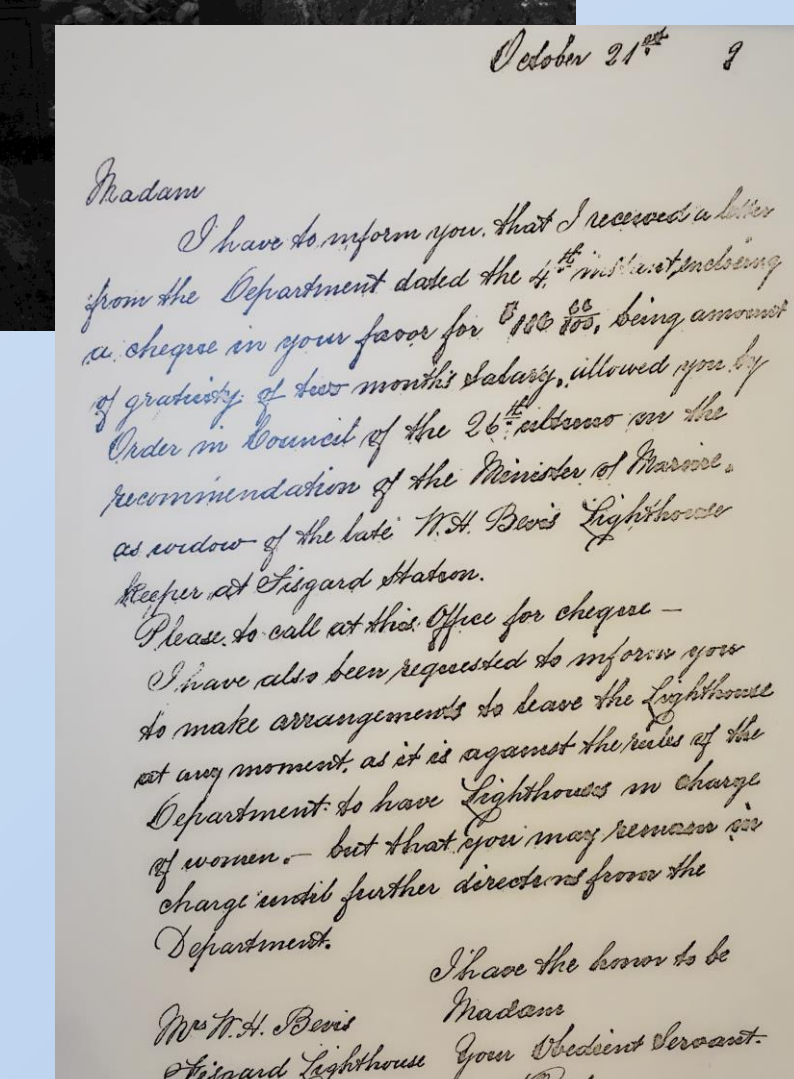


Image 2. (2).
Image 3. (3).

The Story:

Between 1861 and 1879, Amelia Bevis and her husband, William, tended to the light of Fisgard Lighthouse.

When William passed away, Amelia applied to continue with the job of maintaining the Lighthouse. Amelia was asked to "make arrangements to leave the Lighthouse at any moment," despite her 18 years of experience.

Amelia and her niece successfully manned Fisgard Lighthouse alone for nine months before a male Lightkeeper took over. (3).

Workshop 2: *The Lightkeepers Wife*

Key Questions:

Are things fair and equal in society?

Why do you think inequality exists?

What actions can we take to make equality more widespread?

Together, we are going to travel back in time

Conventions:

Defining Space

What does our lighthouse look like?

Mantle of the Expert

Can you teach me the most important parts of being a lightkeeper?

Circular Drama

Is Amelia qualified to become a lightkeeper now?

Diaries, Letters, Journals, and Messages

Amelia reads the letter: you cannot be a lightkeeper because you are a woman.

Still Image Forum

If you could, how would you change the way Amelia is feeling?



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