

2024-2025

THROUGH THE FIRE

by Victor Almánzar



**FIELD TRIP
EDUCATOR
GUIDE**

Dear Educators,

Welcome to ArtsBridge’s 2024-2025 Field Trip Season!

We are thrilled to present **Through the Fire** by Victor Almánzar to you and your students.

Thank you for sharing this special experience with your students. We hope this field trip guide helps you connect the performance to your in-classroom curriculum in ways that you find valuable. In the following pages, you will see guidelines regarding your field trip, contextual information about the performance and related subjects, as well as a variety of pre and post discussion questions and assessment activities. On page 18, you’ll find the Curriculum Connections included in *Through the Fire*. Please “pick and choose” materials and ideas from the guide to meet the unique needs of your class.

We look forward to inspiring and educating your students through the arts on Monday, October 21, 2024 at the world-class Cobb Energy Performing Arts Centre!

See you at the theatre,

**The
ArtsBridge
Team**

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About Cobb Energy Performing Arts Centre

The landmark Cobb Energy Performing Arts Centre is a cultural, entertainment and special events venue of a national significance. Atlanta's first major performing arts facility in four decades, Cobb Energy Centre boasts state-of-the-art systems, amenities and design features that allow the expression of any artistic idea and captivate performers, patrons and event planners. The Centre's strong suit is versatility. It can accommodate events as diverse as Broadway, concerts, corporate functions, private parties and family entertainment.

The Centre's distinctive façade and three-story lobby – highlighted by a 65-foot, floor-to-ceiling glass curtain wall – offer visitors a grand welcome and stunning introduction to a venue of great warmth, elegance and possibilities. Nothing speaks "special occasion" like the majestic lobby – a gathering space and promenade with two grand staircases, specially designed, colored-glass chandeliers and walls of Venetian plaster.

The Centre's 2,750-seat John A. Williams Theatre captures the richness and intimacy of vintage theatres. Yet, it incorporates modern touches and technology – including advanced sound, lighting and acoustical elements – that allow fine-tuning for each performance. With equal poise, the Theatre can host concerts, opera, drama, comedy, lectures, dance and spoken word.

The Cobb Energy Centre is a premier location for black-tie balls, galas, wedding receptions, corporate meetings, banquets, bar and bat mitzvahs, and parties.

- 10,000-square-foot ballroom, divisible into 3 sections, holds up to 630 for a seated meal, 800 in theatre setting and up to 650 for a reception
- 2,750-seat theater ideal for graduations or general sessions
- Unique special event spaces on theater stage, 3-level lobby, and outdoor terrace.

The Centre is equipped to ensure ArtsBridge's vision of making sure everyone has access to arts experiences. Designated seats in various locations are available at every event for guests with disabilities and those needing special assistance. The venue is equipped with wheelchair accessible restrooms, elevators, plaza ramps, wheelchair accessible ticket windows, phonic ear devices, wheelchair accessible drinking fountains, and handicapped parking. Visit www.cobbenergycentre.com to learn more about accessibility, including the new WaveCast app that is available to download to mobile devices and sign-language interpreted performance.

For safety purposes, ArtsBridge follows the **Safety-First Guidelines of the Centre.**

DID YOU KNOW?

- More than 250,000 patrons visit the Cobb Energy Centre each year.
- The Cobb Energy Centre opened in 2007.
- The Cobb Energy Centre has two main spaces:
 - John A. Williams Theatre, 2,750 seats
 - Kessel D. Stelling Ballroom, 10,000 square feet
- No seat is more than 160 feet from center stage in the John A. Williams Theatre.
- There are 1,000 parking spaces on site.
- The Centre is located one mile from the new Braves stadium and only 15 minutes from downtown Atlanta.
- ArtsBridge programs began in 2007 and reach 30,000 students each year.



Field Trip Guidelines

Below are simple guidelines for ArtsBridge Field Trips to Cobb Energy Performing Arts Centre. Please read carefully and contact us at (770) 916-2805 if you have questions.



Reservations: All field trip admissions are to be made in advance. Please do not bring more than the number of seats reserved. Performances are expected to sell out and we will not be able to accommodate an increase in numbers at the last minute. All patrons, including teachers and chaperones, must have a reservation in order to attend these performances. Children under the age of three are not permitted to attend.



Payment: Payments must be made in full, 4 weeks prior to the day of show, or we will not be able to accommodate your reservation. An invoice will be given to you at the time your reservation is made. Once you have paid in full, we will send a confirmation, which will serve as your school's ticket into the performance. ArtsBridge reserves the right to cancel unpaid reservations after the payment due date.



Transportation: The Centre can accommodate school buses, vans and cars. Please be aware that vans and cars will incur a reduced vehicle parking fee. A third party contractor runs the Centre's garage and charges this fee. There is no charge for parking school buses. All buses, vans and cars must comply with directions provided by on-site staff.



Arrival: All vehicles should approach the Cobb Energy Performing Arts Centre from AKERS MILL ROAD (map enclosed). Upon entering the driveway, buses will be directed to the circular drive where they will temporarily pull up to the curb for unloading. A Cobb Energy Performing Arts Centre representative will board the bus and check-in your school. Students will be immediately unloaded and buses will be directed to their designated parking areas.



Seating: Students are seated as they arrive, starting with the floor level, first row. The exception to this is for programs with older and younger students in attendance at the same time. In this case, students in kindergarten and first-grade will be seated in the first few rows of the theatre. There are three levels of seating, with the back row of the top level no more than 160 feet from the stage.



Restrooms: Please seat your entire group, before taking restroom breaks, so that you can be easily found. Students MUST be accompanied by adult chaperones when going to the restroom. We encourage that you take groups so there are fewer trips.



Chaperones: Chaperones have a job to perform while at the Centre. Please make sure that your chaperones are interspersed among students, and that they are prepared for the day's responsibilities. Please discuss restroom visits, emergencies, behavior, etc. with your chaperones prior to arrival.



Behavior: Students and teachers are encouraged to enjoy performances, applaud and express enthusiasm in a manner that is appropriate for the performance, yet not disruptive for others. We request that all phones, tablets and any other electronic devices be completely turned off or on silent mode during the performance. We ask that chaperones on upper levels watch for students tossing or throwing items to lower levels and prevent students from climbing or leaning on railings. No student can leave the audience chamber without an accompanying chaperone. Students/classes that are disruptive may be asked to leave the performance with no refund. (See *Theatre Etiquette* on Page 8)



Departure: Performances last approximately one hour. Upon conclusion of the performance, classes will be dismissed to the designated parking area to board their buses and return to school.



Lunch: There is no facility for students to eat lunch in the Cobb Energy Centre. We recommend students eat lunch at the Galleria Specialty Mall, Cumberland Mall, at a park on the route to/from the venue or on their bus. Check Page 7 for some of ArtsBridge's favorite restaurants to eat at around the theatre! Snack Packs will be provided for students, teachers and chaperones attending a field trip. For more information, visit www.ArtsBridgeGA.org/snack-pack-program.

Transportation Information



Buses: All school buses must approach the building from AKERS MILL ROAD on the North side of the building. This will be crucial in assuring a fairly smooth flow of traffic. There will be Centre representatives guiding you. Buses will pull onto the site from behind the building and then drive to the front. PLEASE MAKE SURE YOUR DRIVERS USE THE MAP BELOW. There is no charge to park school buses on-site.



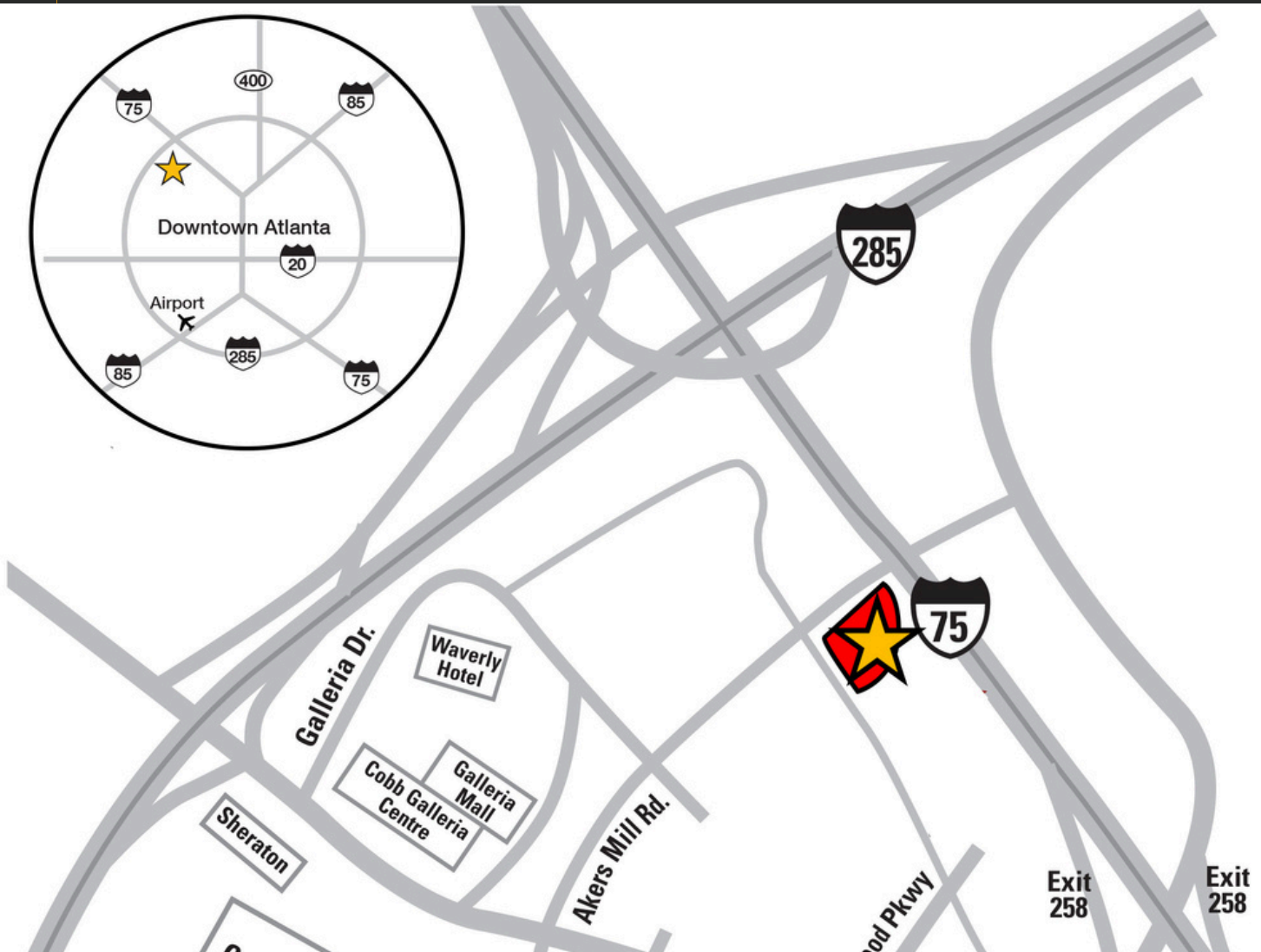
Checking In: When you arrive at the front of the building, a representative from the Centre will board your bus to check-in your school. You and your bus driver will be given a large number that will be taped to the bus windows. Please remember your number, as it will help you find your bus after the performance.



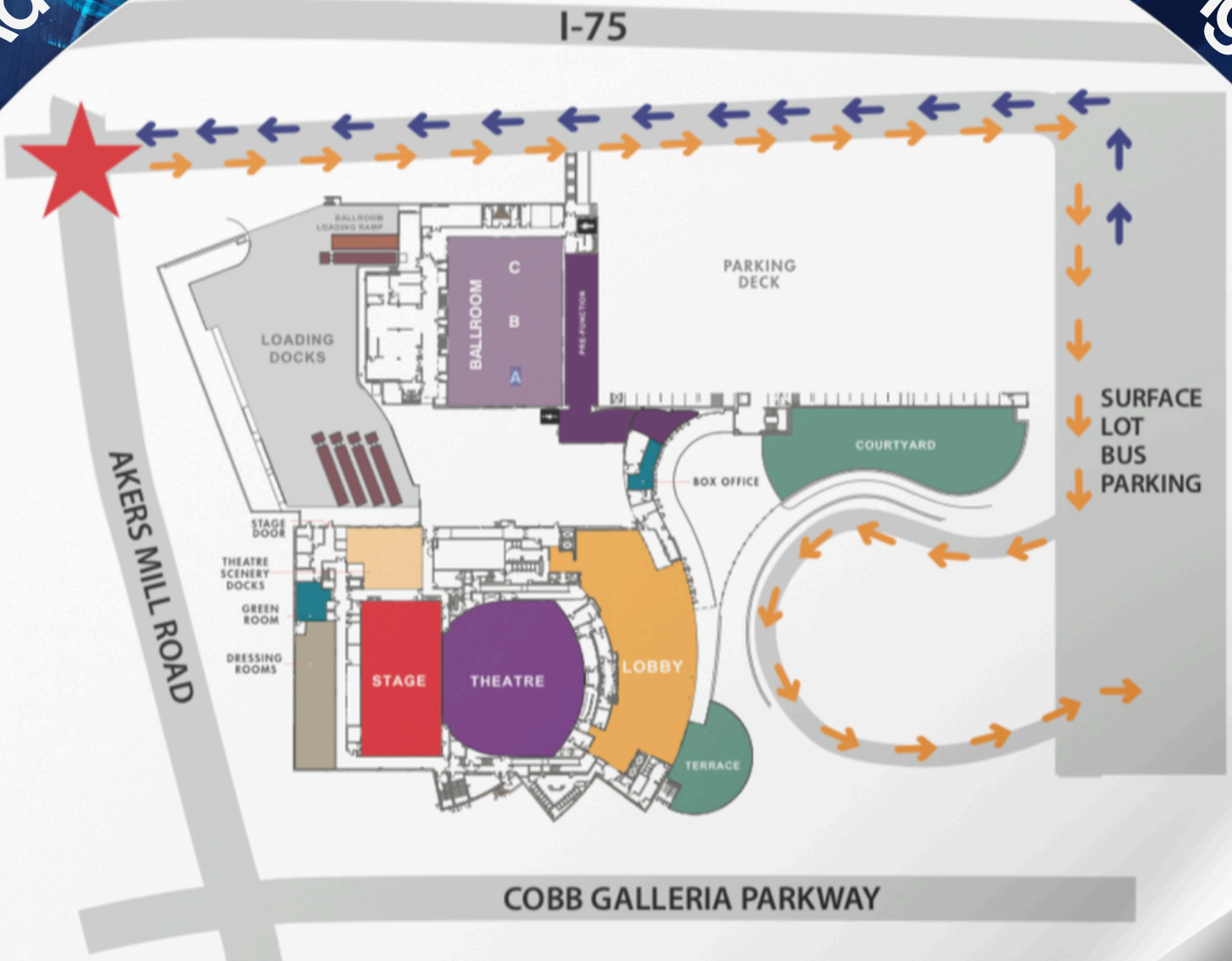
After the Show: After the performance, buses will be parked in the Centre's surface lot in numerical order and representatives will assist you in locating your bus(es). We encourage everyone to board their buses as quickly and safely as possible. For safety reasons, we hold all buses until everyone has boarded, so please make your way directly to the surface parking lot following the performance (see map below).



Cars/Vans/SUVs: You will approach the building in the same manner, but will park in our parking deck. Please note there is a reduced *per-vehicle* parking fee for cars/ vans/SUVs. After you have parked, make your way to level 2 of the deck and to the west side (theatre side) of the building. When you emerge from the parking deck, there will be a Centre representative to check you in and direct you to your seats.



Additional Map for All Vehicles Attending



- ★ ENTRANCE
- ➔ ARRIVAL
- ➔ DEPARTURE

Local Dining

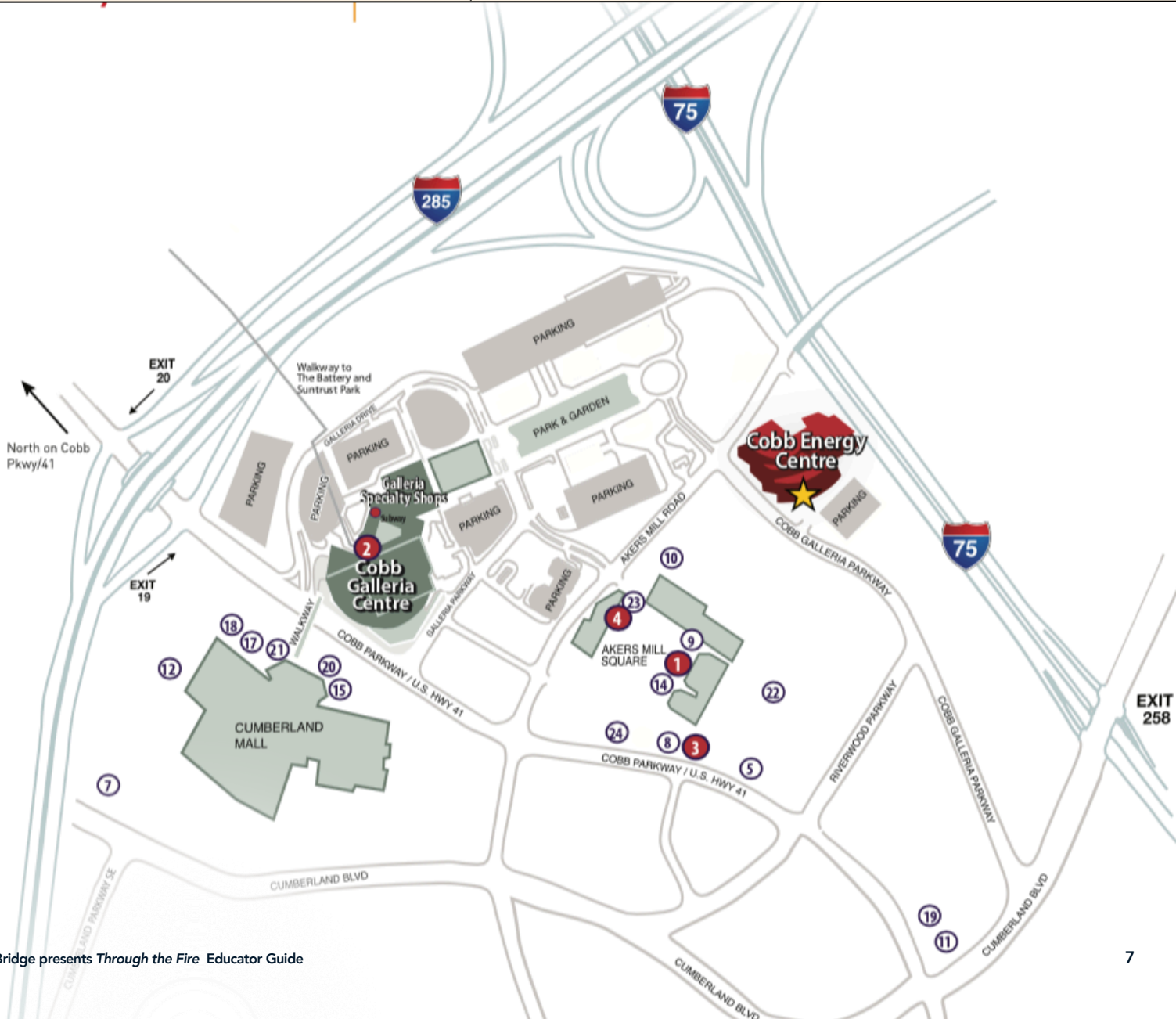
Food Sponsors

ArtsBridge Program Food Sponsors within driving distance of Cobb Energy Performing Arts Centre:

1. Hopdoddy Burger Bar
2. Murph's
3. Chick-fil-A
4. Subway

Other Nearby Restaurants

5. Bonefish Grill
6. C&S Seafood and Oyster Bar
7. Carrabba's
8. Chipotle Mexican Grill
9. Korean BBQ & Hot Pot
10. Cinco's Mexican Cantina
11. Copeland's of New Orleans
12. Fresh To Order
13. Kuroshio Sushi Bar & Grill
14. Longhorn Steakhouse
15. Maggiano's Little Italy
16. Olive Garden
17. P.F.Chang's
18. Stoney River Legendary Steaks
19. TacoMac
20. Ted's Montana Grill
21. The Cheesecake Factory
22. Top Spice
23. Blaze Pizza
24. CAVA



Theatre

Etiquette

A live performance is a unique experience shared between performers and audience members. Unlike television or movies, audience distractions can disrupt the performers, production and audience. Before you arrive at the Cobb Energy Centre, please review the following information with your students and chaperones, and help ArtsBridge create a meaningful experience for all.

- Arrive early. Groups are seated on a first-come, first-served basis. Seats are not assigned for ArtsBridge events.
- Food, drink, candy, gum, etc. is not permitted in the theatre.
- Silence or turn off all electronic devices. We encourage you to share your ArtsBridge experience at the Cobb Energy Performing Arts Centre via social media, but please refrain from doing so or texting during performances; the glow from your device is distracting.
- Photography and video/audio recording of any kind is not allowed in the theatre during the performance.
- Respect the theatre. Remember to keep your feet off of the seats and avoid bouncing up and down.
- When the house lights dim, the performance is about to begin. Please stop talking at this time.
- Talk before and after the performance only. Remember, the theatre is designed to amplify sound, so the other audience members and the performers on stage can hear your voice!
- Use the restroom before the performance or wait until the end.
- Appropriate responses such as laughing and applauding are appreciated. Pay attention to the artists on stage – they will let you know what is appropriate.
- If you need assistance during the show, please find your nearest volunteer usher.
- As you enter and exit the theatre, remember to walk and stay with your group.
- Open your eyes, ears, mind and heart to the entire experience. Enjoy yourself!



Pre-Show Activities

Before attending an ArtsBridge Field Trip, review the following questions and vocabulary with your students:

1. How many of you have experienced a live theatre performance? What did you see?

2. What are some of the differences between going to the theatre and watching television or going to a movie?

3. The BAD Audience Member! A fun way to review theatre etiquette with your students is to have them point out bad audience behavior during a show. Here's one way to illustrate this concept:

a. Have students present something to the class. The key is they are "actors" and the class is the audience.

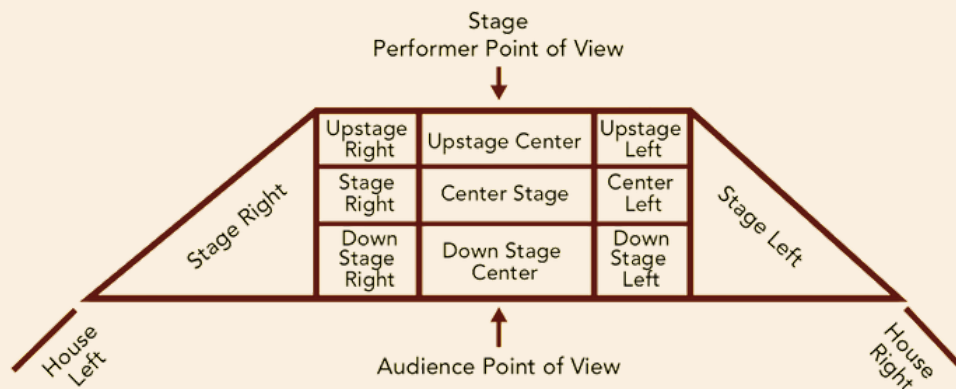
b. Once they are into the activity, you (the teacher) leave the room and then re-enter. Enter loudly, chew gum, step on people's feet, talk to them, etc. Be the worst audience member. Find a seat and continue to talk to others, ask what's going on in the performance, take pictures, talk on your cell phone etc.

c. Ask the class to list all the bad behavior. Write these on the board.

d. Ask the audience members how they felt when the bad audience member came into the theatre. Could they hear the actors? Were they distracted?

e. Ask the actors how they felt. Could they concentrate on their performance?

4. Review the stage diagram below with the students . Draw the diagram on the whiteboard and have students come up and write in each part of the stage .



THEATRICAL

Before attending an ArtsBridge Field Trip, review the following questions and vocabulary with your students:

Author – the writer of a script; also called the book

Audition – to perform to get a role for the production; usually includes singing, dancing, and reading scenes from the show; usually takes place in front of the Director & Creative Team

Ballad – a slow song for actors to showcase vocal clarity

Blocking – the specific movement of actors on stage; usually given by the Director

Box Office – a booth inside the theater where tickets are sold

“Calling the Show” – the process of calling out the lighting, sound, and scene-change cues during a performance; usually done by the stage manager

Casting – the process through which actors are chosen for roles in the production

Casting Agent – one who chooses actors for roles in the production

Choreographer – one who designs dance sequences and teaches them to the cast of the production

Composer – one who writes the music **Conductor** – one who directs the orchestra

Costumes – a set of clothes in a style typical of a particular country or historical period

Curtain Call – the appearance of one or more performers on stage after a performance to acknowledge the audience’s applause

Director – one who supervises the creative aspects and guides the artistic vision of the production

Dress Rehearsal – rehearsal in which performers practice with costumes, props, lights, and microphones

Dresser – one who assists performers with their costumes during dress rehearsals and shows

Electrician – one who works with the lighting designer to adjust and operate lighting instruments

Ensemble / Chorus – typically singers, dancers, or actors who perform in group numbers

Head Carpenter – one who builds the sets for the production **House Left** – the left side of the theater, when facing the stage (audience’s point of view)

House Manager – one who oversees all aspects of the audiences; responsible for ushers and audience safety

House Right – the right side of the theater, when facing the stage (audiences point of view)

Lighting Designer – one who decides where the lighting instruments should go, how they should be colored and which ones should be on at any particular time to affect mood, visibility, and to showcase costumes and sets.

Lyricist – one who writes the words to a song

Makeup Artist – one who applies cosmetics to a performer’s face and body

Music Director – one who teaches and rehearses the music with the orchestra

Orchestra Pit – the lowered area in front of a stage where the orchestra (musicians) sit and play during the performance

Overture – an orchestral piece at the beginning of an opera, suite, play, oratorio, or other extended composition

Producer – a person responsible for the financial and managerial aspects of staging a play, opera, musical, ballet, etc.

Program – a listing of the order of events, names of the cast and crew, and other relevant information for the production

Property (Props) Manager – one who manages all items used on stage that cannot be classified as scenery, electrics, or wardrobe

Proscenium Arch – the arch opening between the stage and auditorium; the frame of the stage

Read-through – the cast reads through the script without movement or music; typically done at the first rehearsal

Set Designer – one who creates the scenery for the stage **Sitzprobe** – the first rehearsal with both the performers and the orchestra, with no staging or dancing

Sound Designer – one who plans and executes the layout of all sound playbook and equipment for the show

Sound Operator – one who handles the sound playbook and mixing equipment for the show; works with Sound Designer

Sound Board – a desk comprising a number of input channels where each sound source is provided with its own control channel through which sound signals are routed into two or more outputs; controls all microphones and music

Spotlights – a lamp projecting a narrow, intense beam of light directly onto a place or person, especially a performer on stage

Standby / Understudy – one who studies a role and is prepared to substitute a performer when needed

Stage Left – the left side of the stage, when facing the audience (performer’s point of view)

Stage Manager – one who is responsible for the quality of the show’s production, assists the director, and oversees the show at each performance

Stage Right – the right side of the stage, when facing the audiences (performer’s point of view)

Technical Rehearsal – rehearsal incorporating the technical elements of a show such as the scene and property shirts, lighting, sound, and special effects

Uptempo Song – a fast, upbeat song for actors to showcase dancing and acting ability

Usher – one who guides audience members to their seats

Wig Master / Mistress – one who obtains and customizes wigs for performers to wear

VOCABULARY

THROUGH THE FIRE

A STORY OF SURVIVAL AND SELF-FORGIVENESS DRIVEN
VICTOR ALMANZAR'S ORIGINAL HIP-HOP MUSIC

ABOUT THE SHOW...

A remarkable one-person show that revolves around the captivating life story of Victor Almanzar beginning with a near-death experience that lands him in a Queens, NY hospital during the peak of the Covid pandemic. His life flashes before his eyes: his relatively innocent childhood in the Dominican Republic, his move as a youngster to NYC and the ensuing culture clash which leads him to gang-life and drugs. He struggles with his identity, finds love, and discovers his adulthood in the Marines (serving in Kosovo and Iraq). After a troubling period as a civilian he finds redemption by committing himself to a life in the Theater. Through the Fire was developed at the Labyrinth Theatre Company by Actors Studio members Victor Almanzar (writer and performer) and Elizabeth Canavan (director). It is a story of survival and self-forgiveness driven by Almanzar's original hip-hop music. Funny, shocking, not always polite, but always authentic, the performance of the school-time show is 60-minutes.



Meet Victor Almanzar



Victor Almanzar, is a New York based actor who came from the Dominican Republic at an early age. He appeared as Oswald in the Pulitzer Prize winning production of *Between Riverside And Crazy* in both The Atlantic Theater and Second Stage Theater (NYC) and the Steppenwolf Theater (CHICAGO). He also appeared as Oscar at The Steppenwolf Theater production of *Grand Concourse*. He has completed a lead role in the feature film *11:55 (INDEPENDENT)*, a recurring role in the series *Homeland* as lieutenant Wenzel (Showtime), a recurring role in the series *Power* as Arturo (STARZ), a recurring role in the series *Empire* as Big Heavy (FOX), a supporting role in the feature film *Brawl in Cell Block 99 (XYZ FILMS)*, a guest star role in *Blue Bloods (CBS)*, a guest star role in *Chicago PD (NBC)*, a guest star role in *High Maintenance (HBO)*, and a role in *LFE* (a pilot for CBS). Before turning his attention to acting, Victor was in the United States Marine Corp, where he served in Kosovo and Iraq. Since then he has worked on the New York stage, Regional Theaters, and in London. He was nominated for The Lucille Lortel Award for his role in *Between Riverside And Crazy*. Victor is a proud lifetime member of The Actors Studio.



Q. What motivated you to write *Through the Fire*?

A. There was a play that I was supposed to be in. During the process of the rehearsal my identity was put into question, as to who I am. About where I'm from, the environment, I grew up in. I was in a very painful place. Liz Canavan, from LAByrinth Theater, reached out to me. She knew I was troubled, and she encouraged me to write my story. It is important for me to express myself. It catapulted me to develop my one man show.

Q. When did you start to work on the play? How long did it take to write? And then, once written, how long did it take before you were convinced that you had finished the production?

A. Throughout the summer of 2021, Liz Canavan and I met every Friday. I started with being born in the Dominican Republic. Even before I was born. The mixing of races that produced me. Then I continued telling my life story. Then, there is a program at the LAByrinth Theater company for members, a summer intensive. We had a deadline to submit a play. Within 2 weeks we developed a rough-rough draft. There was a good deal of material that didn't make it into the show. After the intensive, LAByrinth was looking for a piece to produce to replace another work already scheduled for the 2021 season. They asked me, "Do you think you could get it to a place where it is produce-able? I said yes. I would give it a shot. We called it a developmental production and had 2 workshops before starting the rehearsal process. I invited writers to come to watch it and react to it. Then I took a month off and went away to re-write on my own. Away from distractions. I came back with what became, more-or-less, the production we have now. It starts with me having an accident, where I'm caught on fire, and the story progresses through a flashback. Developing *Through the Fire* was a couple of very intense weeks.

Q. What is your relationship with Actors Studio? How long have you been a member? Are you a “Method Actor”?

A. I started with the Stanislavski system and Strasberg method when I got accepted to Actors Studio drama school at Pace University where I got my masters. I graduated in 2016. And then, two years later I was accepted into the Actors Studio. I am a combination of a method actor and “instinctual of the moment.” I recently started to read books on Meisner, which I resonate well with.

Q. What is your relationship with LAByrinth Theater?

A. I am part of the leadership committee that represents the members of the company. There are 100+ members. I have been “in the family” since taking a summer intensive in the summer of 2012. Through them I got my first professional job, a production of *Between Broadway and Crazy* by Stephen Adly Guirgis produced by the Atlantic Theatre in 2014. And later I was in the production at the Second Stage Theater where it won the Pulitzer Prize for Drama.

Q. What were some of the highlights of being in the cast of *Between Riverside and Crazy*, written by Stephen Adly Guirgis? Would you call the play a comedy? Or a tragedy? Or what? As a writer what did you learn from the experience?

A. I have done it 4 times. Atlantic Theater for the premiere. Second Stage, and Chicago’s Stephen Wolf Theater. And then the Broadway production. The last time [the Broadway production at the Helen Hayes Theatre] featured a rapper and actor named Common who played Junior. I consider him one of Hip-Hop’s music legends. He is. It was really good to share the stage with him, since I am a huge Hip-Hop fan. The biggest highlight, though, was working with Stephen McKinley Henderson once again. To be across from him on the stage is one of the best moments of my acting career. Also, it was so special to have the Broadway premiere with the same people from the original cast. That was a big highlight, too. The family reunited!

Q. Who are some of the actors that you admire, and why?

A. Stephen McKinley Henderson. He loves the Meisner technique. The give and the take. Living truthfully on the stage moment by moment. He is very generous with his acting. Also, Bobby Cannavale, who has an ability to be very scary, really serious and intense, and really funny all at the same time. I think he can do it all. Another actor, because of what he has transcended, is John Leguizamo. He did it his way, he created his own lane.

Q. Artistically, who have been the most influential persons in your life?

A. It comes by in stages. When I was in high school, Helen White and Chris Vine had an acting program for youth. We would meet at some NYU facilities and then CUNY. They gave me and nurtured the ability to think and to give a voice to any and every issue I might have been dealing with. To express myself clearly about the world I was living in. The company is called the Creative Arts Team (CAT). When I came back from the Marines, Ben Snyder and Ari Isler wanted to develop a film script based on my life (11:55, currently on Showtime on Demand, it won Best Film at the LA Film Festival in 2016). They believed in me as an actor and gave me a lead in a feature film. And gave me the capacity and ability for my first shot as a writer of something that is close to me. Stephen Aldy Guirgis, who gave me the role of Oswald and believed in me as an actor. He took a shot at a newcomer. He championed me in the theater world. And recently, Liz Canavan, who helped me develop my one-man show, is more than generous, both as an actor and as a human being. She is exceptional in bringing out those specific details on any given scene. She directed me with grace and truly knows the craft.

Q. Why would a person want to see *Through the Fire*?

A. There are different things that should interest people. It's a coming-of-age story. An immigrant story—how a change of culture changes someone. It shows someone in street life. Someone finding himself. Someone who has gone through the military, gone through major world conflicts like Iraq. It has original Hip-Hop music. Someone who finds himself through love and family. You'll want to see it if you want to see a story of forgiveness (of self and of life's circumstances and others' failings) compassion and redemption. It's funny, heart-breaking. It's beautiful. It is a glimpse into who I am—there's a lot more I want to develop. For instance, on the effects of PTSD.

Q. What has been the reaction to the piece by retired military personnel?

A. People have come up to me to thank me for expressing what I have expressed. When we see military films and plays, often we see the glamor and the glorification of war. We don't see the pain and struggle, the pain that military personnel go through. Especially afterwards as veterans. It has been a relief for them. One man came up to me with teary eyes, he was Dominican, in the military, been through the same things that I had been through. It is a release; a little bit of medicine for people who have been in the military or have known people in the military.

Q. You are very frank about the trouble you got into as a teen in the Bronx. How painful was it for you to revisit those days? How did your family and friends react to the show?

A. It wasn't the Bronx, it was Corona, Queens. That's where I lived when I first arrived in this country. It is all the same. Reliving those things was painful. My childhood was robbed from me in a way. We had no resources. No good after school programs. There was a wave of immigration at that time. I had to adapt and overcome it very quickly. I ended up doing things I would have never imagined I would when I was in the Dominican Republic. My family and friends, after seeing the play, came to a deeper understanding of things that I had to do to adjust—and how I became what I became. How I dealt with things. "Thanks for telling this story," they said to me. "This is something that needs to be heard." I like giving a voice to people who come to places where I come from, places not common in the entertainment world.





'Through the Fire' by Victor Almanzar Inquiry Interactive



Easy to use! Explore & Expand Experiences! Build your own individualized unit for your classroom!
Whole Group. Teach on Stage. Individualized. Research. Team Projects. Background Info. Differentiation. Story Elements. Small Group. Theater. Academic Vocabulary. Engagement. Analysis. Building Connections.

Character Analysis Activities

A character analysis is an exploration of the traits, personality and characteristics of a character within a story.

- *Different Perspectives
- *Body Biographies
- *Social Media Accounts
- *Create Autobiography Book Jacket
- *Create a Dating Profile



Cultures & Traditions

Feel like you are walking in Victor's footsteps as he experiences the culture and traditions of his family, the military and places around the globe.

- *Exploring Dominican Culture 
- *Operation Iraqi Freedom
- *National Museum of the American Latino



Plot-Setting-Conflict

- *Happily Ever After?
- *Exploring Plot, Conflict
- *Dominican Republic
- *Dramatic Conflict or 'No Conflict, No Drama'
- *New York City Maps 



Lyric/Stanza Analysis

Lyric analysis involves using song lyrics or poetry to facilitate meaningful discussion in individual or group

- *Cause & Effect of 90's Hip Hop
- *Dominican Music Genre
- *Learning from Lyrics
- *Evolution of Rap
- *Vocabulary~lyric, stanza, rhyme, beat, mood/tone, quatrain, line.



Theme

Explore the variety of themes showcased throughout the play including Family, Culture, Love, Friendship, Loyalty/Respect, War, Trauma, Growing Up.

- *Teaching Symbolism for Literary Analysis
- *Teaching Theme Tips & Resources
- *Tips for Teaching Theme in ELA



Dramatic Devices

Dramatic devices are strategies used by a playwright to add interest to the work, create a particular effect on the audience, or enhance the work's major themes.

- *Dramatic Strategies Snapshot
- *Analyzing Plays
- *Literary Devices- Techniques & Elements



Curriculum Connections.



English Language Arts



Fine Arts
(Music/Theatre)

Resources

"The Cause & Effect of 90'S Hip Hop – Black Music Scholar." *Black Music Scholar*, blackmusicscholar.com/the-cause-effect-of-90s-hip-hop/.

"Critical Concepts: Dramatic Situation." *Www.k-State.edu*, www.k-state.edu/english/baker/english287/cc-dramatic_situation.htm. Accessed 10 Oct. 2023.

"Dominican Music | World Music Central.org." *World Music Central*, worldmusiccentral.org/world-music-resources/musician-biographies/dominican-music/.

Elements of Drama: Conflict | the Drama Teacher. thedramateacher.com/elements-of-drama-conflict/. "Dominican Republic - Daily Life | Britannica." *Encyclopædia Britannica*, 2019, www.britannica.com/place/Dominican-Republic/Daily-life.

Farmer, David. "Drama Strategies." *Drama Resource*, 22 Dec. 2014, dramaresource.com/drama-strategies/.

"5 Engaging Characterization Activities for High School Students to Try Today - Windows into Literature." *Windowsintoliterature.com*, 29 Apr. 2022, windowsintoliterature.com/characterization-activities/. Accessed 10 Oct. 2023.

"Latino Center | Latino Center." *Latino.si.edu*, latino.si.edu/.

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