

**In-Class Activity:
AADS 1102 Fall 2015
Exploration of Readings Using Dramatic Techniques**

Discuss the value of utilizing dramatic techniques in the classroom:

Embodiment as a mode of learning – you assessing factors that makes a particular person respond in the way that s/he does. For example: what is the point of view of that person; how does that person physically embody that role; how does that person express his/her point of view; how does that person identify. To enact, one must identify with the other person. You must take that person’s point of view.

As we add other people who are embodying different roles, we also can explore interactions with people beyond ourselves and our own experiences.

To embody another person – or their role – doesn’t mean you come to agree with that person or their point of view. Rather, you’re positioning yourself as that person and attempting to experience what he/she experienced as a way of coming to know that point of view. You can say “what is this person thinking and why would he/she be thinking that?” as part of embodying that character without coming to agree/promote that character’s point of view.

In our case, we’ll use this to better understand ideas that circulated and events that occurred in the 1960s.

As groups, you all will create and perform a scene based on the different pieces we read this week.

THE STUDENTS WILL RANDOMLY DRAW GROUP ASSIGNMENTS FROM A BUCKET

GROUP 1. As a group and utilizing the texts from this week, your group will create and perform a scene that conveys Melendez and his friends’ identity AND the time period covered in the Melendez reading. You can use verbiage and scenes from the reading, but you may have to improvise to fill in gaps based on what you know about Melendez, his colleagues, and neighbors. I know that you won’t be able to convey ALL aspects of their identity; decide what’s most important to convey to the audience.

Additional rules:

- All members of the group must participate in the scene’s creation.
- All members of the group must participate in the scene’s performance.
- Feel free to make props from the materials you have available. But face it – few materials are available. Figure out how to convey the setting with little to know props.
- You should attempt to make your scene understandable to someone who has not read Melendez’s memoir. Don’t expect the audience to fill in the blanks!

GROUP 2. As a group and utilizing the texts from this week, your group will create and perform a scene that conveys “the Garbage offensive” AND the event’s importance to the Young Lords and their neighborhood. You can use verbiage and scenes from the reading, but you may have to improvise to fill in gaps based on what you know about Melendez, his colleagues, neighbors, and the city’s response. I know that you won’t be able to convey ALL aspects of the Garbage offensive. Decide what’s most important to convey to the audience.

Additional rules:

- All members of the group must participate in the scene’s creation.
- All members of the group must participate in the scene’s performance.
- Feel free to make props from the materials you have available. But face it – few materials are available. Figure out how to convey the setting with little to know props.
- You should attempt to make your scene understandable to someone who has not read Melendez’s memoir. Don’t expect the audience to fill in the blanks!

GROUP 3. As a group and utilizing the texts from this week, your group will create and perform a scene in 1967 in which college freshmen discuss/debate the differences in social change approaches/philosophies promulgated by different groups and leaders within the black community (e.g., King, student leaders of the sit-in movement, Stokely Carmichael, and Malcolm X). Feel free to use the Chafe reading and/or Tindall for additional context.

You *might* approach this by thinking about what the points of overlap and the points of tensions are between these different points of view. You won’t be able to enact every single point, so decide what’s most important to bring to the stage.

Make sure you convey the spirit of the period!

Additional rules:

- All members of the group must participate in the scene’s creation.
- All members of the group must participate in the scene’s performance.
- Feel free to make props from the materials you have available. But face it – few materials are available. Figure out how to convey the setting with little to know props.
- You should attempt to make your scene understandable to someone who has not read the materials assigned for this week. Don’t expect the audience to fill in the blanks!