

Unit Title

**“Brazil: Order and Progress”**

**A Project-Based Learning Unit**

Author & School

**David Feranchak, Conroe High School, Conroe ISD**

Subject Area

**Theatre Arts**

General Topics to be Explored

**Brazil’s Social and Political History; Brazil’s Cultural and Artistic Contributions; Economic, Social and Human Rights in Brazil; Current Events in Brazil**

Grade Levels

**Theatre Arts, Level II, III, IV (Grades 9–12)**

Time Frame (number of days/classes needed to complete unit)

**8 weeks**

Brief (1-paragraph) Summary of the Unit (including unit goals)

**The project-based learning unit will begin with an overview of Brazil’s geography, history, culture, and various social and political issues. I then plan to have each student choose (from a suggested list) two topics to research: one historical, political, or social topic and one cultural and/or arts topic. Students will present their detailed research findings to their peers in a formal presentation (this may also be used for presentations to other classes, such as geography or world history). Students will then be placed in small groups and, from the presentations, will select material to be developed into a script for a dramatic presentation piece, a Living Newspaper project. For example, there could be a scene about the relocation of the Quilombos from Alcantara or a segment on AfroReggae and its effects on, and benefits to, the Vigario Geral *favela*. These segments will be pieced together, staged, rehearsed, and then presented for a public, community-wide audience. This project will address many goals: students will have a deeper understanding of Brazil’s culture and history as well as its major contributions to the arts in the world. In addition, the local community will also gain a broader perspective of Brazil. The dramatic performance/presentation itself will clearly address specific curriculum objectives and Texas Essential Knowledge and Skills (TEKS) standards for Theatre Arts. Although at first glance there appears to be a very broad range of topics here without a clear focus, I think that as the unit progresses and I facilitate and guide the students, a richer focus will emerge from their own research and work.**

## Established Goal(s):

### ***Summary/Overview of TEKS for Theatre Arts, Level II, III, and IV:***

- (1) Perception. The student develops concepts about self, human relationships, and the environment, using elements of drama and conventions of theatre.
- (2) Creative expression/performance. The student interprets characters, using the voice and body expressively, and creates dramatizations.
- (4) Historical/cultural heritage. The student relates theatre to history, society, and culture.

### ***Summary/Overview of TEKS for Social Studies, World History:***

- (7) History. The student understands the causes and impact of European expansion from 1450 to 1750.
- (15) Geography. The student uses geographic skills and tools to collect, analyze, and interpret data.
- (21) Citizenship. The student understands the significance of political choices and decisions made by individuals, groups, and nations throughout history.
- (24) Culture. The student understands the roles of women, children, and families in different historical cultures.
- (26) Culture. The student understands the relationship between the arts and the times during which they were created.
- (29) Social studies skills. The student applies critical-thinking skills to organize and use information acquired from a variety of valid sources, including electronic technology.
- (31) Social studies skills. The student uses problem-solving and decision-making skills, working independently and with others, in a variety of settings.

## Understanding(s): enduring understandings/insights student should gain from the unit

1. Students will, overall, know more about Brazil after they complete the assignments and projects in this unit than they did before.
2. Students will analyze various Brazilian arts programs and have a deeper understanding of the country's cultural contributions to world society, including music, dance, theatre, and art. In general, students will be aware of the various arts and arts education organizations in Brazil.
3. Students will collect data, research, summarize, and interpret historical, political, and social issues as they relate to Brazil and its culture.
4. Students will examine and organize that data and research material to conceptualize, develop, and create an original, devised theatre performance piece which will give them (and their audience) a richer understanding of social and human rights issues in Brazil. It will also provide an avenue for them to explore and assess Brazil's cultural significance.

Essential Question(s): the essential questions that guide the unit and focus teaching and learning

1. How does Brazil's culture and society compare to the culture and society of the United States? What is similar? How are the differences beneficial to Brazil and its people?
2. What are the significant contributions Brazil has made to the rest of the world?
3. What are past and current social, political, or human rights issues in Brazil and how have/are they dealing with them? In terms of those issues, what is in Brazil's future?
4. What are false perceptions that we may have about Brazil, its people, and its culture?

Summary of Performance Task(s) and Other Evidence (quizzes, tests, etc.): tasks that will be used for assessment of understanding

1. Research Presentations and group discussions (EXPLANATION, INTERPRETATION, SELF-KNOWLEDGE).
2. Developing a devised theatre piece/dramatic script development (EXPLANATION, INTERPRETATION, APPLICATION, PERSPECTIVE, EMPATHY, SELF-KNOWLEDGE).
3. Rehearsal and performance of the devised theatre piece (EXPLANATION, INTERPRETATION, APPLICATION, PERSPECTIVE, EMPATHY, SELF-KNOWLEDGE).
4. Verbal and written reflection, post performance and post-project (INTERPRETATION, PERSPECTIVE, EMPATHY, SELF-KNOWLEDGE).

Summary of Learning Activities: sequence and explanation of activities that will facilitate learning

1. Students choose from a list of suggested research topics on Brazil, its history, and its culture.
2. Students research topics.
3. Students present a summary of their findings in a short oral presentation, using visual aids and technology.
4. Students choose from a list of suggested research topics on Brazil's arts organizations and the arts outreach/educational programs that each provide.
5. Students research topics.
6. Students present a summary of their findings in a short oral presentation, using visual aids and technology.
7. Analyzing all of the research presentations, students determine and select appropriate material for a Living Newspaper project.
8. Students develop and create a script of a dramatic text for a Living Newspaper about Brazil.
9. Students rehearse and refine the dramatic performance.
10. Students present the Brazil Living Newspaper project to a public community audience.
11. Students reflect and analyze the project, post-performance.

# PROJECT PLANNING FORM

Project title:     **Brazil: Order and Progress**    

Teacher(s):     **Dave Feranchak**    

School:     **Conroe High School**    

Grade level(s):     **9-12**    

Subjects:     **Theatre Arts**    

**Model for STANDARDS-FOCUSED  
PROJECT BASED LEARNING  
Buck Institute for Education**

**Source: <http://www.pbl-online.org>**

# Begin with the End in Mind

## Summarize the theme for this project.

U.S. students seem to know very little about Brazil's history, culture, and social issues. This project will enable them to investigate specific issues of interest concerning Brazil. They will be able to further explore those topics as they create a culminating performance project from their research.

## Why do this project?

This project will be valuable as a cross-curricular endeavor, as both Theatre Arts and Social Studies state standards will be addressed.

## Identify the content standard that students will learn in this project (two to three per subject).

This Project will address nearly all of the Texas Essential Knowledge and Skills standards for Theatre Arts, Levels 2–4 and many of the standards for Social Studies/World History. It also addresses many major standards for Social Studies. However, the bolded standards below show which standards are of particular focus and important to this Unit as a cultural project.

### Theatre, Level 2

(1) Perception. The student develops concepts about self, human relationships, and the environment, using elements of drama and conventions of theatre. The student is expected to:

- (A) practice warm-up techniques;
- (B) employ stage movement and pantomime consistently;
- (C) demonstrate effective voice and diction;
- (D) analyze dramatic structure and genre;
- (E) identify examples of theatrical conventions in theatre, film, television, and electronic media**
- (F) relate the interdependence of all theatrical elements.**

(2) Creative expression/performance. The student interprets characters, using the voice and body expressively, and creates dramatizations. The student is expected to:

- (A) demonstrate safe use of the voice and body;
- (B) analyze characters from various genres and media, describing physical, intellectual, emotional, and social dimensions;
- (C) create and sustain believable characters; and**
- (D) improvise and write dialogue that reveals character motivation in short vignettes.**

(3) Creative expression/performance. The student applies design, directing, and theatre production concepts and skills. The student is expected to:

- (A) construct and operate the technical elements of theatre safely and effectively;
- (B) examine cultural, social, and political aspects of a script to depict appropriately technical elements;**
- (C) consider script selection, casting, and directing skills;
- (D) define the director's responsibility to the author's intent, script, actors, designers, technicians, and the audience;

- (E) compare the roles of actor, ensemble, and director in production decision making and produce theatre with a unified production concept and style for public performance; and
- (F) select one or more areas of theatre production, demonstrating responsibility, artistic discipline, and creative problem solving.

(4) Historical/cultural heritage. The student relates theatre to history, society, and culture. The student is expected to:

- (A) analyze historical and cultural influences on theatre; and**
- (B) define the influence of American society on live theatre and film.**

(5) Response/evaluation. The student responds to and evaluates theatre and theatrical performances. The student is expected to:

- (A) judge and apply appropriate audience behavior at various types of performances;
- (B) evaluate emotional responses to and personal preferences for dramatic performances, using appropriate theatre vocabulary, and apply the concepts of evaluation (intent, structure, effectiveness, value) to live theatre, film, television, and electronic media in written and oral form with precise and specific observations;**
- (C) identify the treatment of theme, character, setting, and action in theatre, musical theatre, dance, art, and music and integrate more than one art form in informal presentations.**

### Theatre, Level 3

(1) Perception. The student develops concepts about self, human relationships, and the environment, using elements of drama and conventions of theatre. The student is expected to:

- (A) practice theatre preparation and warm-up techniques effectively;
- (B) employ stage movement and pantomime consistently;
- (C) demonstrate effective voice and diction;
- (D) analyze dramatic structure and genre;
- (E) compare and contrast theatrical conventions of theatre to the conventions of film, television, and electronic media; and
- (F) analyze the interdependence of all theatrical elements.

(2) Creative expression/performance. The student interprets characters, using the voice and body expressively, and creates dramatizations. The student is expected to:

- (A) practice appropriate safety measures;
- (B) analyze characters from various genres and styles, describing physical, intellectual, emotional, and social dimensions;**
- (C) portray believable characters in improvised and scripted scenes of various styles; and**
- (D) improvise and write dialogue that reveals character motivation, advances plot, provides exposition, and reveals theme.**

(3) Creative expression/performance. The student applies design, directing, and theatre production concepts and skills. The student is expected to:

- (A) construct and operate the technical elements of theatre safely and effectively;
- (B) analyze and evaluate dramatic texts as a basis for technical discussions, considering themes, settings, times, literary styles, genres, and characters;**
- (D) analyze the director's responsibility to the author's intent, script, actors, designers, technicians, and audience;
- (E) analyze the roles of actor, ensemble, and director in production decision making and produce a unified theatrical production; and

(F) select one or more areas of theatre production for study, demonstrating responsibility, artistic discipline, and creative problem solving.

(4) Historical/cultural heritage. The student relates theatre to history, society, and culture. The student is expected to:

- (A) **evaluate historical and cultural influences on theatre;**
- (B) **analyze the influence of television on American society; and**
- (C) **define selected theatrical styles and genres.**

(5) Response/evaluation. The student responds to and evaluates theatre and theatrical performances. The student is expected to:

- (A) **compare behavior at various types of performances and practice audience etiquette;**
- (B) **apply the concepts of evaluation to performances and evaluate theatre, film, television, and electronic media with depth and complexity, using appropriate vocabulary;**
- (C) **compare communication methods of theatre with that of art, music, and dance and integrate more than one art form in informal and formal performances.**

#### Theatre, Level 4

(1) Perception. The student develops concepts about self, human relationships, and the environment, using elements of drama and conventions of theatre. The student is expected to:

- (A) develop and practice theatre preparation and warm-up techniques;
- (B) employ stage movement and pantomime consistently;
- (C) develop effective use of voice and diction;
- (D) compare the dramatic structure of theatre, film, television, and electronic media;
- (E) evaluate theatrical conventions of various cultural and historical periods; and
- (F) evaluate the interdependence of all theatrical elements.

(2) Creative expression/performance. The student interprets characters, using the voice and body expressively, and creates dramatizations. The student is expected to:

- (A) evaluate and apply appropriate safety measures;
- (B) **evaluate character dimensions in scripts of various genres and styles;**
- (C) create and sustain believable characters; and
- (D) **outline and create imaginative scripts and scenarios that include motivated character, unique dialogue, conflict, and resolution for theatre, film, or television.**

(3) Creative expression/performance. The student applies design, directing, and theatre production concepts and skills. The student is expected to:

- (A) design, construct, and operate appropriate technical elements of theatre, safely and effectively, collaboratively and individually;
- (B) **analyze and evaluate dramatic texts and direct brief scenes;**
- (C) evaluate the director's responsibility to the author's intent, script, actors, designers, technicians, and audience;
- (D) analyze production plans that include research, rehearsal plans, technical designs, and blocking;
- (E) **cast and direct a long scene or a short play, producing a unified theatrical production; and**
- (F) conduct concentrated studies in one or more areas of theatre production, demonstrating responsibility, artistic discipline, and creative problem solving.

(4) Historical/cultural heritage. The student relates theatre to history, society, and culture. The student is expected to:

- (A) **evaluate historical and cultural influences on theatre;**
- (B) **evaluate the role of live theatre, film, television, and electronic media in American society; and**
- (C) **trace historical and cultural developments in theatrical styles and genres.**

(5) Response/evaluation. The student responds to and evaluates theatre and theatrical performances. The student is expected to:

- (A) evaluate and practice appropriate audience behavior at various types of performances;
- (B) **apply evaluation concepts to performances and compare and contrast literary and dramatic criticism of theatre, film, television, or electronic media;**
- (C) **compare the nature, components, elements, and communication methods of theatre, music, art, and dance and compare more than one art form in a specific culture or historical period.**

#### Social Studies, World History

(7) History. The student understands the causes and impact of European expansion from 1450 to 1750. The student is expected to:

- (A) analyze the causes of European expansion from 1450 to 1750;
- (B) explain the impact of the Columbian Exchange on the Americas and Europe;
- (C) **explain the impact of the Atlantic slave trade on West Africa and the Americas.**

(15) Geography. The student uses geographic skills and tools to collect, analyze, and interpret data. The student is expected to:

- (A) create and interpret thematic maps, graphs, and charts to demonstrate the relationship between geography and the historical development of a region or nation.

(21) Citizenship. The student understands the significance of political choices and decisions made by individuals, groups, and nations throughout history. The student is expected to:

- (A) describe how people have participated in supporting or changing their governments;
- (B) **describe the rights and responsibilities of citizens and non-citizens in civic participation throughout history.**

(24) Culture. The student understands the roles of women, children, and families in different historical cultures. The student is expected to:

- (A) **describe the changing roles of women, children, and families during major eras of world history.**

(26) Culture. The student understands the relationship between the arts and the times during which they were created. The student is expected to:

- (A) identify significant examples of art and architecture that demonstrate an artistic ideal or visual principle from selected cultures;
- (B) **analyze examples of how art, architecture, literature, music, and drama reflect the history of the cultures in which they are produced; and**
- (C) **identify examples of art, music, and literature that transcend the cultures in which they were created and convey universal themes.**

(29) Social studies skills. The student applies critical-thinking skills to organize and use information acquired from a variety of valid sources, including electronic technology. The student is expected to:

- (A) identify methods used by archaeologists, anthropologists, historians, and geographers to analyze evidence;
- (B) explain how historians, when examining sources, analyze frame of reference, historical context, and point of view to interpret historical events;**
- (C) explain the differences between primary and secondary sources and examine those sources to analyze frame of reference, historical context, and point of view;
- (D) evaluate the validity of a source based on language, corroboration with other sources, and information about the author;
- (E) identify bias in written, oral, and visual material;**
- (F) analyze information by sequencing, categorizing, identifying cause-and-effect relationships, comparing, contrasting, finding the main idea, summarizing, making generalizations and predictions, drawing inferences and conclusions, and developing connections between historical events over time;**
- (G) construct a thesis on a social studies issue or event supported by evidence; and
- (H) use appropriate reading and mathematical skills to interpret social studies information such as maps and graphs.

(31) Social studies skills. The student uses problem-solving and decision-making skills, working independently and with others, in a variety of settings. The student is expected to:

- (A) use a problem-solving process to identify a problem, gather information, list and consider options, consider advantages and disadvantages, choose and implement a solution, and evaluate the effectiveness of the solution;**
- (B) use a decision-making process to identify a situation that requires a decision, gather information, identify options, predict consequences, and take action to implement a decision.

**Identify key skills students will learn in this project.  
List only those skills you plan to assess (at least two to four per person).**

Bloom's Taxonomy:

1. *Analyze, synthesize, and use critical thinking skills:* Students need to be able to analyze and synthesize information gathered from research to focus on specific ideas and concepts appropriate for the project and to eliminate concepts which are not appropriate to the project.
2. *Evaluate and create:* Students decide which issues or topics will be appropriate/effective to use in an informative living newspaper performance project.

**Identify the habits of mind (Costa and Kallick) that students will practice in this project (at least one to two per project).**

1. Gathering Data Through all Senses
2. Taking Responsible Risks
3. Striving for Accuracy
4. Finding Humor
5. Questioning and Posing Problems

## Craft the Driving Question

**State the essential question or problem statement for the project. The statement should encompass all project content and outcomes, and provide a central focus for student inquiry.**

- ❖ As U.S. citizens, why should we care about Brazil?
- 1. How does Brazil's culture and society compare to the culture and society of the United States? What is similar? How are the differences beneficial to Brazil and its people?
- 2. What are the significant contributions Brazil's culture has made to the rest of the world?
- 3. What are past and current social, political, or human rights issues in Brazil and how have they/are they dealing with them? In terms of those issues, what is in Brazil's future?
- 4. What are false perceptions that we may have about Brazil, its people, and its culture?

## Plan the Assessment

**Step 1: Define the products for the project. What will you assess?**

**At the Beginning of the Project:**

*Research Presentations*

Students will give informative presentations on a select topic concerning Brazil. These presentations will cover social, cultural, and historical topics chosen from a list (see Addendum 1).

**During the Project:**

*Script-Writing*

Using research material, students will create vignettes and short scenes that will portray and illustrate specific historical, cultural, and/or social issues in Brazil. It will be necessary to use reliable statistics, poignant quotes, and influential data in the development of the Living Newspaper script.

*Rehearsal*

Students both collaborate and work independently as they synthesize their scenes and vignettes into a unified theatrical piece.

**End of the Project:**

*Performance of Living Newspaper Project*

Students will present their rehearsed theatrical piece to a public audience.

## Plan the Assessment (2)

**Step 2: State the criteria for exemplary performance for each product:**

**Product:** Individual Research presentations

**Criteria:**

- Was the presentation informative? Did it provide specific statistics, facts, and quotes?
- Did the student accompany the presentation with visuals or multimedia elements to support their findings?
- Was the student able to speak on their specific topic with accuracy and some level of "expertise"?

**Product:** Script-Writing

**Criteria:**

- Living Newspaper Format: Is the script structured in a dramatic context? Does it illustrate researched topics in a dramatically interesting way? Are audiences likely to be interested in watching it?
- Does each scene have a specific point of view and focus? Does it portray a clear bias, or is it fair in its examination of the pertinent issues?

**Product:** Rehearsal of Living Newspaper Project

**Criteria:**

- Are students working collaboratively to refine their scripts into a streamlined performance piece?
- Are students learning the material/memorizing where appropriate?
- Are students using best practices of theatre and drama in devising their performance piece?

**Product:** Performance

**Criteria:**

- Did the performance project appear to be a unified theatrical event?
- Did the performance engage the audience?
- Did students use traditional live performance techniques and problem-solving skills to "keep the show going"?

# Map the Project

*What do students need to know and be able to do to complete the tasks successfully? How and when will they learn the necessary knowledge and skills? Look at one major product for the project and analyze the tasks necessary to produce a high-quality product.*

**Product:** A thought-provoking Living Newspaper performance piece that both interests and engages an audience of student peers and community.

KNOWLEDGE AND SKILLS NEEDED	ALREADY HAVE LEARNED	TAUGHT BEFORE THE PROJECT	TAUGHT DURING THE PROJECT
1. Research skills	YES	YES	YES
2. Formal and Informal Presentation skills	YES	YES	YES
3. Script-Writing format skills	YES	YES	YES
4. Selecting reliable statistics, quotes, etc. in drafting script	NO	NO	YES
5. Creating/devising dramatic scenes about social and cultural issues based on statistics and facts	NO	NO	YES
6. Making choices about appropriate theatrical conventions and techniques to use for specific moments/scenes in the piece	YES	YES	YES
7. Individual discipline/responsibility of each as a part of the whole	YES	YES	YES
8. Developing a "process" for a devised piece of theatre	NO	NO	YES
<b>What project tools will you use?</b>	<input type="checkbox"/> Know/Need to Know Lists <input type="checkbox"/> Daily goal sheet/task list <input type="checkbox"/> Daily briefings/de-briefings <input type="checkbox"/> Traditional rehearsal techniques		

# Map the Project (2)

**List the key dates and important milestones for this project.**

- Week 1
- Brief Introduction to Brazil’s geography, history, and culture. **See Example Powerpoint – “Brazil Intro”** (available for download from this Web site: <http://lanic.utexas.edu/project/etext/llilas/outreach/brazil10/>)

- Assign Research Topic #1 [Historical/Political/Social Issues]. **See attached Addendum A – "Topic List #1."**
- Students conduct research on individual topics (approximately three 50-minute class periods).

#### Week 2

- Student presentations on Topic #1. Depending on class size, this may take several days as there should be some sort of group reflection on each topic as it is presented. This will allow the teacher to supplement or clarify any information presented and/or elicit group discussion and understanding of the topic.
- Assign Research Presentation Topic #2 [Arts/Cultural]. **See attached Addendum B – "Topic List #2."**

#### Week 3

- Students conduct research on Topic #2 (Approximately two 50-minute class periods is sufficient).
- Student presentations on Topic #2.

#### Week 4

- Finish student presentations.
- Catalog/compile all of the research source material from the formal presentations.
- Introduce the Living Newspaper. Be sure to look at selections from actual Living Newspaper scripts. Many of the materials from the U.S. Federal Theatre Project's Living Newspapers of the 1930s are available online. Discuss the dramatic structure and format of a Living Newspaper. **See attached Addendum C – "What is a Living Newspaper?"**
- Brainstorm together/discuss topics from the research presentations that would make good dramatic material for a Living Newspaper project and narrow down the topics.
- Assign script groups (pairs work best). Each pair is assigned a topic and they use the research materials to create dramatic scenes. This should also take several class periods and may require some work outside of class.

#### Week 5

- Script work continues.
- Compile first drafts of scripts. Class discussion can help to organize the material into a clear sequence or structure. Once all of the scripts are compiled, transition material between scenes should be written to tie everything together into a unified piece. This can be assigned or can be done together as a group, depending on the size of the class.
- The final draft of a working script should be completed by the end of this week. This is what you will need to begin the rehearsal period.

#### Weeks 6–8

- Rehearsals: Although this will follow a somewhat traditional theatrical rehearsal process, adjustments have to be made during the process. For example, once the actors are on stage with the text, the material may need to be adapted to fit the staging. Using traditional theatrical conventions makes the piece more dramatically interesting for the audience and this is where the rehearsals may alter the script a bit.
- During the rehearsal period, the script is often refined and changes are made, but by the end of Week 7, a script should be somewhat solidified so that

students can memorize their lines and staging (blocking). **See attached example script, ADDENDUM D – "Brazil: Order and Progress."**

- At the end of Week 8, the piece is ready to be performed for an audience.

## Manage the Process

### **List preparations necessary to address needs for differentiated instruction for ESL students, special-needs students, or students with diverse learning styles.**

ESL – These students will most likely find the script writing part of the project to be the most challenging to them. Because they will be working in script pairs, they should be paired with a non-ESL student.

Special Needs – Obviously, all special needs students will need some sort of appropriate modification based on their individual needs. The incredible flexibility of PBL makes this much simpler to do for the individual student.

Learning Styles – Because this project involves so many different types of activities and assignments, all learning styles can be addressed in some way. For example, using some of Gardner’s Multiple Intelligences:

- Visual-Spatial – These students contribute the most during the staging (blocking) part of the project. They usually have great ideas when it comes to creating a visual representation of the text.
- Kinesthetic – These students also contribute greatly in the staging part of the project. There is usually some kind of group movement or choreography in a Living Newspaper project, and these students can help with this.
- Inter-personal/Intra-personal/Linguistic/Logical-Mathematical – These students flourish during most parts of the project, but particularly in the script-writing part of the process. Developing an original script requires a sense of structure, patterns, and relationships. These students help the most in this part of the process.
- Musical – Since Living Newspapers are so dominated by multimedia, music is a huge part of the performance and these students can help to develop this part of the project.

### **How will you and your students reflect on and evaluate the project?**

- Class discussion (ongoing during the 8 weeks)
- Regular teacher-led formal debrief sessions at each stage of the project
- Regular student-facilitated informal debrief (ongoing)
- Individual evaluations (ongoing)
- Group evaluations/Group reflection at end of project
- Performance evaluation (post-project)

For more information:

## **Project-Based Learning**

<http://www.pbl-online.org>

## **Living Newspapers**

*Power*: A Living Newspaper Project by the Federal Theatre Project of the WPA, 1936

<http://newdeal.feri.org/power/index.htm>

(A great example of a Living Newspaper Project)

Living Newspaper.Net

<http://www.livingnewspaper.net/>

(A great source for students to refer to when creating a living newspaper script/project)

UT-Austin's Living Newspaper Projects

[http://www.finearts.utexas.edu/tad/about\\_us/spotlights/ut\\_collaborations/living\\_newspaper.cfm](http://www.finearts.utexas.edu/tad/about_us/spotlights/ut_collaborations/living_newspaper.cfm)

## ADDENDUM A

### Brazil Sample Research Topics List #1

#### History/Social Studies

1. Slavery/Candomblé
2. Portugal & Colonization of Brazil
3. The 18<sup>th</sup> Century Gold Rush /Exports/Agricultural and Mineral Products (Sugar, Coffee, Tobacco, Cocoa, Iron Ore)
4. Brazil & U.S. Relations post-WWII/Franklin D. Roosevelt's "Good Neighbor Policy"
5. Military Dictatorship Period 1964–1985/Democracy post-1985
6. President Lula da Silva/October 2010 Presidential Elections/Dilma Rousseff, Jose Serra
7. BRIC Economic Alliance
8. Carnaval/Samba Schools
9. Oscar Niemeyer/The development of Brasília
10. *Futebol* (soccer)

#### Social & Human Rights Issues

11. Racial quotas at federal universities
12. *Quilombos*/Treatment of indigenous peoples
13. Life in the *Favelas* /*Favela* Consolidation/Crime
14. Candelaria Massacre
15. Uncontacted Tribes (Amazon)
16. Drug Wars/BOPE (*Batalhão de Operações Policiais Especiais*, or Special Police Operations Battalion)

## ADDENDUM B

### Brazil Sample Research Topics List #2

#### Arts

##### *Music*

1. Tropicalist Movement
2. Samba (Music AND Dance)
3. Bossa Nova
4. Didá
5. AfroReggae
6. Baile Funk
7. Santa Marcelina/Guri
8. Carmen Miranda
9. Elis Regina
10. Tom Jobim
11. Caetano Veloso

##### *Dance*

12. Grupo Corpo/Corpo Cidadão
13. Capoeira

##### *Theatre*

14. Nós do Morro
15. Augusto Boal/Theatre of the Oppressed
16. Grupo Galpão

## ADDENDUM C

### What is a Living Newspaper?

## What is a Living Newspaper?

Living Newspaper is a term for a theatrical form presenting factual information on current events to a popular audience. Historically, Living Newspapers have also urged social action (both implicitly and explicitly) and reacted against naturalistic and realistic theatrical conventions in favor of the more direct, experimental techniques of agitprop theatre, including the extensive use of multimedia.

Though Living Newspapers originated in Russia during the Bolshevik Revolution, the English term is most often associated with the Living Newspapers produced by the Federal Theatre Project. Part of the federally-funded arts program established under the Works Progress Administration in the United States of the 1930s, the Federal Theatre Project wrote and presented a number of Living Newspapers on social issues of the day, including *Triple-A Plowed Under*, *Injunction Granted*, *One-Third of a Nation*, *Power*, and *Spirochete*. Controversy over the political ideology of the Living Newspapers contributed to the disbanding of the Federal Theatre Project in 1939, and a number of Living Newspapers already written or in development were never performed, including several that addressed race issues.

Source: Wikipedia

## ADDENDUM D – Example Final Script

### ***Brazil: Order & Progress (A Living Newspaper Project)***

*(As audience enters, a Brazilian flag is projected with the caption: “Love as a principle and **order** as the basis; **progress** as the goal”- Auguste Comte, French philosopher).*

#### PROLOGUE – A MAJOR ANNOUNCEMENT

*As the lights rise, a crowd anxiously awaits an announcement.*

**Man:** Thank you, Madrid! And now, our final bid....

*(Rio’s applicant video for the 2016 Olympics bid plays on the screen. After video stops, a man stands in the light with a large envelope baring the Olympic rings. He begins to speak.)*

**Man:** I have the honor to announce that the games of the 32<sup>nd</sup> Olympiad are awarded to the city of .....*(long pause, excitement builds)*....Rio de Janeiro!

*(Music starts and cast moves around the stage.)*

**Reporter:** *(Stands to the side)* For the very first time, a South American country and city will host the Olympic games. Brazil has entered the world stage as host to both the 2014 World Cup and now the 2016 Olympics.

*(Music continues, Actors continue to move about the stage. Music stops.)*

#### SCENE 1 – “TO CELEBRATE NATURE”

**ALL:** To celebrate Nature!

*(Picture of office men on cyc-on stage, two tribe boys making spears)*

**Narrator:** On January 18, 2007, The National Indian Foundation of Brazil reported that it had confirmed the presence of 67 uncontacted

tribes in Brazil, up from 40 in 2005. Most of these indigenous people reside in extremely remote, rural areas of the Amazon jungle.

*(Blackout. Lights up SR tribeswoman giving story of the "outside world.")*

**Tribeswoman:** A dangerous world of roaring giant birds beyond those trees, no one wants to go there...(mute)

**Narrator:** Brazil has the most uncontacted groups in the world.

*(Statistic on cyc. Blackout on SR, lights up on SL. Two business men)*

**Man1:** This all has to come down!

**Man2:** But aren't there people in there?

**Man1:** Who cares? We can urbanize them and put them to work, and think about the MONEY!!

**Man2:** I guess you're right...Let's do it!

*(Chest bump. Freeze in chest bump, statistic on cyc)*

**Narrator:** Brazil has surpassed the island of New Guinea as the region having the highest number of uncontacted tribes.

*(Black out. Plane sound effect. Lights up. Tribespeople with spears.)*

**Tribesmen:** Get the bird!!!

*(Most tribespeople run off, one boy, one girl remain. Then, a quiet tractor noise. Boy with wagon, girl with dolls, boy starts, tractor noise becomes louder, children look scared)*

**Tribeswoman:** Come on! We have to hide!! *(They run into the forest. Blackout.)*

## SCENE 2 – “TO CELEBRATE CULTURE”

**ALL:** To celebrate culture!

**Narrator:** *Quilombos.* A *quilombo* is a Brazilian settlement founded by people of African origin, most were escaped African slaves and, in some cases, a minority of marginalized Portuguese or Brazilian aboriginals, Jews and Arabs, or other non-black, non-slave Brazilians who experienced oppression during Portugal's colonization of Brazil.

*(Lights up on a small child playing with a toy train. As the audience watches the child play an “adult” enters SR and watches the child play with a disapproving frown. In the background we see a picture of a police officer shoving a quilombo resident being projected. After a few moments the adult approaches the child and taps the child on the shoulder. Child turns around, adult reaches out hand for toy. Child freaks out, should be a funny tantrum, banging the ground. Adult tries to calm child down)*

**Adult:** Please calm down, it will be okay. I'll replace your train.

**Child:** But I've had this train for eight years!

**Adult:** But I need it for my own personal benefit, I don't care about you.

*(Adult knocks child down, grabs train and walks out of the scene).*

**Actor 1:** Alcantara is a small city on the north coast of Brazil. In 1982, the Brazilian government began construction of a space station there. Since the implementation of the Space Launch Centre in the municipality, 312 families belonging to 32 traditional *quilombo* communities have been relocated inland to alternative housing known as *agrovilas*. These are completely inadequate for the fundamental necessities or even the survival of the populations because the land is infertile and the relocation removed the communities from contact with the sea and fishery that had been traditionally their chief means of livelihood.

**Actor 2:** Nearly 80% of people in Alcantara live in *quilombos*. You'd assume they're important right? And they are. They give jobs to the people in agriculture and fishing. They give them shelter. However, these *quilombos* don't seem very important to the Brazilian government. Not since they gave the U.S. leeway to build a space shuttle over their community. Now these people have to move out and find somewhere else to live. They've been relocated inland to places where social and cultural breakdowns in families have brought child prostitution, many teenage pregnancies, and an increase in sexually transmitted infections. Young girls have no opportunities. They fish for a living and marry young. All their

opportunities have been taken away by the government without any forethought to how these people might survive.

**Actor 3:** In the new location, these communities also have little access to drinking water and nowadays have to buy water where previously it was freely available. Land titles to the new location have never been issued. The direct social consequence of this relocation is the destruction of the harmonious social fabric that has historically guaranteed the survival of the few remaining *quilombo* communities in Alcantara.

**Actor 1:** No critical evaluation of the effects of these dislocations has been made nor have the communities been permitted to state their objections or give suggestions. Further dislocations are planned to allow expansion of the Space Launch Centre that today already occupies almost 55% of the Municipality of Alcantara.

*(Adult and Child reappear.)*

**Adult:** Here, how about a brand new space shuttle to play with?

**Child:** But I want my train!

**Adult:** Don't worry, you'll get used to it...

### SCENE 3 – “TO CELEBRATE DIVERSITY”

**ALL:** To celebrate diversity!

*(Lights up on cyc. The stage is bare. Projected on the cyc are pictures of different faces in a slow slideshow. Each face is different in features and skin tone. Lights come up on center stage to 2 girls. They are happy and laughing filling out paperwork.)*

**Girl 1:** *(to sister)* I hope they pick me to apply to the university.

**Girl 2:** I know! I don't know if I should apply under the quota system though...

**Girl 1:** Why not? *(she stops doing her paper work.)*

**Girl 2:** Well we're sisters, and our parents are both mixed, but you're much darker than I am. They will probably skip over my picture and pick yours...

**Girl 1:** No they won't. You're my sister. How could they not pick you.

**Girl 2:** It's not going to matter to those people. They're going to look at how light I am and how dark you are and they'll pick you over me.

**Girl 1:** Stop it right now! Just... fill out your paperwork.

**Girl 2:** NO! I won't stop. Did you know that "Of the 1.4 million students admitted to the free federal universities in Brazil each year, only 3 percent identify themselves as black, and only 18 percent come from the public schools, where most black Brazilians study."

**Girl 1:** Wow... I didn't know that... I know these quotas seem stupid and you're thinking why won't they just get rid of them? Well, in 2005, even though 52% of Brazilians come from African roots, 98% of the students in Brazil's federal universities were white. This new law requires that 20% of the students admitted are admitted through the racial quota system.

**Girl 2:** ...If you can convince them you're black! I don't know... It's ridiculous. We're all Brazilian. We're part of a mixed culture.

**Girl 1:** I know! We've all come from different places but we can't be subjected to all of this craziness.

**Girl 2:** I agree, but we can't change it.

**Girl 1:** I want to though! I want us both to have a chance based on how smart we are, not the color of our skin.

**Girl 2:** Well... you could just take the entrance exam and pass. Then it doesn't matter.

**Girl 1:** What are the chances that a black student who's only gone to public schools in Brazil can pass the exam? It seems that the only people who pass are the rich kids who go to private schools and tutors. With the quota system, I don't have to have as high a score on the exam. And that's important, because at the University of Brasília last year, for example, 20,000 people applied and they were only able to accept 2,000 students.

**Girl 2:** I guess I should take advantage of the quota system. Let's work on our applications.

*(Girl 2 goes to center stage after a moment while her sister does paper work. She stands there searching for the right thing to say. After a*

*moment she speaks. The Slideshow stops, and shows a college application.)*

**Girl 2:** “I'm light skinned but my sister is darker than me. She was accepted, and I wasn't.”

*(She holds up an application with the word DENIED across it. Lights fade to black.)*

**Actor 1:** So 52% of the population of Brazil is black or have African roots. Why?

**Actor 2:** Well, let's compare it to the United States...during its years of slavery, between 400,000 and 600,000 African slaves were brought to the U.S. while during that same period, between 4 and 6 million slaves were brought to Brazil. That means for every one slave brought to the United States, 10 were sent to Brazil.

**Actor 1:** Why so many more?

**Actor 2:** Well, the life of a slave in Brazil was really tough. It's a tropical climate with a lot more diseases and the geography was mountainous and rough, whether the slaves were building a railroad or working in the sugar cane fields. The average life span of a slave brought to Brazil was only about 4 years!

**Actor 1:** So does Brazil have any racial tension today?

**Actor 2:** Well, some say yes, some say no. Brazil prides itself on the fact that it just ended slavery—without a civil war—in 1888 because it was the right thing to do. However, one could argue that black people in Brazil today have a lot less than whites do. This racial quota law is one way the government is trying to make things a bit more equal.

#### SCENE 4 – “TO CELEBRATE JOY”

**ALL:** To celebrate joy!

#### The Kids of the *Favela*

*(Lights come up and gunshots sound. Carl runs on stage from alcove, Stephanie is on stage leaning against the proscenium. [Picture of a drug deal in the favelas on cyc].)*

**Stephanie:** Who you runnin' from?

**Carl:** The dope queen, homegirl.

**Stephanie:** What do you need?

**Carl:** I need some drugs...lots.

**Stephanie:** Have it sold by Friday...or else you know what will happen.

**Carl:** Yea Yea. I know it couldn't be any worse then what I'm going through now.

**Stephanie:** You don't think I know how it is... How do you think I got to where I am today?

**Carl:** Yea, whatever, you know, "It is just to be with the guys, the guys controlling the *favelas*, it is for the status of it all."

*(More gun shots are heard and they both run off in different directions.)*

### Counselor Scene

*([Picture of favelas on the cyc.] Cedrick center stage.)*

**Trina:** Ahh, man today is a lovely day I got my special jellybean back. Now it's time to shine, like my new watch.

**Zak:** *(enters stage right)* Hey kid. Nice watch.

**Trina:** Yea, I got it today.

**Zak:** You must have saved for a while.

**Trina:** Nah man, you know how it is.

**Zak:** Yeah I do...why don't you return it?

**Trina:** Haha, apparently you don't after all.

**Zak:** Really you're telling me I don't know how it is. I was born and bred here in Vigario. I was a drug dealer till about 25 and I was probably about to die before I realized this isn't the way to live.

**Trina:** What you talking about? Drug dealing is the life!

**Zak:** Yea, it's the best way to make money here, but most of them don't live through their 20s if they're not in jail.

**Trina:** I'd rather be in jail than be dead...

**Zak:** Why don't you join something... get out of the slums for a while.

**Trina:** No, my life is going the way I want it.

**Zak:** Oh you think you're so hood, don't you? Come on then, why don't you take my watch too.

**Trina:** Nah man.

**Zak:** Why not?

**Trina:** 'Cause you from here too.

### Interview

*[Different picture of a favela in the background]*

**Cedrick:** How would you describe the *favelas*?

**Sandy:** The *favelas* are the slums, it's people who don't have anywhere else to go. The rule of the *favela* is split between the drug lords and the police, and with the other 90% of the population stuck in between, trying not to get squeezed out of existence.

**Cedrick:** Why do you stay there?

**Sandy:** It's the only place to go...In the *favela* we don't have to pay rent, we don't pay electric bills or water. All we have to do is find food.

**Cedrick:** What's life like, day to day?

**Sandy:** It's much the same for most people, but you can go one of two ways: either become a drug dealer, most likely dying before you're 25, or scrounging for money. All through the day, you have the worry of getting shot, either in the street or a bullet going through our thin walls. We try to go to sleep early to escape it all. We're actually sleeping. Before there was noise: fireworks, gunshots, motorcycles coming through...all night long. *(Lights fade to black.)*

## SCENE 5 – “TO CELEBRATE PEACE”

**ALL:** To celebrate peace!

*Lights up on DR, narrator leans against proscenium. Lights up on SL, a favela woman washes laundry, confident of her protection from the drug cartel and continues to wash as narrator speaks.*

**Narrator:** Local drug gangs will prevent robbery, rape, and other crimes within the *favelas*.

*Woman finishes her laundry and walks off stage as lights dim on SL.*

*Lights up on DC on a group of people in semi-circle around a man with a newspaper.*

**Man with newspaper:** “A 6-year-old boy died in a car-robbery after being dragged outside a car for several miles in a drug-related crime in Brazil.”

*Crowd reacts to the newspaper article and lights dim on DC, stage is dark except for DR.*

*Lights up on DL on a woman with two children outside her favela home*

**Woman:** I can sleep with my doors open because no one comes in to steal.

*Woman hugs her children as lights dim on the family.*

**Narrator:** There are 23,000 drug related homicides a year.

*A woman in the favela walks in from R alcove, carrying a basket, past the narrator, who watches her with sad expression. Lights up on DC and DL showing a small makeshift market as she walks across the stage.*

**Woman:** The problem is not the drug traffickers, (*She stops at a vendor and trades something from her basket and continues*) but the BOPE (*slide on screen*), when they come into the favela.

**Man with Newspaper:** October 21, 2009. Drug traffickers shot down a police helicopter in a gun battle between rival gangs on Saturday, killing two officers, as the Brazilian city was engulfed in a renewed outburst of violence just two weeks after winning its bid to host the 2016 Olympic Games.....

November 25, 2010...

**Group:** November 25, 2010. Less than two weeks ago....

*(News video begins.)*

*(During news clip, police officer responds to a reporter.)*

**Officer:** These are classic acts of terror, an effort by these criminals to create a sense of insecurity throughout the city. We will continue our operation in the *favelas*, in order to bring peace to these communities.

*(Video continues...)*

*(During news clip, a favela resident responds to a reporter.)*

**Resident:** We don't support this type of police operation. It never ends up being just a battle between the police and the criminals. Stray bullets end up hitting innocent *favela* residents who just want to live their lives the best they can. *(Video continues.)*

*(Jogador, a drug gang leader appears in disguise to talk with the reporter.)*

**Jogador:** If the police come attacking, we're going to find a way to make them pay. Every action has a reaction. You take any animal and put it up against the wall, its last option is to attack.

**Government Official:** *(In another area of the stage, he addresses a crowd of favela residents.)* We are here. Our presence here will remain. The police will no longer leave you. But the police alone cannot win this fight. We need your help.

**Resident 1:** The UPP, the Police Pacification Unit, comes in and tries to make peace. Sometimes they do just the opposite.

**Resident 2:** The devil lives inside this slum. They've got to end the misery, the poverty. Look at this place, full of filthiness, just a mess. I hope that God gives these men the strength to change things here, but I don't have much faith they will.

**Jogador:** I think the World Cup would be a lot more peaceful, the Olympics would be a lot more peaceful, if they stopped invading our *favela*. If they come here, shooting in our community, where do we have to go? We're going to come over to their side and then things will get difficult for them.

## EPILOGUE

*(Cast appears on stage.)*

**All:** Order and progress!

**Actor:** To celebrate nature...

**Actor:** Copacabana, Ipanema, Sugar Loaf Mountain, the Amazon...all the tourist attractions of Brazil are loaded with natural beauty. But with the population of Brazil continuing to explode, that natural beauty has been affected.

**Actor:** President Lula's government wants *sustainable environmental use* to slow disintegration of indigenous and rural communities and create long-term economic growth. Not an easy task in a country the size of a continent.

**Actor:** Environmentalists fear destruction of the Amazon jungle, a place the size of Western Europe, known as "the lungs of the world" for its ability to absorb greenhouse gases because it is home to 10% of the world's fresh water, 30 percent of the world's plant and animal species, and a vital source for the planet's medicines.

**All:** Order and progress!

**Actor:** To celebrate culture...

**Actor:** Brazil's cultural contributions to the world include samba (*Music plays*), bossa nova and capoeira. Each year, Carnaval brings nearly a million spectators to Rio de Janeiro alone and Brazil's other cities host large festivals as well.

**Actor:** Brazil is truly a melting pot of culture—São Paulo has the largest Japanese population of any world city, besides Tokyo.

**Actor:** Some cities in southern Brazil look like German villages because of the many German immigrants who went to Brazil.

**Actor:** Brazil celebrates its African roots, particularly in the northern part of the country in places like Salvador, where capoeira and African cultural and religious practices are respected.

**All:** Order and progress!

**Actor:** To celebrate diversity...

**Actor:** About 52% of Brazilians are of African roots. And there's still a lot of inequity. The majority of the poor people in Brazil are black, and blacks mainly have to attend the poor public school system, which doesn't really prepare students for colleges or advancement.

**Actor:** But hasn't President Lula done a lot for blacks in Brazil?

**Actor:** Sure. The Racial Quota system, for one, was implemented in several of Brazil's 27 states due to pressure from his administration. In fact, he has done a lot for *all* Brazilians. He's leaving office in January 2011 with the highest approval rating—80%—of any leader of any democratic nation on the planet.

**Actor:** So why is he leaving office?

**Actor:** Well, Brazil has term limits for its presidents. About a month ago, though, one of Lula's cabinet secretaries—Dilma Rouseff—was elected as the next President. She'll be the first female President of Brazil, by the way.

**All:** Order and progress!

**Actor:** To celebrate joy....

**Actor:** The official minimum wage in Brazil is about 520 Reais per month—that's about 280 U.S. Dollars. President Lula has literally doubled it, though, since he was first elected in 2002.

**Actor:** And millions of Brazilians live in *favelas*, virtually non-existent to the government. Sure, most don't pay taxes, but they're not protected by any laws either, like the minimum wage laws.

**Actor:** And the Brazilian government has finally decided that they need to improve life in the *favelas*, rather than pretend that they don't exist. Many *favelas* that 20 years ago had no electricity or running water now have modern infrastructure.

**Actor:** Brazil joined with Russia, India, and China and formed the BRIC economic alliance. These four BRIC nations are expected to be leading the world economies by 2050.

**Actor:** Brazil also has become mostly food and energy self-sufficient. In 2008, one of the largest oil reserves ever was discovered off the coast of Rio de Janeiro.

**All:** Order and progress!

**Actor:** To celebrate peace...

**Actor:** Despite its critics, some say that the BOPE and the UPPs have improved the quality of life in the *favelas* by chasing the drug dealers away.

**Actor:** Drumming programs, such as AfroReggae in Rio, and Didá and Olodum in Salvador, celebrate Brazil's culture while providing an outlet and an alternative for kids to joining the drug gangs. Anderson Sa, founder of AfroReggae:

**Actor** (*as Anderson*): For every one kid we get to play drums, four more are joining the drug gangs. But at least we got one!

**ALL:** Order and progress!

**Actor:** Brazil moves forward! Like the seasons, each summer brings new sunlight and another tropical breeze!

*(“Aguas de Março” lyrics on screen. Binder dance...)*