



OLENTANGY SCHOOLS LITERATURE SELECTION REVIEW FORM

LOCATION

Building(s): OOHS

Classes/Grade Level(s): Performance Ensemble (Theatre), 10-12

ABOUT THE BOOK

Selection Title/Author: *#Enough: Plays to End Gun Violence*/Adelaide Fisher, Eislinn Gracen, Azya Lyons, Debkanya Mitra, Olivia Ridley, Sarah Schecter, and Elizabeth Shannon

Genre: Drama

Lexile Reading Level: No idea.

Total number of pages: 76

Book Summary (abbreviated, bulleted list or link to a book summary)

Seven young playwrights explore aspects of gun violence from different perspectives, some are based on their own real life experiences. All are a view through the eyes of their generation.

Playscripts abbreviated summary.

Loaded Language: Five high school students sharing the fears they have of gun violence at school. Students overhear a conversation that makes them worry that a school shooting may happen at their school.

This play explores the realities of being a student in a society where gun violence is real and unpredictable. Students share what they worry about and what is on their minds.

Potentially Objectionable Content (list all categories and at least one example, referenced with a page or chapter number)

Loaded Language:

- p 19 shooter, school shooter, shoot, shooting (13 instances)
"I bet he's gonna shoot this place up."

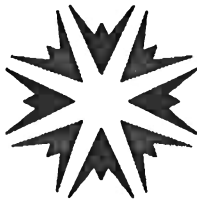
This scenario is part of students speculating what a peer is capable of and is what other students overhear and report to a teacher.

- p 22 shit, damn, asshole (9 instances)
"This school seriously is a piece of shit."

The students use language that is commonly used with high school teens and are complaining about the quality of the facilities.

- p 22 pussy (1 instance) "He's gonna tell everyone I'm a pussy. Shit..."

The student in this part is worried about how they will appear to peers if they report a concern about potential gun violence in their



Malcolm: The shooting death of a young Black man is recounted by his sister, college friend, bandmate, and the driver who gave him his last ride.

The play explores the reality for Black men and teens of being shot by police officers, as has been seen in the news.

Ms. Martin's Malaise: A teacher's thoughts vary between factual, optimistic and realistic as she deals with a normal day at work until a student tells her she saw a gun in someone's backpack.

The play explores a teacher's many thoughts as she is worried about protecting her students, both those who may be at risk for committing violence and their potential victims.

Togetha: Four Black girls are having a graduation cookout and reminiscing, when a car pulls up and shoots out of anger or revenge or for no apparent reason.

This play is a joyful and realistic portrayal of inner city Black girls enjoying life and dreaming of their futures, until a senseless act of violence robs them of their innocence. The play is written in dialect and the language used is in effort to be realistic and true to the characterizations.

school.

- p 24 reference to police shooting (1 instance) "And I don't even have to worry about being killed by a police officer while I'm walking down the street."

Students are reflecting on the reality that gun violence could occur in their schools and the additional realities of gun violence in their communities.

Malcolm

- P 30 Police officer referred to as a murderer. "I've got words for the officer who murdered my bandmate."

Ms. Martin's Malaise

- P 39 Shooter, school shooter, shooter drills (3 instances) "...I didn't want to leave with you thinking I was some troubled, burnout, school shooter."
- P 38 gun (2 instances) "He has a gun with him. In his backpack. I saw it."

Togetha

- P 49 hoe (4 instances) "Wear whatever you wanna wear, just don't be a hoe."
- P 49 ass or deadass (6 instances) "Bro, for real. Get off my ass."
- P 49 pussy (1 instance) "Stop being a pussy."
- P 50 fuckin (2 instances) "She just fuckin' witcha Liyah. You know dat."
- P 51 bitch (3 instances) "That broad was crazy as a bitch, I swear to God."
- P 51 discussion of a domestic violence



Hullabaloo: In the style of a circus, ringleader Hunter describes the history of guns in America from the founding of the country to the present in a satirical manner.

Ghost Gun: Not reading nor performing

Guns in Dragonland: A third grade little girl plays on her school playground with her imaginary friend, Toucan the dragon. An indistinguishable sound interrupts their play and Lilah and Toucan go into the school, where Lilah encounters the real dragon.

situation (1 instance) "Yeah, her brother came home to him hitting on her"

- P52 niggas (1 instance) "You just like ugly niggas."

All of the above instances are in conversations between the 4 Black girl friends, and language used is used to be realistic to the characters who are being represented.

- P54 gunshots (1 instance) "(Four gunshots and the sound of tires screeching can be heard.)"
- P 54 shit or holy shit (9 instances) "Holy shit. Holy shit. Holy shit. Holy shi-"

Both of these instances show the girls in the yard as the car pulls up and someone shoots. One of the girls is discovered to have been hit in the head with a bullet.

Hullabaloo

- P 66 firearms , weapons, guns, (17 instances) "Maybe the combination of guns and policing and industry were set up to be a problem with the capitalist firearm industry, which was among one of the first successful modern corporations."
- P 67 Gun imagery - projected images of guns, miming of shooting, gun shaped package, red laser (4 instances) "(THE BOYS mime shooting machine guns at HUNTER...)"

Ghost Gun (not reading nor performing)

Guns in Dragonland

- P 82 Indistinguishable sounds representing gun noises, and screams (2 instances) "(A distant, discombobulated, semi-mechanical roaring noise stops the duo)"
- p 84 Cocked gun sound "(Sound of a cocked gun is heard.)"



	Though done in a non-realistic way using spectacle and sound effects disguising the shooter as a dragon in Lilah's imagination, the implication of the final scene is that she was a victim in the shooting.
Book Reviews (1-2 link(s)) <i>Note: teacher is not responsible for broken links</i> <i>Since this is a piece meant for performance, the reviews that can be located are for performances.</i> Maryland Theatre Guide Broadway World Houston	

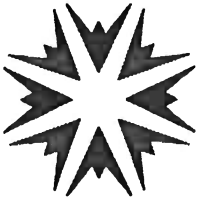
ABOUT THE CLASS

Rationale for the Literature Selection (in addition to standards): (To be completed by the teacher or team) - *I have included more context about the class as well due to this being a very different situation than a standard English class text selection.*

Performance Ensemble is a group of dedicated and experienced advanced theatre students, some actors and some tech crew, who take the class for the purpose of putting on a play that takes place near the end of the semester on the first weekend of December. In addition, in November the students will take part in an professionally adjudicated event, the Ohio Educational Theatre Association's and International Thespian Society's Thespys, performing scenes monologues.

Performance Ensemble students are in 10th-12th grades. The show is catered to the interests, skills, and talents of the students, as well as the goals they are setting for themselves in the theatre arts, to provide growth that is catered to each individual student's needs. We have never been asked to provide a literature review for the play or musical that this class produces, but would instead receive parental approval and building administration approval as necessitated by the particular script. The play or musical cannot be chosen before the class starts due to the beginning of year schedule changes and the specificity of actors that is required to perform any given script. Therefore we are finding we are in an unprecedented situation with a limited amount of time to rehearse and are awaiting a literature review.

Students this year were interested in a drama to expand their characterization abilities as they have had many comedy experiences in the last year. Students started the process of selecting a play, looking at the theatre library, as well as many script publishing house websites, and this is the script that they want to produce. Choosing a play is difficult due to the many factors involved:

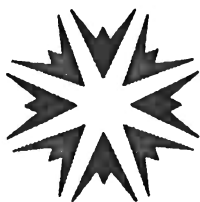


number of male and female identifying performers, requirements for casting persons of color, technical needs (set, costumes, lights, etc), length of the show, available rights, and more. In addition, other factors such as the topic, style, tone, message, and content are considered. It is hard to find a good fit for a particular class, and this one checks many boxes, as well as gets the students excited to learn. They feel very connected to this play and were unanimous in their decision to make this their first choice for this class.

#Enough is comprised of seven, ten- minute plays (one of which we are not performing due to not having a Black male actor in the class). The plays were written by high school students and explore many aspects and perspectives on the concerns and issues of gun violence in our society. The students have already begun talking to their parents about the script and are sharing poignant moments in it and are engaging in meaningful conversations. They were interested in helping me with this literature review, and though we spent time discussing as a class what the concerns may be with producing this show, in the interest of time and our truncated rehearsal schedule (just during the 45 minute class) they were not able to help with the lit review.

Every time there has been a play or musical with challenging material presented when I have been the teacher/director, we have contacted parents with details about the challenging material in the script, the educational purpose of it, the education that would be provided surrounding it, and have given the opportunity for parents and students to opt out of the production. As we are looking at the multiple concerns the playwrights present in the plays, we would engage professionals to educate students on various concerns, such as gun violence prevention. We will also engage in conversation and research to learn more about the historical and cultural contexts that are being explored. Another tradition of ours is to host a talkback after productions with challenging content so that the actors, directors, and other involved parties can answer any questions that the audience has about the show and it's content. These have always been an overwhelmingly positive experience for all involved.

Students get opportunities in this class that they do not get on a mainstage theatre production for many reasons. Because we can perform a show with a smaller cast and in different stage configurations than is available to them in a mainstage production (large casts and proscenium stage configuration) a show like this is not able to be performed unless it is in a class. Due to the smaller number of students in the class and the nature of rehearsing it as a class, students often get more performance opportunities and design opportunities than they may get in the after school theatre program. Students will also take scenes and monologues from this show to compete at the state level if they produce it.



The Ohio Department of Education ELA Standards (list priority standards *only* and abbreviations of the main ideas of the priority standards) [Link to Ohio's ELA Standards*](#)

Ohio Learning Standards for Fine Arts - Drama

HSAC.1PE Develop a complete character using physical, emotional and vocal techniques in a memorized scene or monologue.

HSAC.2PE Pre-block and direct peers in a scene, applying the principles of composition to create an effective stage picture.

HSAC.3PE Apply technical knowledge and skills to collaborate and safely create functional scenery, properties, lighting, sound, costumes and makeup.

HSAC.1CO Analyze how cultural, social and emotional perspectives influence audience interpretation and response to a dramatic or theatrical work

HSP.1CO Describe how drama and theatre can affect social change, both globally and locally.

HSP.2CO Investigate, compare and contrast dramatic and theatrical works as products and reflections of the time period and culture in which they were created.

ALTERNATIVE TEXTS

What alternative texts would allow students to meet the same objectives? (1-2 texts, title/author; Note: these texts must also have lit. reviews forms associated with their selection)

There are only 3 plays in the current list of approved literature reviews. None of those plays works for the needs of this class.

1. There is an alternative version of *Togetha* if a parent objects to the language that is used.
2. As this is a performance class, a student could find a different play to read and a monologue/scene to perform (assuming rights can be obtained for production) that is also from a play addressing a social issue.

SIGNATURES (embedded jpegs of authentic signatures are fine OR download/print form and obtain traditional signatures)

Teacher: _____

Date: _____

Department Chair: _____

Date: _____

9.5.23

9.5.23

9/5/23



Building Principal: *[Signature]* Date: 9/5/23
District Curriculum Administrator: *[Signature]* Date: 9/5/23