

BEHIND THE CURTAIN

A CREATIVE & THEATRICAL STUDY GUIDE FOR TEACHERS

TEEN SCENE PLAYERS PRESENT



Written and Directed By Bruce R. Coleman

Co-produced with Booker T. Washington High School for the Performing and Visual Arts in partnership with First Unitarian Church Dallas

CREATED ESPECIALLY FOR AGES 13 AND UP AND THOSE WHO LOVE THEM...

(CONTAINS ADULT LANGUAGE)

FEBRUARY 7 - 16, 2020 PUBLIC SHOWS

FEBRUARY 11 - 13, 2020 STUDENT MATINEE

Inspired by one teen's journey, this play is not attempting to represent the spectrum of scenarios that are going on in the transgender community, but rather to pave a way to start conversation and foster awareness and understanding.

As part of DCT's mission to integrate the arts into classroom academics, the *Behind the Curtain Resource Guide* is intended to provide helpful information for the teacher and students to use before and after attending a performance. The activities presented in this guide are suggested to stimulate lively responses and multi-sensory explorations of concepts in order to use the theatrical event as a vehicle for cross-cultural and language arts learning.

Please use our suggestions as springboards to lead your students into meaningful, dynamic learning; extending the dramatic experience of the play.

Your Family Arts Center
DALLAS CHILDREN'S THEATER

Astonishing kids & families with the fun of Broadway-like plays & much more!

Dallas Children's Theater

BEHIND THE CURTAIN

A Creative & Theatrical Resource Guide for Teachers

DCT Executive Artistic DirectorRobyn Flatt
Resource Guide EditorDan Berebitsky

PlayANDI BOI
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Dallas Children's Theater is a participant in the Audience (R)Evolution: Cohort Grants program, funded by the Doris Duke Charitable Foundation and administered by Theatre Communications Group, the national organization for the professional not-for-profit American theater.

DALLAS CHILDREN'S THEATER, one of the top five family theaters in the nation, serves over 250,000 young people and their families from 197 zip codes, 101 cities and 89 counties and 27 states each year through its main stage productions, touring, educational programming and outreach activities. Since its opening in 1984, this award-winning theater has existed to create challenging, inspiring and entertaining theater, which communicates vital messages to our youth and promotes an early appreciation for literature and the performing arts. As the only major organization in Dallas focusing on theater for youth and families, DCT produces literary classics, original scripts, folk tales, myths, fantasies and contemporary dramas that foster multicultural understanding, confront topical issues and celebrate the human spirit.

DCT is committed to the integration of creative arts into the teaching strategies of academic core curriculum and educating through the arts. Techniques utilized by DCT artists/teachers are based upon the approach developed in *The Integration of Abilities* and *Making Sense with Five Senses* by Paul Baker, Ph.D.

DCT Founder and Executive Artistic Director, Robyn Flatt defines the artistic mission and oversees the operations of the organization, consisting of 38 full time staff members and nearly 200 actors, designers, theater artists and educators.

TEKS that your field trip to Dallas Children's Theater satisfies are listed at the back of this Resource Guide.

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DCT's Fall Family Party Contributors

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CURTAINS UP ON PUTTING A PERFORMANCE TOGETHER

Every DCT performance you see is the result of many people working together to create a play. You see the cast perform on stage, but there are people behind the scenes that you do not see who help before, during, and after every production.

The DIRECTOR

Determines the overall look of the performance.

Guides the actors in stage movement and character interpretation.

Works with designers to plan the lights and sounds, scenery, costumes, and make-up, and stage actions.

The DESIGNERS

Plan the lights, sounds, scenery, costumes, make-up, and actions to help bring the director's vision to life.

There are also designers who work to create the posters, advertisements, programs, and other media for the performance.

The STAGE MANAGER

Before the performance, they create a cue sheet to guide the crew in getting set pieces on and off the stage during the performances.

During the performance, the stage manager uses this cue sheet to direct people and things as they move on and off the stage.

The CREW

Build and operate the scenery, costumes, props, and light and sound during the performance.

The CAST

Includes all of the performers who present the story on stage.

The AUDIENCE

That's right! There can be no performance without you—the audience. The role of the audience is unique because you experience the entertainment with the performers and backstage crew.

You are a collaborator in the performance and it is important to learn your role so you can join all the people who work to create this Dallas Children's Theater production.



CURTAINS UP ON THE ROLE OF THE AUDIENCE

Watching a play is different from watching television or a sporting event. When you watch T.V., you may leave the room or talk at any time. At a sporting event you might cheer and shout and discuss what you're seeing. Your role as a member of the audience in a play means you must watch and listen carefully because:

- You need to concentrate on what the actors are saying.
- The actors are affected by your behavior because they share the room with you. Talking and moving around can make it difficult for them to concentrate on their roles.
- Extra noises and movement can distract other audience members.



Are you ready for your role in this performance?

Check the box next to the statements that describe proper etiquette for an audience member.

- Try your best to remain in your seat once the performance has begun.
- Share your thoughts out loud with those sitting near you.
- Wave and shout out to the actors on stage.
- Sit on your knees or stand near your seat.
- Bring snacks and chewing gum to enjoy during the show.
- Reward the cast and crew with applause when you like a song or dance, and at the end of the show.
- Arrive on time so that you do not miss anything or disturb other audience members when you are being seated.
- Keep all hands, feet, and other items out of the aisles during the performance.

CURTAINS UP ON THE ROLE OF THE AUDIENCE (contd.)



1. Draw a picture of what the audience might look like from the stage. Consider your work from the viewpoint of the actors on stage. How might things look from where they stand?
2. Write a letter to an actor telling what you liked about his or her character.
3. Write how you think it might feel to be one of the actors. Are the actors aware of the audience? How might they feel about the reactions of the audience today? How would you feel before the play began? What about after the show ends?
4. Which job would you like to try? Acting, Directing, Lighting and Sounds, Stage Manager, Set designer, Costume designer, or another role? What skills might you need to complete your job?

CURTAINS UP ON THEATER VOCABULARY

ACTOR	any theatrical performer whose job it is to portray a character
CAST	group of actors in a play
CENTER STAGE	the middle of the stage
CHARACTER	any person portrayed by an actor onstage. Characters may often be people, animals, and sometimes things.
CHOREOGRAPHER	the designer and teacher of the dances in a production
COSTUME DESIGNER	the person who creates what the actors wear in the performance
DIRECTOR	the person in charge of the actors' movements on stage
DOWNSTAGE	the area at the front of the stage; closest to the audience
HOUSE	where the audience sits in the theater
LIGHTING DESIGNER	the person who creates the lighting for a play to simulate the time of day and the location
ONSTAGE	the part of the stage the audience can see
OFFSTAGE	the part of the stage the audience cannot see
PLAYWRIGHT	the person who writes the script to be performed. Playwrights may write an original story or adapt a story by another author for performance.
PLOT	the story line
PROSCENIUM	the opening framing the stage
PROJECT	to speak loudly
PROP	an object used by an actor in a scene
SET	the background or scenery for a play
SETTING	the time and place of the story
SOUND DESIGNER	the person who provides special effects like thunder, a ringing phone, or crickets chirping
STAGE CREW	the people who change the scenery during a performance
STAGE MANAGER	the person who helps the director during the rehearsal and coordinates all crew during the performance
UPSTAGE	the area at the back of the stage; farthest from the audience

CURTAINS UP AFTER THE PERFORMANCE

Attending a play is an experience unlike any other entertainment experience. Because a play is presented live, it provides a unique opportunity to experience a story as it happens. **Dallas Children's Theater** brings stories to life through its performances. Many people are involved in the process. **Playwrights** adapt the stories you read in order to bring them off the page and onto the stage. **Designers and technicians** create lighting effects so that you can feel the mood of a scene. **Carpenters** build the scenery and make the setting of the story become a real place, while **costumers** and **make-up designers** can turn actors into the characters you meet in the stories. **Directors** help actors bring the story to life and make it happen before your very eyes. All of these things make seeing a play very different from television, videos, computer games, or CDs of stories.



Hold a class discussion when you return from the performance. Ask students the following questions and allow them to write or draw pictures of their experience at DCT.

- What was the first thing you noticed when you entered the theater?
- What did you notice first on the stage?
- What about the set? Draw or tell about things you remember. Did the set change during the play? How was it moved or changed?
- Was there any space besides the stage where action took place?
- How did the lights set the mood of the play? How did they change throughout? What do you think the house lights are? How do they differ from the stage lights? Did you notice different areas of lighting?
- What did you think about the costumes? Do you think they fit the story? What things do you think the costume designers had to consider before creating the costumes?
- Was there music in the play? How did it add to the performance?
- What about the actors? Do you think they were able to bring the characters to life? Did you feel caught up in the story? What things do you think the actors had to work on in order to make you believe they were the characters?

CURTAINS UP ON THE PLAYWRIGHT



BRUCE R. COLEMAN has been a mainstay of the D-FW theater community for 35 years. His contributions to the theater scene have included directing, designing (both costumes and sets), acting, and, of course, writing. His plays have been produced by many companies in the area. They include *Day Light*, *Tales from Mount Olympus*, and *Look What's Happened to Pixie De Costa!* at Theatre Three; *Asher Texas, '82*, *Mythical Beastie*, and *Boomer Tyro Is Coming Home* at Uptown Players; *A Conversation with a (Potentially) Naked Man*, and *Larry Kramer Hates Me* at Upstart Productions; *HAUNTED - Twice!* at Our Productions; *Texas Two Step* at Collin College; *History Lesson*, *Given Away*, and *Night and Day: Cole Porter* at New Theatre Company; and *Elephant in the Room* at the YOLO SOLO festival. Bruce has also, over the last several years, contributed seven original scripts to the One-Minute Play Festival hosted annually by Kitchen Dog Theater. He has also dipped into the world of the online podcast, writing, directing and producing the nine-episode sci-fi drama, *The Scorched Earth*. For his writing, Bruce has earned two Steve Lovett Outstanding New Play awards, First Place in The Southwest Play Writing Festival competition, The Uptown Audience Award and Grand Prize for the Uptown Players Pride Write playwriting award. Bruce makes his home in Oak Lawn.

FROM THE PLAYWRIGHT

Andi and I are alike in a zillion ways. As a gay man, I, too, kept a secret from my family until it became impossible to deny who I was anymore. I feared rejection from family and friends as they discovered who I am, but took that rejection and turned it into strength. I have been pushed at by a society that wants to squeeze me into a box and force me to be a thing that goes against everything that makes me this person I am. But when all has been said and done and because of a strong belief in myself, I can finally achieve my heart's desire: To be seen, to be respected, and to be treasured. It's all Andi and I are asking for. Such a simple thing.

CURTAINS UP ON PLAYWRITING

In playwriting, you've got to be able to write dialogue. And if you write enough of it and let it flow enough, you'll probably come across something that will give you a key as to structure. I think the process of writing a play is working back and forth between the moment and the whole. The moment and the whole, the fluidity of the dialogue and the necessity of a strict construction. Letting one predominate for a while and coming back and fixing it so that eventually what you do, like a pastry chef, is frost your mistakes, if you can.

- David Mamet

As Mr. Mamet's words suggest, dialogue is one of the most important elements of a play and is something every successful playwright must master. The dialogue advances the plot, reveals character, and gives the audience pertinent information. It is the role of the playwright to ensure that the dialogue does all of that and more!



Try the following activity to gain insight in to the process of creating dialogue for a play.

THE SIX-LINE SCENE

Begin by discussing the role of the playwright. Talk about the importance of dialogue in a play. Define the terms plot and story for the students. Plot is the action we see unfold during the play. Story is all of the characters' experiences (in the play as well as beyond what we see onstage). Use the template on page 11 as your guide for this exercise.

Have the students choose a playwriting partner.

Instruct each pair to write a very short scene comprised of only six exchanges or statements between two characters (it doesn't matter how many lines each character says – the only rule is that it is a six-line scene). Remind them that the dialogue should tell a story and show a plot (use the following template as a guide). Review the discussion questions below before the students begin writing.

Have the students rehearse their scenes and make adjustments as necessary.

Performance time! Have each pair perform the scenes for the class and discuss the different scenes. The discussion time should focus on feedback that helps to improve the scenes.

QUESTIONS TO DISCUSS:

What worked or didn't work in the scene?

Did the dialogue feel natural?

Did the scene tell the story?

Did the scene show the plot?

What challenges did the playwrights face (in writing the play, creating dialogue, working with a partner, the six-line rule, etc.)?

Activity adapted from Chicago Humanities' Flax Sit 2009 guide

CURTAINS UP ON DISCUSSION

Use the following questions as springboards for a discussion of ANDI BOI.

- How did the first images on stage set the tone for the play?
- What was happening in the school board meeting in the first scene?
- How does the Bidybeast game work? How does the game impact the plot?
- Why is the principal, Mrs. Tate, walking Andi and his mother around?
- Andi says that he used to not have any friends. Why do you think that was?
- Why do Drew and the guys want Andi to sleep over?
- Andi's mom accidentally deadnames him. Deadnaming is when a trans person is referred to by the name they were given at birth, which they no longer use. How does this change Andi's interactions with his classmates?
- Why do you think Drew and Jeremy had a tougher time accepting Andi when they learned about his identity?
- What fears did Andi have about coming out to his mom?
- Why did Andi choose that as his name? What names did Andi's friends throw out as new names for themselves? What name would you consider changing yours to, and why?
- How does Mrs. Lewis react to her son wanting to be friends with Andi? Why do you think she has a harder time accepting Andi than Drew does?

CURTAINS UP ON TRIBES

Mrs. Winters:

Andi, everybody has their tribe. Your dad has his bowling league. I have Aunt Donna and Susan and Becki. We need our tribes. They have our backs and understand us and put up with all of our crap. Honey your tribe is out there WAITING for you.

Andi and his mom discuss the importance of tribes. What are the different tribes that they discuss? What is Andi's tribe at the end of the play? Do you think that Andi or his parents have other tribes that they haven't mentioned?

Think about your family and friends. Who is in your tribe? Do you have more than one tribe?

In whatever medium you would like (paint, markers, computer art program, etc.), draw your tribe. Try to represent what they mean to you in your artwork.

When you are done, share with a classmate your artwork, and explain what it represents to you.

CURTAINS UP ON HISTORY

Each of the following historical figures is connected to the transgender community in some way.

Chevalier d'Eon

Jean d'Arc

Renee Richards

Michael Dillon

Elagabalus

Albert Cashier

Lili Elbe

Christine Jorgensen

Students should work together to explore one of these important historical figures through the Internet and other sources. Prepare a presentation for your classmates about your chosen figure and their role in history. Pay particular attention to how their gender/gender identity influenced who they were.

After researching your historical figure, choose a gender non-conforming figure in the news today (for example, an athlete, musician, or politician), and explore who they are and the role they are playing in the transgender and gender non-conforming community. Add them to your presentation.

CURTAINS UP ON TERMINOLOGY

The Difference Between Sex and Gender

In this activity, we will explore different terms related to sex, gender, and transgender individuals. Match the following words with the correct definition.

1. Sex	A. <i>A person's internal sense of identity as female, male, both or neither, regardless of their sex.</i>
2. Gender/Gender Identity	B. <i>A person whose sense of identity and gender matches their sex assigned at birth.</i>
3. Sexual Orientation	C. <i>People who identify their gender to be neither male or female, but outside the gender binary.</i>
4. Gender Expression	D. <i>A term used for conditions in which a person is born with a reproductive or sexual anatomy that doesn't seem to fit the usual definitions of female or male.</i>
5. Cisgender	E. <i>A person's emotional and sexual attraction to others. It can change and may or may not be the same as a person's sexual behavior.</i>
6. Transgender	F. <i>How a person expresses their gender. This can include how they look, the name they choose, the pronoun they use (e.g., he, she, zie, zim) and their social behavior.</i>
7. Intersex	G. <i>Categories (male, female) to which people are typically assigned at birth based on physical characteristics (e.g. genitals).</i>
8. Genderqueer	H. <i>A person whose self-identified gender identity, how they look and express themselves and/or their anatomy doesn't fit into the usual expectations of their sex assigned at birth.</i>

Adapted from

teachingsexualhealth.ca/teachers/sexual-health-education/information-by-topic/sexual-orientation-gender-identity/

Answer key: 1. G, 2. A, 3. E, 4. F, 5. B, 6. H, 7. D, 8. C

TI CORNER.

CURTAINS UP ON SCIENCE

For transgender adolescents, doctors may recommend any of the following treatments.

- Social Transition
- Puberty Suppression
- Gender-affirming Hormone Therapy
- Gender-affirming Surgery

What do you think is involved in each treatment?

Students should get into 4 groups, and each group discusses a different treatment. Use the Internet and other resources to research the treatment and address the following questions:

1. What does the treatment involve?
2. For what ages do medical professionals recommend the treatment?
3. How does the treatment affect a person?
4. Explore the table on the next page titled, Developmental Changes in Adolescence. How do you think the treatment would affect these changes?
5. Why do you think this treatment would be good for a transgender teenager?
6. Why do you think this treatment would be difficult for a transgender teenager?

After the groups have gathered their information, each group should share with the whole class what they found.

DEVELOPMENTAL CHANGES IN ADOLESCENCE

Early Adolescence Females 11–14, Males 13–15	Middle Adolescence Females 15–17, Males 16–19	Late Adolescence Females 18–25, Males 20–26
Physical Growth		
<ul style="list-style-type: none"> • Changes in height, weight, endocrine system 	<ul style="list-style-type: none"> • Adult height by 14–15 (girls), 16–17 (boys) 	<ul style="list-style-type: none"> • “Late bloomers” get taller • Weight increases then stabilizes
Sexuality (physical transformation, thoughts, feelings)		
<ul style="list-style-type: none"> • Pubertal changes begin • Increased body image awareness, concern for privacy • Increasing curiosity about relationships, sex 	<ul style="list-style-type: none"> • Pubertal changes continue • More sexual awareness (e.g. clothes, language, jokes) • Interest in physical relationships 	<ul style="list-style-type: none"> • Final physical pubertal maturation have been achieved • More secure sense of sexuality • More genuine intimacy skills
Emotions (feelings) / Identity (“Who am I?”)		
<ul style="list-style-type: none"> • Hormonal moodiness (boys and girls!) • Concern with appearance • Still identify with values and activities of parents 	<ul style="list-style-type: none"> • Maturity fluctuations • Impulsivity • Self-conscious, self-centered • Need for identity distinct from parents 	<ul style="list-style-type: none"> • More consistent, mature reasoning • Improved self-acceptance • May return to parents' values
Relationships / Intimacy (friendship, love, community)		
<ul style="list-style-type: none"> • Parents primary source of value, self-worth • More interest in peers and media for information/advice • Reluctant to seem different from peers 	<ul style="list-style-type: none"> • Separate more from family • Rely more on peers for affection / love • Work on relationship skills (friendships, early romance) 	<ul style="list-style-type: none"> • More adult relationships with parents • Improved capacity for long-lasting mutual relationships • Peers less important role in behavior
Cognitive / Intellectual (thinking, problem-solving)		
<ul style="list-style-type: none"> • Growth of frontal lobes resumes (self-control, judgment, planning) • Concrete thought dominates over abstraction (e.g., harder to see how different events or situations relate to each other, difficulty understanding sarcasm) 	<ul style="list-style-type: none"> • Limbic system, temporal lobe very active (emotion / impulsivity / reward), dominates frontal lobes (reasoning) • Transitioning from concrete to more abstract thought (e.g. better understanding of subtle humor, complex math, social nuances) 	<ul style="list-style-type: none"> • Corpus callosum (self-awareness), prefrontal cortex (judgment) mature fully in mid-20's • Able to apply abstract concepts more skillfully to own problem-solving • More mature/aware of consequences and personal limitations
Vocational / Moral (role in society)		
<ul style="list-style-type: none"> • Shift from play to academic focus at school • Can handle increased responsibilities • Fairly black / white re: moral choices 	<ul style="list-style-type: none"> • Begin considering future careers • Increased understanding of complex issues (e.g. war, poverty), subtleties of moral choices 	<ul style="list-style-type: none"> • Prepare for adult career goals and responsibilities • Advancing sense of morality based on personal values and critical thinking

Susan Sugerman, MD, MPH, 2013

CURTAINS UP ON GENDER ROLES

In this activity, we will explore gender roles and how they function in society. Gender roles are the characteristics and behaviors that a particular culture associates with a particular gender.

- Of the following activities, which do you think are more often associated with men?
Which are more often associated with women?

Having children

Raising children

Wearing pants

Cooking

Leaving the house to work

Cleaning the bathroom

Performing car maintenance

Working in the house

Fighting

- Looking at the list of activities above, do you think somebody from a different part of the world would assign the gender roles differently?
- Looking at the list again, do you think any of the roles have changed over time? In other words, would somebody in the past have assigned roles differently?
- Do you think any of the above activities are unfairly associated with one gender over another?
Why do you think this is?
- Are there other activities that we associate with one gender that could apply to all genders?
- How do you think these gender roles influence people as they grow up?

CURTAINS UP ON MORE

Dallas Children's Theater has assembled a host of resources for your continued research and understanding. We have provided many of them below. You can also go to dct.org/andiboi for the complete list.

Helpful Resources

Please note that there are many online resources. These have simply come to DCT through the journey of this production. We will add to the list as they are acquired.

Key Local Resources:

Resource Center

Offers support for LGBTQ youth and their parents

214-521-5124

myresourcecenter.org/what-we-do/community/youth-first

Genecis Program

Gender Affirming Care at Children's Hospital Dallas

214-456-0262

<https://www.childrens.com/specialties-services/specialty-centers-and-programs/endocrinology/programs-and-services/genecis-program>

<https://www.childrens.com/doctor-profile/ximena-lopez>

Cathedral of Hope of Dallas

One of the largest LGBTQ churches in the world

214-351-1901

cathedralofhope.com

First Unitarian Church of Dallas / Interweave Dallas

LGBTQ-inclusive and welcoming faith community

214.528.3990

<https://www.dallasuu.org/about-us-2/>

<https://www.facebook.com/InterweaveDallas/>

Organizations:

[Human Rights Campaign](#)

<https://www.hrc.org/>

[National Center for Transgender Equality](#)

<https://transequality.org/>

[Parents for Transgender Equality Council](#)

<https://www.hrc.org/resources/parents-for-transgender-equality-national-council>

[Trans Student Educational Resources](#)

<http://www.transstudent.org/>

[Texas Trans Equity Project](#)

<https://www.equalitytexas.org/our-programs/transvisibleproject/>

Therapists:

[Renee Baker](#)

<http://renee-baker.com/>

[Rebekka Ouer](#)

<http://dallasrainbowcounseling.com/meet-rebekka/>

Videos:

[Living as a non-binary in a binary world TED Talk](#)

<https://www.youtube.com/watch?v=7pvLDHFCEWk>

[Beyond Bathrooms: The Transgender Student Experience](#)

<https://www.youtube.com/watch?v=NclJgVY4oQo>

[Love Has No Labels | Diversity & Inclusion | Ad Council](#)

<https://www.youtube.com/watch?v=PnDgZuGlhHs>

[Breaking the Gender Binary TED Talk](#)

<https://www.youtube.com/watch?v=s8jeoUoZYM0&feature=youtu.be>

[Henry's Story - trans boy with supportive family](#)

https://www.youtube.com/watch?time_continue=1&v=HSKBRMgrMJo

[TRUTH: Meet Zeam](#)

<https://vimeo.com/146179787>

[TRUTH: Meet George](#)

<https://vimeo.com/161045795>

[It's \(NOT\) Just a Phase - The Experiences on Nonbinary Folks 30-70 Years of Age](#)

<https://www.youtube.com/watch?v=Bo2FgrTfubw&feature=youtu.be>

[Shane Walley's pronouns as a trans man: ze, hir, hirs](#)

https://hogg.utexas.edu/podcast-gender-identity-and-well-being?utm_content=87589ec849b7384f615300e8b36371a7&utm_source=Robly.com&utm_medium=email&utm_campaign=MHH+6%252F29%252F19

[Pronouns](#)

<https://lgbtqia.ucdavis.edu/educated/pronouns>

[The Straight White Man's Guide to Feminism and Social Justice](#)

<https://www.youtube.com/watch?v=DMB785atM7k&feature=youtu.be>

[COMING OUT IN MIDDLE SCHOOL? YES IN MY SWAMP](#)

<https://www.youtube.com/watch?v=vISrjkOs1Y>

[How to talk to transgender youth, according to experts and their parents](#)

<https://www.nbcnews.com/better/feature/how-talk-transgender-youth-according-experts-their-parents-ncna947266>

[National Geographic Gender Glossary](#)

<https://www.nationalgeographic.com/magazine/2017/01/explore-gender-glossary-terminology/>

Articles & Reports:

[HRC Caring for Transgender children](#)

<https://www.hrc.org/resources/supporting-caring-for-transgender-children>

[He, She, Zhe: How to Talk to Your Kids About Gender](#)

<https://www.yummymummyclub.ca/blogs/nadine-thornhill-mummy-sex/20150125/how-to-talk-to-kids-about-gender>

[Boy or girl? Gender a new challenge for schools](#)

<https://www.usatoday.com/story/news/nation/2013/05/28/gender-boy-girl-school/2366811/>

[Vanity Fair Special Issue on Gender Identity and Expression](#)

<https://www.vanityfair.com/news/2015/08/vanity-fair-trans-america-special-issue>

Facebook's Gender Labeling Revolution

<https://time.com/8856/facebooks-gender-labeling-revolution/>

Mattel launches gender nonconforming dolls

<https://www.nbcdfw.com/news/national-international/mattel-launches-gender-nonconforming-dolls/1964831/>

10 Things You Can Do for Transgender Day of Visibility

<http://www.transstudent.org/tdovaction>

Celebrating the Trans 100's Women of Color

<https://www.advocate.com/politics/transgender/2015/03/31/celebrating-trans-100s-women-color>

A transgender teen finds respite on the stage

<https://www.dallasnews.com/arts-entertainment/performing-arts/2018/05/23/a-transgender-teen-finds-respite-on-the-stage-playing-a-transgender-teen-in-hir-at-stage-west/>

Life in the in-between

<https://dallasvoice.com/life-in-between/>

Books:

Everything You Ever Wanted to Know About Trans

https://www.amazon.com/Everything-Wanted-about-Trans-Afraid/dp/1785928260/ref=sr_1_3?crid=34L2THOSPSVBP&keywords=everything+you+wanted+to+know+about+trans&qid=1564502132&s=gate+way&sprefix=everything+you+wanted+%2Caps%2C188&sr=8-3

The Gender Book

<https://www.amazon.com/GENDER-book-Mel-Reiff-Hill/dp/0991338006>

Becoming a Visible Man

https://www.amazon.com/Becoming-Visible-Man-Jamison-Green/dp/082651457X/ref=sr_1_1?crid=1RBTOMLCH1TD6&keywords=becoming+a+visible+man&qid=1562789964&s=books&sprefix=becoming+a+visi%2Cstripbooks%2C144&sr=1-1

Gender Quest Workbook

https://www.amazon.com/Gender-Quest-Workbook-Exploring-Identity/dp/1626252971/ref=sr_1_1?crid=3E37YTWGGCPDY&keywords=gender+quest&qid=1562790071&s=books&sprefix=gender+quest%2Cstripbooks%2C141&sr=1-1

Trans Bodies, Trans Selves

https://www.amazon.com/Trans-Bodies-Selves-Transgender-Community/dp/0199325359/ref=sr_1_1?crid=3HEMMMACV3TST&keywords=trans+bodies+trans+selves&qid=1562790289&s=books&sprefix=trans+bodie%2Cstripbooks%2C142&sr=1-1

[Rethinking Normal by Katie Rain Hill](#)

https://www.amazon.com/Rethinking-Normal-Katie-Rain-Hill/dp/1481418246/ref=sr_1_1?keywords=rethinking+normal&qid=1573832090&s=books&sr=1-1

[Tranny by Laura Jane Grace](#)

https://www.amazon.com/Tranny-Confessions-Infamous-Anarchist-Sellout/dp/0316264377/ref=sr_1_1?keywords=tranny&qid=1573832165&s=books&sr=1-1

[Trans Teen Survival Guide by Fox Fisher and Owl Fisher](#)

https://www.amazon.com/Trans-Teen-Survival-Guide-Fisher/dp/1785923412/ref=sr_1_3?crid=2JWM5JZZYDQ7O&keywords=trans+teen+survival+guide&qid=1573832134&s=books&sprefix=trans+teen+su%2Cstripbooks%2C192&sr=1-3

[Beyond Magenta: Transgender Teens Speak Out by Susan Kuklin](#)

https://www.amazon.com/Beyond-Magenta-Transgender-Teens-Speak/dp/0763673684/ref=pd_sbs_14_3/134-5872143-2304161?encoding=UTF8&pd_rd_i=0763673684&pd_rd_r=16077c2f-d0af-42c4-a860-09ca21cc8d3e&pd_rd_w=bRb9t&pd_rd_wg=70OQ2j&pf_rd_p=52b7592c-2dc9-4ac6-84d4-4bda6360045e&pf_rd_r=GQ3E8AZRPS95F57TEDZX&psc=1&refRID=GQ3E8AZRPS95F57TEDZX

Resources for LGBTQ survivors of violence:

[Forge](#): 1-414-559-2123

<https://forge-forward.org/>

[Let's Talk About It: A Transgender Survivor's Guide to Accessing Therapy](#)

<https://forge-forward.org/wp-content/docs/Lets-Talk-Therapist-Guide.pdf>

[The Anti-Violence Project](#): 1-212-714-1141 (Bilingual 24/7)

<https://avp.org/>

[The Network La Red phone support: Voice](#): 1-617-742-4911; Toll-Free: 1-800-832-1901;

<http://tnlr.org/en/>

TTY: 1-617-227-4911

[National Sexual Assault Hotline online chat & phone support](#): 1-800-656-HOPE (4673) ; (24/7)

<https://hotline.rainn.org/online>

[Love is Respect \(for youth\) online chat & phone support](#): 1-866-331-9474 (24/7); TTY: 1-866-331-8453; or Text "loveis" to 22522 <https://www.loveisrespect.org/>

<https://www.loveisrespect.org/> [LGBT National Help Center peer online chat & phone support](#): Youth Hotline 1-800-246-PRIDE (7743); LGBT National Hotline 1-888-843-4564; Sage LGBT Elder Hotline 1-888-234-7243 <https://www.glbthotline.org/chat.html>

[Northwest Network](#): 1-206-568-7777

<https://www.nwnetwork.org/>

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117.211 Theatre, Middle School 1

(c) Knowledge and Skills

- (1) Foundations: inquiry and understanding.
 - (E) Identify theatrical vocabulary and terminology, including basic anatomy of theatre spaces.
- (4) Historical and cultural relevance.
 - (A) demonstrate the role of theatre as a reflection of history, society, and culture through participation in dramatic activities.
- (5) Critical evaluation and response.
 - (A) identify and apply audience etiquette at all performances;
 - (C) identify production elements of theatre, film, television, and other media; and
 - (D) examine selected occupations in theatre such as director, stage manager, actor, designer, running crew, front of house, and educator.

117.212 Theatre, Middle School 2

(b) Knowledge and Skills

- (1) Foundations: inquiry and understanding.
 - (E) Demonstrate knowledge of theatrical vocabulary and terminology.
- (4) Historical and cultural relevance.
 - (A) demonstrate knowledge of theatre as a reflection of life in particular times, places, and cultures.
- (5) Critical evaluation and response.
 - (A) understand and demonstrate appropriate audience etiquette at various types of performances;
 - (C) demonstrate knowledge of production elements in theatre, film, television, and other media; and
 - (D) explore career and vocational opportunities in theatre.

117.213 Theatre, Middle School 3

(b) Knowledge and Skills

- (1) Foundations: inquiry and understanding.
 - (E) Apply knowledge of theatrical vocabulary and terminology.
- (5) Critical evaluation and response.
 - (A) understand and demonstrate appropriate audience etiquette at various types of live performances;
 - (C) demonstrate knowledge of production elements in theatre, film, television, and other media; and
 - (D) explore career and vocational opportunities in theatre.

117.315 Theatre, Level 1

(c) Knowledge and Skills

(1) Foundations: Inquiry and understanding.

(F) demonstrate a working knowledge of the language of theatre such as stage terminology, elements of theatre, or theatrical conventions;

(G) analyze and describe the interdependence of all theatrical elements;

(H) define the roles of and appreciate the collaborative relationships between all artistic partners such as playwrights, composers, directors, actors, designers, technicians, and audience;

(4) Historical and cultural relevance.

(A) portray theatre as a reflection of life in particular times, places, and cultures;

(5) Critical evaluation and response.

(A) analyze and apply appropriate behavior at various types of live performances;

(B) recognize theatre as an art form and evaluate self as a creative being;

(D) evaluate live theatre in written and oral form with precise and specific observations using appropriate evaluative theatre vocabulary such as intent, structure, effectiveness, and value;

117.316. Theatre, Level II

(c) Knowledge and skills.

(1) Foundations: inquiry and understanding.

(F) relate the interdependence of all theatrical elements

(2) Creative expression: performance. The student interprets characters using the voice

(5) Critical evaluation and response.

(A) evaluate and apply appropriate audience etiquette at various types of performances;

(B) analyze theatre as an art form and evaluate self as a creative being;

(D) evaluate the treatment of artistic elements such as theme, character, setting, and action in theatre, musical theatre, dance, art, music, or other media and integrate more than one art form in informal presentations;

117.317. Theatre, Level III

(c) Knowledge and skills.

(4) Historical and cultural relevance.

(B) analyze ways in which theatre, television, and film play a role in our daily lives and influence our values and behaviors;

(5) Critical evaluation and response.

(A) compare behavior at various types of performances and practice appropriate audience etiquette;

(B) recognize theatre as an art form and evaluate self as a creative being;

117.318. Theatre, Level IV

(c) Knowledge and skills.

(4) Historical and cultural relevance.

(B) analyze ways in which theatre, television, and film play a role in our daily lives and influence our values and behaviors;

(5) Critical evaluation and response.

(A) evaluate and practice appropriate audience behavior at various types of performances;