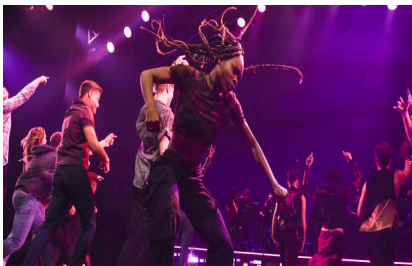


STREET THEATRE COMPANY



**“Storytelling is the
oldest form of
education.”**

— Terry Tempest Williams



Street Theater Mission: Building Community through the Arts.

Vision: A Place where Mindful Arts Connects with and Transforms DC’s Youth.

Values: We believe in building a healthy community through mindful, therapeutic theater arts content which results in the social emotional development of our youth participants. The environment we create teaches youth participants conflict resolution skills, develops self-awareness, develops healthy, and productive expression of emotions, builds self-confidence, and fosters compassion, mindfulness and empathy. Thus creating youth who become leaders in their communities and make meaningful contributions to society.

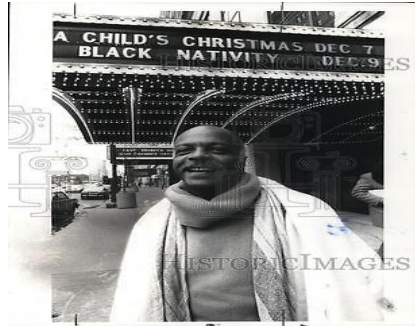
The proof of concept for Street Theater 2.0 is the re-imagining of the original program created by Mike Malone and Peggy Cooper Cafritz. Designed as a prestige program where DC’s young and emerging creatives, spoken word performers, artists activists, expressive community organizers, and innovators were trained and built community.

THE FOUNDERS OF DC STREET THEATER:

Peggy Cooper Cafritz

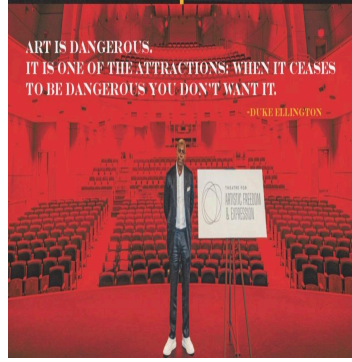


Mike Malone



DC was once the hub for the Black Arts Movement, where the intersectionality of Black power, Black pride, Black stories and Black culture, community, and Black empowerment converged while making a significant impact locally and nationally. Malone and Cooper's vision was the gold standard for training DC's emerging talent, across creative modalities such as theater arts, production, fashion, improv, media, and activism. The 2024 pilot program for street theater aims to be the cornerstone of outreach, engagement, investment, development and accelerated educational efforts. Youth participants are trained in performance and production.

The program will be led by Artistic Director Eric Ruffin, guest artist Nina Mercer, writer of *Gypsy* and *The Bully Door*. Creative Director Lalanya Abner and Carol Foster (Joy of Motion and DC Youth Ensemble). The Street Theater/Griot Camp isn't your typical arts camp, it's a renaissance experience. Young Creatives will be immersed in a transformative process of arts and culture seen through the eyes of artists, dancers, writers, activists, and actors. Our young artisan's will create and perform projects inspired by their own experiences through Mike Malone's version of the **EVERYMAN** play, and Dr. Nina Mercer's acclaimed play *Gypsy* and *The Bully Door*. Our motto is "UNTIL THE LION LEARNS TO WRITE EVERY STORY WILL GLORIFY THE HUNTER". Our young lions will take back their narratives, rewrite their futures, tell the stories of their ancestors, uplift their communities, and transcend beyond boundaries while doing so.



The curriculum is heavily influenced by the West African culture of GRIOTS. A griot is a West African storyteller, poet, musician, historian, mamaz, and oral tradition expert. The youth Griots will train, work alongside, be mentored by master theater and production practitioners. The program will partner with Duke Ellington School of the Arts, Joy of Motion Dance Center and Carol Foster, the pioneer of the DC Youth Ensemble, DC Creative Institute, and Arena Social. We are enthused about the impact this program will have on the youth throughout the District of Columbia. We know firsthand how this program was the launching pad for talent such as Dave Chapelle, Taraji P. Henson, Johnny Gill and Academy Award nominee Jeffrey Wright just to name a few.



STREET THEATER STRUCTURE

The program's curriculum utilizes the Educational Theatre Association grades 6-12 Opportunity-to-Learn (OTL) Standards for the basis of our instruction. We

support the 2014 National Core Theatre Standards, as well as Every Student Succeeds Act (ESSA), which helps to clearly define the resources required for a robust and accelerated theater arts and fashion education. We utilize the OTL Standards as a theater education assessment to determine the potential for desired outcomes (leadership, literacy, social emotional development) and pipeline to professional opportunities.

The standards of the four artistic processes (Creating, Performing, Responding, and Connecting) require that curriculum and associated time in the schedule be devoted to each of the components embedded in these processes. To do so requires that a range of courses be available beyond the introductory level—in performance, storytelling, movement, drumming, improv, technical theater, media, and more.

Each week participants learn storytelling techniques, production skills. They will rotate through acting, dance, music, fashion and production. The program will culminate into a well produced traveling theater experience, performances will take place on the block, in the park, and pop up in open spaces curated for audiences across the DC area.