DISGRACED
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As you take your students on the exciting journey into the world of live theatre we hope that you’ll take a moment to help prepare them to make the most of their experience. Unlike movies or television, live theatre offers the thrill of unpredictability.

With the actors present on stage, the audience response becomes an integral part of the performance and the overall experience: the more involved and attentive the audience, the better the show. Please remind your students that they play an important part in the success of the performance.

A FEW REMINDERS...

BE PROMPT
Give your students plenty of time to arrive, find their seats, and get situated. Have them visit the restrooms before the show begins.

RESPECT OTHERS
Please remind your students that their behavior and responses affect the quality of the performance and the enjoyment of the production for the entire audience. Live theatre means the actors and the audience are in the same room, and just as the audience can see and hear the performers, the performers can see and hear the audience. Please ask your students to avoid disturbing those around them. Please no talking or unnecessary or disruptive movement during the performance. Also, please remind students that cellphones should be switched off completely. No texting or tweeting, please. When students give their full attention to the action on the stage, they will be rewarded with the best performance possible.

GOOD NOISE, BAD NOISE
Instead of instructing students to remain totally silent, please discuss the difference between appropriate responses (laughter, applause, participation when requested) and inappropriate noise (talking, cell phones, etc).

STAY WITH US
Please do not leave or allow students to leave during the performance except in absolute emergencies. Again, reminding them to use the restrooms before the performance will help eliminate unnecessary disruption.
Dear Educator,

Live theatre is a place for people to gather and experience the joys, triumphs, and sorrows life has to offer.

The Syracuse Stage education department is committed to providing the tools to make learning in and through the arts possible to address varied learning styles and to make connections to curricula and life itself. It is our goal in the education department to maximize the theatre experience for our education partners with experiential learning and in-depth arts programming. Thank you for your interest and support.

Sincerely,

Lauren Unbekant
Director of Educational Outreach

2016/2017 EDUCATIONAL OUTREACH SPONSORS

Syracuse Stage is committed to providing students with rich theatre experiences that explore and examine what it is to be human. Research shows that children who participate in or are exposed to the arts show higher academic achievement, stronger self-esteem, and improved ability to plan and work toward a future goal.

Many students in our community have their first taste of live theatre through Syracuse Stage’s outreach programs. Last season more than 15,500 students from across New York State attended or participated in the Bank of America Children’s Tour, artsEmerging, the Young Playwrights Festival, the Franklin Project, Young Adult Council, and our Student Matinee Program.

We gratefully acknowledge the corporations and foundations who support our commitment to in-depth arts education for our community.
Ayad Akhtar, who was born in New York City and grew up in suburban Milwaukee, studied theatre at Brown University and film directing at Columbia University’s School for the Arts. Disgraced won the 2013 Pulitzer Prize for Drama and 2013 Obie Award for Extraordinary Achievement. His other plays include The Who and the What, and The Invisible Hand. Aktar is the author of the novel American Dervish, published in twenty languages worldwide. He co-wrote and starred in The War Within, which was released internationally and nominated for an Independent Spirit Award for Best Screenplay. On the small screen, Akhtar also played Neel Kashkari in HBO’s adaptation of Andrew Ross Sorkin’s book Too Big to Fail.

Sooner or later we’ve all got to confront the reality that we have got to come to understand who we are and what we’re doing, and the extent to which we are guided or manipulated by forces that are beyond our control.

–Ayad Akhtar
Amir, 40, an American Muslim of South Asian origin, is a lawyer for an important firm. He has changed his surname to Kapoor, which implies he is of Indian background and not Muslim.

Emily, early 30s, Amir’s Caucasian wife, is a painter who is fascinated by Islamic art as an inspiration.

Isaac, 40s is a museum curator. He is Jewish.

Jory, 30’s, Isaac’s African American wife. She is a lawyer who works for the same firm as Amir.

Abe, 22 is Amir’s nephew. He arrived in the U.S. with his family as a child.
SYNOPSIS

Amir Kapoor, who lives on the upper east side of Manhattan, is an accomplished mergers and acquisitions lawyer, but still not a partner in the firm. His wife Emily is a painter who has become very interested in Islamic art and explores its themes in her own work. Amir’s young nephew Abe asks him to help an imam imprisoned on charges of financing terrorists. When Amir appears in court to support the imam, his comments are noted in the press. Subsequently, a dinner party is held at Emily and Amir’s home and tensions run high. The guests are Jory, an African American colleague in his firm and her Jewish husband Isaac, a curator at the Whitney who has been an advocate for Emily. In the course of the evening, Amir learns that Jory has been promoted to partner over him. Even more explosive revelations provoke extreme responses and finally a crisis of identity.

“I feel that the central American experience is the rupture from the old world and the renewal of the self in the new world. Americans celebrate the renewal of the self and do not mourn the rupture. Disgraced is the story of an American who can only mourn the rupture. He cannot celebrate the renewal. He cannot create himself in the new world. He can only exist as something disengaged from the old. It’s the failure of the American Dream.”

How has America Changed Since 9/11

On 9/11 our country faced its first major homeland attack since Pearl Harbor when the Twin Towers and the Pentagon were hit by planes hijacked by agents of al-Qaida. Since then, we’ve seen many changes at home, both in the way our government approaches security and in our own behavior. With the rise of ISIS, the world has gotten even more dangerous, and we face personal and ethical challenges in our interactions with immigrants and our fellow Americans.

**Travel and Security**

Soon after the attacks the government created the Transportation Security Administration (TSA) and passed the Aviation and Transportation Security Act on November 19, 2001. As additional challenges to air safety were presented, security rules for flying adapted. We have been asked to remove our shoes and we are limited in the amount of liquid we can carry in hand luggage. Boarding passes are necessary for entry to gate areas. Security in public spaces and places where large numbers can gather has been tightened here and around the world.

**Hate Crimes**

Hate crimes against Muslims have been on the rise. There were 28 reported hate crimes in 2000. In 2001 after the attacks the number rose to 481. In 2015, there were 196 reported bias crimes against Muslims. Anecdotally, there appears to have been a surge in bias crimes during and since the 2016 Presidential campaign and the election of Donald Trump, who early in his campaign demanded a ban on Muslims entering the United States. (sources: https://www.documentcloud.org/documents/3110202-SPECIAL-STATUS-REPORT-v5-9-16-16.html, http://www.nytimes.com/2016/09/18/us/politics/hate-crimes-american-muslims-rise.html)

**Domestic Data Collection**

The US Patriot Act, signed into law October 26, 2001 and since renewed, has provisions designed to curtail money laundering and protect borders. It also permits interception of private communications, expanding what types of communications may be gathered from citizens. There is ongoing debate over whether it violates the Fourth Amendment to the Constitution. In 2013, NSA contractor Edward Snowden exposed that the agency collected data on U.S. citizens without warrants as well as on foreign nationals and governments. In 2015 the USA Freedom Act curtailed the NSA’s ability to collect cell phone information.

**Immigration**

There has been a general tightening of immigration with the institution of the Department of Homeland Security and Immigration and Customs Enforcement (ICE) in 2003. We have also seen significant increase in deportations of foreign nationals from the US.

**Terrorism**

The past few years have seen high profile attacks by ISIS abroad and homegrown terror inspired by ISIS and al-Qaida here in the US. The resultant sense of unease and distrust has affected politics around the world. Fueled by anti-Muslim rhetoric, the West has ushered in governments hostile to immigration and refugees from war torn areas of the Middle East.
A BRIEF HISTORY OF MUSLIM IMMIGRATION TO THE UNITED STATES

Most of the immigration of Muslims into the United States occurred in two waves during the 20th century. Before these waves, although Muslims did live and work in the United States, there were almost no Muslim communities or resources for studying or practicing of Islam. Before the 20th century, many early American Muslims were thought to be slaves taken from Africa: popular estimates count some seven to 30 percent of slaves practiced the Islamic faith. Their severe lack of autonomy and settled populations kept these practitioners from creating lasting religious communities.

The first wave of recent immigration began at the end of the 19th century when unskilled, and often illiterate laborers immigrated to the United States. The majority of these workers are believed to have come from the region that would become present day Lebanon and Syria, drawn to the United States by the need for physical laborers. Many of these immigrants, mostly young men, intended to make their fortune and return home and few families immigrated and few remained in the United States. Those that did typically settled in the Midwest or California. A Lebanese community was established in Mankato, MN., that continues to today. A handful of religious communities developed—the first mosque in the United States was built around the turn of the century in Ross, ND, by homesteaders drawn to the free land—though most eventually assimilated and disappeared. One noteworthy exception occurred in Cedar Rapids, IA, where some 40 men migrated in 1912. Cedar Rapids remains home to the oldest continuous Muslim community in the United States. The city also has the oldest surviving mosque in North America, Mother Mosque of America, and the Muslim National Cemetery, where all the graves face Mecca, and which is thought to be the only burial ground in the U.S. exclusively for Muslims.

The second wave of Muslim immigration began in the 1960s and ‘70s, triggered by the Immigration Act of 1965 and relaxed immigration laws in the 1970s. Previous immigration laws favored northern and western European immigrants and made immigration from other regions difficult. For example, the 1917 Immigration Act banned immigration from the “Asiatic Zone,” which covered most of India, Southeast Asia and the Middle East. President Woodrow Wilson vetoed the act; however, a nativist Congress overrode his veto. The ban was not lifted until the 1952 Immigration and Nationality Act created an immigration quota for these countries, although it would be wrong to assume that the 1952 act indicates a decrease in nativist attitudes among Americans. It would take another 10 years and the work of the Civil Rights Movement before the United States immigration policies ceased to be Caucasian-European centric.

This second wave of immigrants was comprised largely of students and educated professional (and would likely have included Amir’s parents). These were individuals who migrated with the intention of setting roots down, so the cultured landscape of the United States was vastly more altered during this second wave than the first. Students created some of the first Muslim American organizations in attempt to help each other with cultural confusions, and so began a national conversation among Muslim immigrants. As these students became professionals, the areas these institutions grew and the number and variety of participants increased. A surge in the immigration of Muslims occurred in the 1990s, as paralleled in the sudden increase in the number of mosques. One fourth of the mosques in this country were established between 1994 and 2000. Muslim immigration and community creation benefitted from rapid growth in the last three decades of the 20th century.

—By Abbi Butterfield, Reprinted Courtesy of the Guthrie Theater

The five Pillars of Islam

Islam rests on the acts called the five pillars. These practices are essential for believers.

**Shahada (Faith):** A Muslim professes that there is no god but God (Allah) and Mohammed is his messenger.

**Salat (Prayer):** Muslims must pray five times a day.

**Zakat (Charity):** Muslims must spend a portion of their wealth to help the needy.

**Sawm (Fasting):** During the month of Ramadan, Muslims fast from dawn to sundown.

**Hajj (Pilgrimage):** All Muslims who are physically and financially able must make one pilgrimage to Mecca.
What Story Does The Portrait of Juan de Pareja truly tell?

A story is often told in the word we write, the punctuation we choose, and the way we put the two together. But it can also be told with a paintbrush, a canvas, and a palette of colors. An artist is like an author in the sense that she or he holds the power to tell stories in a special and specific way. Artists utilize various elements such as color, shape, and texture to bring their works to life. When we look at a painting, we get a glimpse into the deep and personal relationship between painter and subject.

*Disgraced* begins with Emily, a white woman in her early 30s, studying her subject. Her subject is her husband Amir, a successful South Asian lawyer. After an incident they had a restaurant, Emily is inspired to paint a portrait of Amir. She’s determined to capture Amir’s essence—who he really is, not who people assume him to be. Emily’s portrait of Amir is a study after another painting, “Portrait of Juan de Pareja,” by Diego Velázquez.

Diego Velázquez was born in Seville, Andalusia, Spain on June 6, 1559. His father was a lawyer and understood the value of providing his son with an excellent education. Diego Velázquez showed an early gift for art and by the time he was twelve, he was an apprentice to some of the most prominent artists in Spain. His career took off and he eventually became the leasing artist in the court of King Philip IV.

Velázquez was an individualistic artist of the contemporary Baroque period, most notable for his portraits. In addition to scenes of historical and cultural significance, he painted portraits of the Spanish royal family, other notable European figures, and commoners. One commoner whom Velázquez depicted in a stunning portrait was his slave, Juan de Pareja.

“The Portrait of Juan de Pareja” was painted in Rome and displayed publicly at the Pantheon in March 1650. At the time of its premiere, the piece was quite provocative. The artist used a form often employed to display the power and position of the wealthy, mostly kings and queens. Viewers were shocked to see Velázquez’s slave as the subject of portrait. With this piece, he was hoping to impress his Italian colleagues: it’s been noted that he achieved just that. The picture “gained such universal applause that in the opinion of all the painters of the different nations everything else seemed like painting but this alone like truth.”

What truth is this piece of art conveying? The subject of the painting is Juan de Pareja, born to Moorish indentured servants and left to Diego Velázquez in a will as property. Juan de Pareja became Velázquez’s assistant and was freed from slavery in 1654. When one observes this painting one sees in de Pareja an assistant, a slave. One cannot tell that Juan de Pareja was himself an extraordinary painter. What story might be told if he had created a self-portrait? How would he choose to represent himself? Would our perceptions of him be different or the same?

—Courtesy of Seattle Repertory Theatre
Pre-Show Questions

1. What is the difference between individual and systematic racism? Which do you believe is harder to overcome?
2. What do you value more: personal freedom or national safety? Why?
3. Should your religion be a factor in whether or not you are hired in certain jobs? Why or why not? Which jobs?
4. Is there a difference between cultural appropriation and inspiration? How can you differentiate between the two? Is cultural appropriation always wrong?

Post-Show Questions

1. In *Disgraced*, Emily was inspired by Velázquez’s “Portrait of Juan de Pareja.” Have you ever been inspired by work of art? What was the result?
2. Amir insisted that he should not assist Abe’s friend, Imam Fareed. Emily and Abe insisted he should. Which do you believe is the right choice? Defend your position with textual support.
3. What do you believe was the main factor in Amir losing his promotion to partner? Could he have done anything differently to ensure his promotion?
4. In the play, both Amir and Abe change their names. Do you believe this was necessary for them to be successful in life? Is it dishonest for them to change their names? According to The National Bureau of Economic Research, “Job applicants with white names needed to send about 10 resumes to get one callback; those with [ethnic sounding] names needed to send around 15 resumes to get one callback.” Does that statistic impact your opinion at all? (http://www.nber.org/digest/sep03/w9873.html)
5. Was Emily participating in cultural appropriation by painting works using Islamic forms? Defend your position.
Creative Writing Prompts

1. Write the conversation Amir and Jory have offstage when they leave to pick up the champagne.
2. Have you ever felt like you have suffered an injustice? What was it? How did you remedy the situation?
3. If you were Ayad Akhtar, how would you have ended Disgraced? Make sure that the characters are true to who they are.
4. Compare and contrast Shakespeare’s Othello and Akhtar’s Disgraced.

—courtesy of The Alliance Theatre
elements of drama

PLOT
What is the story line? What happened before the play started? What do the characters want? What do they do to achieve their goals? What do they stand to gain/lose?

THEME
What ideas are wrestled with in the play? What questions does the play pose? Does it present an opinion?

CHARACTER
Who are the people in the story? What are their relationships? Why do they do what they do? How does age/status/etc. affect them?

LANGUAGE
What do the characters say? How do they say it? When do they say it?

MUSIC
How do music and sound help to tell the story?

SPECTACLE
How do the elements come together to create the whole performance?

Other Elements: Conflict/Resolution, Action, Improvisation, Non-verbal communication, Staging, Humor, Realism and other styles, Metaphor, Language, Tone, Pattern & Repetition, Emotion, Point of view.

Any piece of theatre comprises multiple art forms. As you explore this production with your students, examine the use of:

WRITING
VISUAL ART/DESIGN
MUSIC/SOUND
DANCE/MOVEMENT

ACTIVITY
At its core, drama is about characters working toward goals and overcoming obstacles. Ask students to use their bodies and voices to create characters who are: very old, very young, very strong, very weak, very tired, very energetic, very cold, very warm. Have their characters interact with others. Give them an objective to fulfill despite environmental obstacles. Later, recap by asking how these obstacles affected their characters and the pursuit of their objectives.

INQUIRY
How are each of these art forms used in this production? Why are they used? How do they help to tell the story?
elements of design

LINE can have length, width, texture, direction, and curve. There are five basic varieties: vertical, horizontal, diagonal, curved, and zig-zag.

SHAPE is two-dimensional and encloses space. It can be geometric (e.g. squares and circles), man-made, or free-form.

FORM is three-dimensional. It encloses space and fills space. It can be geometric (e.g. cubes and cylinders), man-made, or free-form.

COLOR has three basic properties: HUE is the name of the color (e.g. red, blue, green), INTENSITY is the strength of the color (bright or dull), VALUE is the range of lightness to darkness.

TEXTURE refers to the “feel” of an object’s surface. It can be smooth, rough, soft, etc. Textures may be ACTUAL (able to be felt) or IMPLIED (suggested visually through the artist’s technique).

SPACE is defined and determined by shapes and forms. Positive space is enclosed by shapes and forms, while negative space exists around them.
Sources and Resources:


Alliance Theater. Study Guide for *Disgraced.*

Guthrie Theater, *Disgraced* Play Guide


Hate Crimes:


*Portrait of Juan Pareja:*
http://www.diegovelazquez.org

http://www.metmuseum.org/collection/the-collection-online/search/437869?=&imgo=0&tabname=label
GREAT EXPECTATIONS
OCTOBER 19 – NOVEMBER 6

DISNEY AND CAMERON MACKINTOSH’S
MARY POPPINS
NOVEMBER 26 – JANUARY 8

DISGRACED
JANUARY 25 – FEBRUARY 12

AIN’T MISBEHAVIN’
THE FATS WALLER
MUSICAL SHOW
MARCH 1 – 26

HOW I LEARNED TO DRIVE
APRIL 5 – 23

DEATHTRAP
MAY 10 – 28

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