

concrete THEATRE



Div II Study Guide
2025/2026

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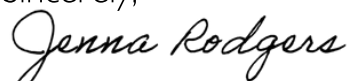
Section I: About the Program

Dear Teachers:

Thank you for booking Concrete Theatre's *ARC: Anti-Racism and Change* program for your school! The purpose of this Study Guide is to give you a sense of what to expect from the ARC program. It outlines what we need from you before we arrive, and it provides supplementary teaching materials that may help to bolster the learning experience when our facilitators are not in the classroom.

You know your students best, so please feel free to make use of this resource in the way that suits the needs and levels of your students. If you have any questions while reviewing this material, please don't hesitate to reach out to our Bookings Coordinator, Heather Cornick who can answer any questions that you may have. She is available at bookings@concretetheatre.ca. We hope to support you and your classroom as best we can, and we are looking forward to working with you.

Sincerely,



Jenna Rodgers, Artistic Director, Concrete Theatre

The arc of the moral universe is long, but it bends toward justice.

-Martin Luther King Jr.

Program Outline

ARC Elementary is delivered in 3 parts. You deliver the first part before we arrive, and we take care of the second two parts:

- Day 1 - Two short filmed plays will be watched in the classroom (to be done before facilitators arrive)
- Day 2 - Learning day led by our Anti-Racism facilitator.
- Day 3 - Follow-up workshop with one of our Teaching Artist to spark conversation, apply creativity, and activate the learnings from the previous two days.

Day 1: Before our Facilitator Arrives

Screen the filmed plays! Below you will find information about each of the plays, including the running time. The links will be made available to you in advance of the workshop. Ideally these filmed plays are shown to students the day before facilitators arrive. They should be fresh in students' minds upon Concrete Theatre's arrival to your school.

Alebrijes **by Marina Mair-Sanchez**

Moving to a new country can be scary, especially when others make you feel like you have to change to fit in. Fortunately, with magic alebrijes on your side, you can show others that stereotypes are never the whole story.
(11m 52s)



Citizen Plus **by Christine Sokaymoh** **Frederick**

Two tweens are talking on the phone: when the conversation goes from social studies homework to talking about Indigenous people, the two discover they have different opinions and understanding about the issues. Cheyenne plays out a scenario in her mind and imagines how it could impact their friendship.
(12m 28s)

Enrichment

If you have time, feel free to consider the following as potential enrichment curriculum for your students in advance of the arrival of Concrete Theatre. The purpose of these questions is to enhance students' viewing experiences. They act as a guide and may be adapted depending upon the levels and needs of your students.

1. In the play *Alebrijes* why did Ale magically travel with Sam to her home of Guadalajara?
2. Are Cheyenne and Nellie friends in the play *Citizen Plus*? How does their relationship change between the first and second conversations?
3. Which character does each student most identify with? Why?
4. What questions arise from your class after watching the plays?
5. Which play resonates most deeply with the class? Why?

Glossary for the play *Citizen Plus*



Indian Act (1876) – The main law that the federal government uses to manage Indian status, First Nations governments and reserve land. The Act includes colonial laws that aimed to eliminate First Nations culture.

White Paper (1969) – This policy proposed to abolish the Indian Act, thus granting Indigenous folks full rights as Canadian citizens. Indigenous leaders opposed this, as giving up the Indian Act meant surrendering their Indian status and any existing claims to special Aboriginal rights.

Red Paper (1970) – Titled “Citizen Plus,” it is a policy proposal put forth by the Indian Association of Alberta (IAA). Unlike the White Paper, it suggested a reformation of what were the current Indian policies.

Citizen Plus – This term defines Aboriginal people as citizens with the same rights and responsibilities as others living in Canada, in addition to those rights guaranteed through the treaties.

Glossary for the play *Citizen Plus Continued...*

Aboriginal – Used in legal documents and international law describing the original inhabitants of a land.

Colonialism – Control by one power over another area or group of people.

Democracy – A form of government that depends on the will of the people.

Imperialism – The policy of extending a country's political and economic control into other territories.

Indian – A term that can be traced back to the times of Christopher Columbus. When meeting the first peoples of Turtle Island, he assumed he had landed in India and incorrectly identified them as 'Indians.'

Indigenous – Describes distinct social/cultural groups that share ancestral ties to the land from the earliest of times (i.e. pre-colonization).

Native – Describes a person associated with a specific place by birth.

Louis Riel – Political leader of the Métis people and a founder of the province of Manitoba.

Métis – One of three major groups of Indigenous peoples legally recognized in the Constitution Act of 1982. Their shared history and culture derives from specific mixed European (primarily French) and Indigenous ancestry.

Mosom – (Cree; nêhiyawêwin) for "Grandpa"

Red River Resistance (a.k.a. Red River Rebellion) – (1869–1870) – The first resistance led by Riel against the Government of Canada, set in motion by the transfer of Rupert's Land to the new Dominion of Canada.

Residential Schools – Educational institutions in Canada that isolated children from their families, traditions and cultures, and were intended to assimilate them into the dominant Canadian culture.

Reserves – A portion of land set aside for the exclusive use of an Indian band.

Sovereignty – The power of a state to govern itself and its subjects (ex. First Nations have the power over their lives without interference by other governments).

Treaty – A written promise between two nations to prevent war.

UN Declaration on the Rights of Indigenous Peoples (UNDRIP) – A human rights instrument that sets out the rights of Indigenous peoples around the world.

Day 2: Anti-Racism Education

This is Concrete Theatre's first day in your school! Our Anti-Racism Facilitator will show up to your school to deliver a presentation on anti-racism. You can expect this day to be an exploration of vocabulary, definitions, and terminology. This is a lecture-based presentation with a power point and a few brief embodied activities. Students may wish to take notes.



Learning Outcomes

- Students will be able to speak more confidently about race and racism
- Students will have a shared understanding of definitions/vocabulary, and understand the nuance between different identifiers
- Students will be able to identify the difference between culture, colour, country (race, ethnicity, nationality), and how they intersect socially

This presentation tends to take up the full amount of allotted time, so we appreciate anything teachers can do to help us maximize the time we have with your students.

Day 3: Artistic Exploration

Concrete Theatre returns to your school, this time with a Teaching Artist! They will lead your students through a set of creative, embodied explorations. Students will get to reflect on the filmed plays they watched on day 1, apply the vocabulary they learned on day 2, and apply their creativity and self expression to the concepts. Students will need room to move together in space.

Learning Outcomes

- Students will participate in dramatic activities helping them apply and acquire knowledge of self and others with regards to the three C's (colour, culture, country)
- Students will develop competency in communication skills through participation and exploration of character.
- Students will develop an appreciation for drama and theatre as a process by which to explore complex topics.
- Students will work as a team to create a short piece of theatre or dramatic writing to share with their peers.

Section 2: Teaching Resources

Our facilitation team will review all of these definitions during the training. We've put them here for you to use as a resource, but there is no need to teach the terms in advance.

What is Racism?

Race is a modern idea that evolved out of specific historical circumstances pertaining most importantly to colonialism. Until the 16th century, the word “race” had a meaning of kinship, belonging to the same household or clan. But, starting in the 17th century and the colonial era, that definition started to change to mean what we know it today to mean. Western European countries needed pretexts and justifications for slavery, colonialization, and economic exploitation of Africa, Asia, and the Americas. So, racism emerged to establish the superiority of white people over all other so-called races and to justify why they deserved to take over other people's lands and resources.

Key Definitions

Race is a reference to physical differences that groups and cultures consider socially significant. It is a loose category where a group of people is considered relatively distinguished from another often by apparent physical traits such as skin colour, hair texture, shape of eyes, nose, lips and/or other bodily features. The notion of race is purely a social construct and has no basis in science, biology, or genetics.

Example: Black, White, Asian, Brown etc.

Ethnicity refers to the identification of a group based on a perceived cultural distinctiveness that makes the group into a “people.” This distinctiveness is believed to be expressed in language, music, values, art, styles, literature, family life, religion, ritual, food etc.

Example: Arab, Hmong, Yoruba, Cree, Irish etc.

Nationality refers to the country in which a person is born or has citizenship. Your nationality refers to the passports that you carry or are eligible to carry.

Example: Canadian, Nigerian, Chinese, Syrian, Irish...etc

Racism is the prejudice and discrimination directed towards an individual or a people based on their belonging to a racial or ethnic group, typically one that is a minority or marginalized.

Racialization - to be racialized is to be identified by others as a person of a certain ethnicity or race based on the way one looks. This identity can be accepted or rejected by oneself, but it is always imposed on people by those looking at individuals and deciding to which group they belong.

Example: Indigenous person being mistaken for Asian, Arab person being mistaken for Latin

Colourism refers to the different treatment people get based on the shade and tone of their skin colour typically within the same racial or ethnic group. Usually people with lighter skin tones, lighter eye colours, and features closer to whiteness are considered more beautiful or more intelligent, or more sophisticated. On the other hand, people with darker skin shades are often considered less so and are treated as such.

Privilege refers to a socio-political system that distributes power, advantages, and opportunities unequally among individuals, groups in societies and countries in the world. Certain people or groups are favoured, and they benefit from this favouritism simply because they were born a certain way. Privilege does not mean that you do not have a hard life, it means that things out of your control such as your skin colour, do not contribute to making your life even harder.

Example: White privilege, male privilege, able body privilege, heterosexual privilege etc.

Anti-racism refers to the attitude of being proactive against racism. It is the attitude of doing more than just being neutral and being not racist. Anti-racism is the understanding that we need to be involved and invested in ending racism with our actions not just our intentions.

Ally - someone who advocates for groups or individuals who do not come from the same place of privilege as them, and unites in actions, words, and intentions to end discrimination and prejudice.

BIPOC/IBPOC - An acronym for Black, Indigenous, People of Colour



Post-Workshop Follow-up Activities

Our facilitation team may use some of these lessons in class, but will likely not. You are welcome to teach this vocabulary, or use these follow-up activities to expand on what the students have learned with Concrete Theatre.

Levels of Racism

Interpersonal Racism occurs between individuals when racial biases, attitudes, or stereotypes manifest as prejudicial or discriminatory behaviour toward a racialized individual or group.

Examples: Sam tells Kelly that her brown-haired doll is uglier than her blonde-haired doll; Kim plugs her nose when Drew opens up his lunch box filled with spicy noodles and chopsticks.

Internalized Racism occurs when biases, attitudes, or stereotypes about the superiority of whites and the inferiority of racialized people are internalized. Among racialized people it manifests as internalized racial inferiority and even self-hate. Among whites, it manifests as internalized racial superiority.

Examples: Kelly tells her parents that she must get an Elsa doll; Drew asks his Dad to start sending him sandwiches for lunch.

Institutional Racism refers to racial discrimination (through policies and practices) at the institutional or organizational level. This differential treatment produces inequitable outcomes for racialized people and advantages for white people.

Examples: Most of the books in the library are about white kids and families; The soccer club requires that players do not wear head coverings during games including hijab or turbans.

Systemic/Structural Racism refers to patterns of discrimination that occur across institutions and society and become embedded in widespread norms and practices that perpetuate racial inequality.

Examples: Every year at Halloween we see costumes, such as the sombrero/poncho, the kimono, and the Indian headdress; Teachers evaluate the behaviour of Black students differently than White students

Activity #I- Health & Life Skills / Social / Drama

Role on the Wall

This activity will introduce discussion points to deepen the experience of the plays along with exploring further the theme of racism in different settings. It will also encourage empathy as the students discuss details of each of the characters.

Part I

- On a large mural or chart paper, draw the outlines of four figures- one for each character in each play:
 - Sam and Ale in *Alebrijes*
 - Cheyenne and Nellie in *Citizen Plus*
- Divide the class into 4 groups and assign each group one of the characters. Ask the students to reflect on everything they know or can speculate about the character from the play. *Students should write these words and phrases **on the inside of the figure**.*
- Ask the students to generate a list of questions that they have for the characters. *Students will write these questions **around the perimeter of the figure**.*
- Each group can now observe the other figures so that they can add their reflections and questions. Encourage the students to discuss the ideas that have been generated.



ARC facilitators Sahar Charradi, Morgan Yamada, Damon Pitcher

Part II

- Students take turns sitting in the hot-seat.
 - One at a time, students assume the identity of one of the four characters described above.
 - When in the hot-seat be true and honest to the character as they are portrayed in the play.
 - You may refuse to answer a question if it makes you uncomfortable or if you don't have an answer.
- Students who are portraying characters become interviewers
 - When interviewing ask questions that will help you understand this person.
 - Use the dramatic context and situation of the play that the character is in to frame your questions.

Activity #2- Health & Life Skills / ELA / Social / Drama

Create an Anti-Racism PSA

Students will create an anti-racism Public Service Announcement as they work in groups to discover more about the effect of racism on our society.

What is a Public Service Announcement (PSA)?

A public service announcement is a message in the public interest disseminated by the media to raise public awareness and change behaviour. They may include scenes, interviews, music, images or voiceover.

Part I

With students, review the *What is Racism?* information at the beginning of this section of this study guide. Encourage your students to continue researching about racism using the resources provided below in the Teacher Resource section. From the research have students collect words and phrases and images that would work well in a PSA.

Part II

In groups, have the students create an outline or storyboard for a 30 second PSA that will show audiences the realities of racism in our society.

Tips on creating a PSA:

- Think about the audience that you are trying to reach
- Find a unique hook that will interest your audience
- Make sure your message is clear and thought-provoking
- The approach to a PSA can use a variety of emotions ie sadness, humour, love
- A PSA can be in the form of a print ad., a video or an audio clip



Part III

Give groups time to rehearse and stage their PSA's and then share them back with the class!

Activity #3- English Language Arts / Drama

Sparkling Creativity

Continue the creative projects that were started with your Teaching Artist! Have students re-visit and expand upon their thoughts and ideas.

- Within your class have students expand on their creations. Perhaps their group Haiku becomes a song, a short scene, a movement piece, a tik-tok video...
- Individuals may be interested in working on their own to expand their monologues, or create a new one for one of the other characters in the plays.
- Have students rehearse their monologues and Haiku presentations and hold an ARC showcase afternoon to share what they created with each other.
 - Use this opportunity for the class to dig deeper on anti-racism; allow them to connect with each other about their own reactions to the plays and ARC overall
- To broaden this idea, you may also want to present your class' performances to another class and have them share their performances with your class.
- As a school, consider holding an Anti-Racism Awareness Day where creative selections can be shared with everyone.

Did you Know... ?

- Racialized Canadians earn an average of 81 cents to the dollar compared to other Canadians.
- Black males living in Toronto are 3 times more likely to be stopped and asked for ID by police.
- Employers are about 40% more likely to interview a job applicant with an English-sounding name despite identical education, skills, and experience.
- Employers in Quebec are about 60% more likely to interview a job applicant with a Francophone-sounding name, despite similar education, experience, and skills.
- 27% of the federal prison population in 2017 were Indigenous people, who only comprised 4.1% of the Canadian population (Statistics Canada, 2018).
- 54% of Black Canadians and 53% of Indigenous Canadians report personally experiencing racial discrimination.
- In Edmonton, 27% of racialized people and 21% of Indigenous people have personally experienced racial discrimination.

Teacher Resources

Below are a selection of websites on anti-racism that may be useful for teachers.

Alberta Anti-Racism Advisory Council:

<https://www.alberta.ca/anti-racism-advisory-council.aspx>

Alberta Human Rights Commission: <https://albertahumanrights.ab.ca/>

Alberta Teacher's Association - Diversity, Equity & Human Rights Committee:

<https://www.teachers.ab.ca/diversity-equity-and-human-rights>

Alberta Teacher's Association Library - Anti-racism resources for learning and teaching:

<https://teachers-ab.libguides.com/c.php?g=717443&p=5120433>

Canadian Race Relations Foundation: <https://crrf-fcrr.ca/>

Edmonton Centre for Race and Culture Educational Guides:

<https://cfrac.com/projects-initiatives/#educational-guides>

Institute for the Advancement of Aboriginal Women: www.iaaw.ca

StopHateAB: <https://sites.google.com/albertahatecrimes.org/ahcc>

Student Resources

Below are a selection of websites on anti-racism that may be useful for your students.

Guide to Allyship: <http://www.guidetoallyship.com/>

Youth Guide to the Canadian Charter of Rights and Freedoms:

<https://indigenouiskidsrightspath.com/sites/default/files/documents/Youth%20Guide%20to%20the%20Canadian%20Charter.pdf>

Youth Guide to the United Nations' Universal Declaration of Human Rights:

<https://www.youthforhumanrights.org/what-are-human-rights/universal-declaration-of-human-rights/articles-1-15.html>

Books

- *I Color Myself Different* by Colin Kaepernick
- *Where are you from?* by Yamile Saied Ménde
- *Different But Equal: Appreciating Diversity* by Caitie McAneney
- *I Am Not A Number* by Jenny Kay Dupuis
- *What Do I Do When People I Know Are Racist?* by Caitie McAneney
- *Intersectionallies: We Make Room For All* by Chelsea Johnson, LaToya Council and Carolyn Choi

Alberta Education Curriculum Links for ARC: Anti-Racism and Change, Division II

Fine Arts / Drama

Drama is both an art form and a medium for learning and teaching. It can develop the whole person — emotionally, physically, intellectually, imaginatively, aesthetically, and socially — by giving form and meaning to experience through “acting out”. It fosters positive group interaction as students learn to make accommodations in order to pursue shared goals. The overall goal of drama is to foster a positive self-concept in students by encouraging them to explore life by the assumption of roles and by the acquisition of dramatic skills. The imaginative exploration involves setting up a dramatic situation, “acting out” that situation, communicating within that situation and reflecting on the consequences. It is this reflection that provides the knowledge for self-development.

As students progress through the dramatic forms of expression at the secondary level, greater emphasis is placed upon the development of the individual as a creator, performer, historian, critic and patron. Here, the self-development and socialization processes of the student are extended by developing an appreciation of theatre as a traditional art form.

GOAL I To acquire knowledge of self and others that results from reflecting on dramatic play and process.

GOAL II To develop competency in communication skills through drama.

GOAL III To foster an appreciation for drama and theatre as an art form.

Health and Life Skills

The aim of the Health and Life Skills Kindergarten to Grade 9 Program of Studies is to enable students to make well-informed, healthy choices and to develop behaviours that contribute to the well-being of self and others.

General Outcomes

Students will make responsible and informed choices to maintain health and to promote safety for self and others. Students will develop effective interpersonal skills that demonstrate responsibility, respect and caring in order to establish and maintain healthy interactions.



Sahar Charradi, Morgan Yamada and Julie Golosky
(part of our Concrete Theatre team)

English Language Arts

In the new English Language Arts and Literature curriculum, students will learn about reading fluency and comprehensive, writing conventions and form, and oral language.

Specific Outcomes

- Gr. 4 - demonstrate listening and speaking that build relationships and understanding; identify the purpose, form, and structure of texts and how they can communicate ideas and information.
- Gr 5 - Engage in collaborative dialogue to share ideas, solve problems and make decisions; apply knowledge to reading and writing; analyze and reflect on ways to write effectively for different audiences and purposes.
- Gr 6 - Offer relevant information and logical reasoning to enhance collaborative dialogue; refine and adjust writing through creative and critical thinking to reflect individuality and skills.

Social Studies

Social studies provides opportunities for students to develop the attitudes, skills and knowledge that will enable them to become engaged, active, informed and responsible citizens. Recognition and respect for individual and collective identity is essential in a pluralistic and democratic society.

Specific Outcomes

- Gr. 4 - appreciate how an understanding of Alberta's history, peoples and stories contributes to their own sense of belonging and identity.
- Gr 5 - appreciate the complexity of identity in the Canadian context.
- Gr 6 - value the role of participation by citizens in diverse democratic societies.



Sahar Charradi, Morgan Yamada, and Damon Pitcher

Section 3: Production Resources

About ARC

Since the reinvigoration of the Black Lives Matter movement in 2020, we at Concrete Theatre have observed a major shift in the collective consciousness regarding the topic of racism. We have developed ARC as a collaborative endeavour between Concrete Theatre and the Centre for Race and Culture incorporating age appropriate dramatic videos exploring common scenarios of racism across multiple grades.

ARC aims to address racial discrimination, systemic racism and racial bias through building understanding and empathy for groups who are historically on the receiving end of racism. This will directly lead to improved outcomes and transformational change for all students as they learn about what racism is and how to be actively anti-racist. Participation in the project will grant students the tools to identify, analyze, take action and potentially acknowledge previous racist behaviours.



About Concrete Theatre

Concrete Theatre is an 35-year-old award-winning professional theatre company that is proudly based in amiskwaciywâskahikan (Edmonton, AB) located on Treaty 6 territory.

We are committed to creating, developing, and producing artistically excellent, culturally diverse Theatre for Young Audiences. We regularly program shows and workshops for Elementary Schools and for Junior/Senior High schools, and we tour across Alberta and Canada, and are presented by other professional theatres in cities from coast to coast. Our work explores issues relevant to the lives of young people and their families.

Cast and Creative Team

Playwrights

Christine Sokaymoh Frederick *Citizen Plus*
Marina Mair-Sánchez *Alebrijes*

Creative Team

Tracy Carroll Dramaturg
Corben Kushneryk Director & Production Designer
Chris Scott Sound Designer & Composer
Emily Thorne Production Assistant
Wes Doyle csc Cinematographer & Editor

Cast

Alebrijes

Deviani Andrea Ale
Daniela Fernandez Sam

Citizen Plus

Bethany Arcand-Kootenay Cheyenne
Sarah Emslie Nellie



About the Playwrights

Christine Sokaymoh Frederick is Executive Director of the Dreamspeakers Festival Society, producer of the Dreamspeakers International Indigenous Film Festival (DIIFF) and the Rubaboo Arts Festival. She is Cree-Métis and the first Indigenous Associate Artist of the Citadel Theatre. She recently performed in *The Rez Sisters* at the Stratford Festival, SkirtsAFire's production of *Ayita* and produced/performed in a double-bill national tour of *Bears* by Matt MacKenzie and her play *Minosis Gathers Hope*. In 2021 she produced the global Indigenous showcase for the 2020 Dubai World Expo. She is the recipient of the 2007 Esquao Award in Arts, the 2016 Mayor's award for Excellence in Artistic Leadership, and the 2022 Queen's Platinum Jubilee Medal.

Marina Mair-Sánchez is an immigrant performer/creator originally from Aguascalientes, Mexico. She moved to Edmonton to pursue her BFA in Acting degree, and has had the pleasure of being an actor for many Edmonton theatre companies. More recently, she has been exploring her artistic expression through creation and writing, especially pieces which are both bilingual and multidisciplinary. Examples of her work include *Frida y Su Reflejo*, *Rooftop Murmurs*, and her upcoming show, *El Funeral*.

About the Artistic Director of Concrete Theatre

Jenna Rodgers (she/her) is a mixed-race Dramaturg and Director. In addition to being the Artistic Director at Concrete Theatre, she is the Director of Theatre Alberta's Artstrek program and the Board Co-Chair for the Literary Managers and Dramaturgs of the Americas (LMDA). She was the founding Artistic Director of Chromatic Theatre (Calgary), and served as the Dramaturg at Banff Centre for Arts and Creativity for over 10 years. Jenna is a recipient of Canada Council's John Hirsch Prize and is a passionate advocate for equity in the arts, a fierce supporter of new play development, and is learning to raise small, responsible humans while maintaining a career in the arts.

About our Anti-Racism Facilitator

Sahar Charradi is a graduate student at the University of Alberta's Department of English and Film Studies where she is currently writing her thesis specializing in the interdisciplinary area of Postcolonial Studies and Gender Studies. Having moved from Tunisia to Canada following her academic career, she has found additional passions that have helped her to be further engaged in the community of newcomers and refugees in Edmonton. Being quadrilingual (Arabic, French, Berber, and English) has allowed her to reach out to a wider community. Alongside her job as a professional translator for the Edmonton Law Courts and her contract with the Centre for Race and Culture, Sahar often volunteers with churches, hospitals, and Catholic Social Services offering her skills as a translator and a cultural facilitator to help newcomer individuals/families.

About our Teaching Artists

Our Teaching Artists are all IBPOC theatre practitioners based in amiskwaciywâskahikan (Edmonton) on Treaty 6 Territory. They have a variety of theatrical practices from vocal coaching to stage combat to acting to improvisation. You may have encountered them on several Edmonton stages!

The 2025 - 2026 teaching roster is:

Sue Goberdhan

Julie Golosky

Joey Lucius

Damon Pitcher

Jenna Rodgers

Morgan Yamada

ARC: Anti-Racism & Change was filmed
at The Playhouse, based in Ward
papastew in amiskwaciywâskahikan
(Edmonton, AB) on Treaty 6 territory.

ARC: Anti-Racism and Change

concrete THEATRE

Created in partnership with the Centre for Race and Culture with the generous support of the Government of Alberta's Civil Society Fund



Our thanks to all of our Funders and Sponsors of our 2025-2026 Season:



We'd Love to Hear From You!

We encourage you and your students to send us the results of your discussions, activities, and creations after our visits to your classroom. Feel free to share thought about the filmed plays and the experience of having Concrete Theatre at your school.

We welcome comments and suggestions on how to improve service to schools, on the content of our shows, or ideas for this teacher's guide. We are always looking for ways to make your experience with Concrete Theatre more enjoyable and educational.

Please fill out our feedback form here: <https://forms.gle/k7NLtrPxGSNd3Fxxk6>

Engage with us on Social Media (IG, FB) here: @concreteYEG