

# *Teaching Drew Haydon Taylor's "The Berlin Blues" to German 11<sup>th</sup> grade students: a lesson sequence*



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## 1. Theoretical context of the play

In his 2012 Canadian bestseller *“The Inconvenient Indian: A Curious Account of Native People in North America”*, author Thomas King coined the term “Dead Indian“. To him, there are three types of Indian: dead, live and legal. Referring to “the stereotypes and clichés that North America has conjured up out of experience and out of its collective imaginings and fears” (King 2012, 53), the term “Dead Indian“ reflects an idealized image of Native Americans that is heavily constructed out of bits of cultural debris. Firmly situated in the past, the “Dead Indian“ reflects “ideas of the remnants of a civilization, whose demise since the European Enlightenment has been viewed as inevitable“ (Perry 2016, 538).

In the process of US and Canadian settler colonization, the genocide executed on Native Americans and First Nations reduced their number from around 2.5 million in the 16th and 17th century to about 250.000 to 300.000 in 1900. Apart from literally killing most of the indigenous population, the perpetrators also tried to eradicate the indigenous identities in an attempt to destroy their cultures. One such strategy was to implement a boarding school education system, being in place from around 1900 to the mid-20th century. Taken away from their families, Native American and First Nation children were raised in boarding schools and forced to assimilate to Western civilization. Another cultural strategy was to narrate the disappearance of indigenous peoples: The stereotype of the “vanishing Indian“, resonating particularly well with the German audience, reinforced the anticipation of the actual demise of indigenous people, which made it socially more acceptable. It is also tightly interwoven with a larger trend that started with the myth of Pocahontas, namely the urge of white people to appropriate indigenous heritages and cultures for themselves. Apart from the myth of Pocahontas, this urge can be seen in 19th century melodramas such as *“Metamora; or, The Last of the Wampanoags”*, written in 1829 by John Augustus Stone, in which indigenous peoples and cultures are staged in theater. Nowadays, questionable names and rituals of sports teams as well as an overall commodification of indigenous culture through, among others, Western movies and advertisement give evidence to this cultural appropriation. Today, the number of Native Americans and First Nations has increased again to several millions. Living mostly in reservations, they are among the poorest in the social strata of society.

While Thomas King’s bestseller draws special attention not only to the concept of the “Dead Indian“, but also to the specifically Canadian métis culture, being the result of two-sided interaction between Canadian settlers and First Nations in their zone of contact, the transatlantic relationship can be regarded in a similar way. As argued by Jace Weaver in his book *The Red*

*Atlantic: American Indigenes and the Making of the Modern World, 1000–1927*, „(t)he Atlantic formed a multilane, two-way bridge across which traveled ideas and things that changed both European and American indigenes“ (Weaver 2014, 30). In this regard, „[i]ndigenous travellers crossing the Atlantic to Europe [...] [may have also] shaped world history through their experiences and knowledge“ (Perry 2016, 540). For example, in the late 19th century the “Buffalo-Bill-Show“ and other indigenous performers toured all around Europe, transmitting American mass culture and propagating the myth of the Wild West. The exotic facade maintained by those performers may have strongly influenced the adoption of the “Dead Indian“ image in Europe. In Germany in particular, there was an ample fascination and curiosity about indigenous peoples and their cultures.

Feest (2002), on the one hand, aims to integrate this specifically German fascination for indigenous peoples in a pan-european context (Feest 2002, 29). Ever since Columbus, Europeans had a special wonderment and awe for native people. The image of the “noble savage“, coined as early as 1672 by the English playwright John Dryden, may have also served as a projection screen in order to escape from the day-to-day worries of European 17th to 19th-century premodern, secularizing as well as industrializing life.

But since Germany was not extensively involved in imperialism, its lack of colonies also meant that, unlike major colonizing forces such as England and France, Germany did not have to “engage in decolonizing practices in North America [...]. [It] could [thus] [...] remain outside observers and fascinated admirers of North America’s Indigenous population“ (Perry 2016, 540f.). Adding to this fascination was the rapid industrialization of major German cities in the late 19th century, leading to a desire not only to understand the industrialization of the world, but also to an inner yearning to return to the simplicity of life where man is more in control over his environment. The public “Völkerschauen“ came into existence. Even today, the Hamburg subway station “Hagenbecks Tierpark“ reminds of an entrepreneur who took part in the lucrative business of “importing“ and exposing indigenous people in the zoo. One such indigenous fate, that of the Christian Inuit Abraham Ulrikab and his family who were to perform their indigenous identities in the Hagenbeck zoo, is depicted by Lutz (2005), compiling Ulrikabs diary entries and notes. All of these Inuit died from smallpox.

Penny (2013), on the other hand, approaches the German fascination from a historical and cultural perspective. Investigating the German equivalent of the “Dead Indian“, namely the “Indianer“ embodied by Winnetou, one has to come across the writer Karl May. In his writings, he created the German wild West, an “imagined [and German-friendly] space often having little in common with the American Wild West and its own political and economic struggles“ (Perry

2016, 541). Karl May's conception of the American Wild West, being full of German characters, items and ideas, is an extremely popular narrative for the German reader, just because it is more a reflection of German culture than American. Other real traveling stories could not compete with this appealing "Indianer" image created by Karl May. After World War II, the film versions introduced Winnetou and his Apache "Blutsbruder" Old Shatterhand to the younger German audience. Among the many fascination and solidarity events, the yearly "Karl-May-Festspiele" in Bad Segeberg, starting in 1952, are one of the most famous. One may also state that after the German reunification, many East-Germans felt a bit like Indians in a foreign system. At carnival, being disguised as cowboy or Indian is still one of the most popular costumes. Thus, the German fiction of the "Indianer" is still held in very high esteem among Germans.

Drawing on these "Dead Indian" German "Indianer" stereotypes is one of the main themes in Drew Hayden Taylor's drama "The Berlin Blues". Generally speaking, the play deals with the area of conflict ranging between the appropriation of indigenous identity and culture by the two German entrepreneurs Birgit and Reinhardt on the one hand and the performance of such a fictitious identity on the part of almost all of the Otter Lake residents in order to meet the expectations of the Germans on the other. Finally, compromising their beliefs and identity for money by playing into the German Indianer or "Dead Indian" facade is just not worth it (Perry 2016, 551). As Nicole Perry points out:

"[The Berlin Blues] can also be read as political treatise, one in which the characters assert their identity over a construct held by the dominant society. In ultimately resisting the role of the Indianer, the characters can be seen as refusing to be classified as mythical and pre-modern: challenging the need of the German entrepreneurs to construct images of the Other against which to identify themselves, the Indigenous characters do not allow themselves to be relegated to the past or the fictional. Engagement in the contact zone in this play is a two way process [...] when the Indigenous characters ultimately reject OjibwayWorld (2007, 91)." (Perry 2016, 539)

## 2. General aims of the lesson sequence

The following lesson sequence about “The Berlin Blues“ is planned to be conducted in the second term of the Berlin “Abiturphase“. Since the Berlin final secondary-school examinations take place after four terms at the end of grade 12, choosing the second term as a point of curricular references would imply 11th grade students. Moreover, the 11th grade students are thought of as having chosen English as a course of specialization. According to the *Rahmenlehrplan für die gymnasiale Oberstufe Englisch* (RLP), at least two of the following four topics should be dealt with in the second term of a grade 11 specialization course in English: Overcoming prejudices in society/ Ethnic diversity/ The arts/ Nations between tradition and change (RLP, 20).<sup>1</sup> To me, any of the four topics would legitimize teaching “The Berlin Blues“. When it comes to the acquisition of competencies within these topics, the RLP focuses on the following competencies:

### **Die Schülerinnen und Schüler**

- nehmen positive Aspekte multikulturellen Zusammenlebens, anderer Traditionen, Lebens- und Arbeitsbedingungen sowie Hintergründe für kulturell geprägte Verhaltensmuster und Konflikte wahr,
- **nehmen Perspektivwechsel vor, um Verhaltensmuster der fremden Kultur zu verstehen, gegebenenfalls eigene kulturelle Konzepte zu relativieren und zwischen der eigenen und der anderen Kultur vermitteln zu können,**
- **untersuchen die Entwicklung unterschiedlicher ethnischer und anders definierter Gruppen im Wechselverhältnis von Anpassung, Integration und Eigenständigkeit,**
- **analysieren die Lebensbedingungen unterschiedlicher Gruppen innerhalb der Gesellschaft unter dem Gesichtspunkt der Ausgrenzung und Einvernahme,**
- unterscheiden verschiedene Varianten des Englischen von Ausprägungen als ehemalige Kolonialsprache bis hin zur internationalen lingua franca in ihrer Wirkung auf die jeweilige cultural identity,
- kommunizieren projektbezogen Konzepte für ein friedliches Zusammenleben unter besonderer Beachtung des Adressatenbezuges und geeigneter Formen der Präsentation

Box 1: Standardized competencies within the topics of the second term (RLP, 20)

The phrases which I emphasized in bold letters seem to me to be very appropriate learning outcomes within a lesson sequence about “The Berlin Blues“. Since learning outcomes are also formulated at the level of the end result of the whole “Abiturphase“, being elaborations of the communicative, methodic and intercultural competencies, which together combine to the big aim of the “capacity to act in English as a foreign language“ (RLP, 10), other “The Berlin Blues“-related competencies can also be identified at this level. In all these three domains of “fremdsprachige Handlungskompetenz“, appropriate learning outcomes can be identified.

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<sup>1</sup> The drama may also be subsumed under the topic “The challenge of globalization“, which is one of the four topics in term three (RLP, 21).

Within the methodic competencies in the subrealm of “Umgang mit Texten und Medien“, these would include:

Umgang mit Texten und Medien (LK)

->Die Schülerinnen und Schüler erkennen Absicht und Gestaltungsmittel von Sach-, Fach- **und literarischen Texten sowie von mehrfach kodierten Texten und können deren Wirkung analysieren. Dabei erkennen sie neben expliziten auch implizite Aussagen.**

-> Dazu gehören: (...) - die Fähigkeit zur **Analyse und Interpretation von literarischen Texten u. a. unter Berücksichtigung von Atmosphäre, Erzählperspektive, Art der Charakterisierung und Konfliktentfaltung**

[...]

-> verfügen über die Fähigkeit zum kreativen Schreiben, indem sie

- **Texte als Modelltexte benutzen,**
- auf der Grundlage vorliegender Texte neue Texte formulieren,
- **Texte inszenieren, rekonstruieren und/oder fortschreiben,**
- **Perspektivwechsel vornehmen und Texte entsprechend umschreiben**

Box 2: Related methodic competencies (RLP, 16)

With regard to intercultural competencies, these would include:

Interkulturelle Kompetenz (LK)

-> Die Schülerinnen und Schüler verfügen über **vertieftes Orientierungswissen zu anglophonen Ländern.** Insbesondere kennen sie

-> **Aspekte der kulturellen und ethnischen Situation dieser Länder, [...]**

-> Die Schülerinnen und Schüler

- **reflektieren kriteriengestützt die sozialen, kulturellen und politischen Kontexte von Zielsprachenländern und vergleichen sie mit den eigenen Lebensumständen,**
- **beurteilen mit kritischer Distanz Bedingungen der eigenen Situation, ohne die emotionale Bindung an die eigene Kultur aufzugeben,**
- **nehmen die Vielfalt anderskulturellen Handelns wahr, erschließen sie als Angebot von Lebens- und Handlungsalternativen und erleben multikulturelle Vielfalt in diesem Sinn als ständige Anregung,**
- [...]
- **erkennen und kennen exemplarische kulturspezifische Verhaltensmuster, stereotype Bilder und Vorurteile, beschreiben ihre Wirkung und vermeiden negative Effekte**

Box 3: Related intercultural competencies (RLP, 18)

As for the communicative competencies, these would be addressed by means of specific emphasis on one of the five skills of speaking, listening, reading, writing and language mediation (RLP, 12-15). Primarily, these emphases will be reading, writing and speaking. The 11th grade specialisation course in English should be made up of 16 students.

Based on these various curriculum standards and my own teaching choices, I designed the following lesson sequence about “The Berlin Blues“. First, there will be a short overview of the whole lesson sequence. I tried to specify learning aims within the cognitive, affective and psychomotor domains. Also, some variety of rational-analytic, action-oriented and product-oriented methods are employed. The progression of the lesson sequence is further illustrated within the singular lesson plans which are then displayed. The lesson material alluded to in the lesson plans is finally sketched out in the appendix.

## Overview of the lesson sequence

**Learning aims:** The students are able to...

cognitive: ... paraphrase the plot of the drama

... analyze and criticize the romanticised German “Death Indian“ ideal

... illustrate facets of the real-life situation and history of Canadian First Nations

... question the commodification of Indian culture

... examine the use of humour as a strategy to address prejudices

affective: ... embrace the character’s perspectives and relate to their behavior choices

... show a deeper understanding of processes of cultural appropriation

... appreciate the symbolism and humour of the play

psychomotor: ... act out a scene of the play.

... choreograph a scenic interpretation

### Methods

rational-analytic: - characterizing Trailer (by means of close reading)

- text-based analysis of humour

action-oriented: - acting out scene 1.1 and 1.2

- characterizing Birgit and Reinhart (by means of text theater)

product-oriented: - group presentations

- performing an interview between playwright and journalist

### Thematic Planning

<u>Lesson theme</u>	<u>Emphasis on</u>	<u>New material covered</u>
1. <u>Get to know “The Berlin Blues“</u>	speaking	Act 1.1, 1.2
2. <u>Trailer as a symbol of Canadian First Nations</u>	reading	Act 1.3
3. <u>Birgit and Reinhart: two idealistic German entrepreneurs!?</u>	speaking	Act 1.4, 1.5, 1.6, 1.7
4. <u>The use of humour in order to address prejudices</u>	writing	Act 2
5. <u>“The Berlin Blues“ in context</u>	speaking	group presentation
6. <u>Cultural appropriation in the play and beyond</u>	speaking	-

Box 4: Overview of the lesson sequence about “The Berlin Blues“



### 3. Lesson sequence

#### 3.1 Lesson 1

Theme 1: Get to know “The Berlin Blues“			
<p><b>Learning Aims:</b> The students are able to ...</p> <p>cognitive: ... enumerate the characters of the play and give some details about them (1)</p> <p>affective: ... develop motivation for reading the drama (2)</p> <p>... take over a character’s perspective (3)</p> <p>psychomotor: ... perform a drama scene on a basic level (4)</p>			
<p><b>Materials needed</b></p> <p>i) copies of the drama; ii) illustration of Ojibway amusement park (OHF 1); iii) video clip of Mr. Taylor (YT 1), <a href="https://www.youtube.com/watch?v=qfwpcEgwS4Y">https://www.youtube.com/watch?v=qfwpcEgwS4Y</a>, from 0:00 – 2:10</p>			
phase	task/ activity	aim	work format
pre-speaking (15 min)	<p><u>introducing the play</u></p> <p>T: If you hear the title, what do you expect of the play?</p> <p>T: If you look at this picture, do your expectations change? Do the title and the picture fit together? Why (not)?</p> <p><u>distributing the plays to students</u></p> <p>T: Let’s meet the playwright! Listen to the extract. Where did the play premiere? What is your overall impression of the author and the audience?</p>	2	plenum  OHF 1  YT 1
while-speaking (40 min)	<p>T: In groups of 3 or 5, I want you to choreograph either scene 1.1, dealing with Angie and Andrew, or scene 1.2, dealing with Trailer, Donalda, Birgit and Reinhardt. One member of each group will be the choreographer. So please read your scene first and then with the guidance of your choreographer, play the scene while reading it out loud.</p>	2,3 ,4	groups Act 1.1 and 1.2
post-speaking (35 min)	<p>T: So let’s enjoy scene 1.1 played by group A!</p> <p>T: How would the other “scene 1.1“ group have acted out the scene?</p> <p>T: Let’s see scene 1.2 played out by group B!</p> <p>T: How would the other “scene 1.2“ group have performed the scene?</p> <p>T: To sum up, who can name all the character’s of the play?</p>	2,3 ,4  1	plenum
home-work	<p>Read scene 1.1 and 1.2 again.</p> <p>Furthermore, please read scene 1.3.</p>		

### 3.2 Lesson 2

Theme 2: Trailer as a symbol of Canadian First Nations			
<p><b>Learning Aims:</b> The students are able to ...</p> <p>cognitive: ... describe the unfolding of the plot from scene 1.1. to scene 1.3 (1)            ... characterize Trailer and his life situation based on scene 1.3 (2)</p> <p>affective: ... be aware of some real life problems of Canadian First Nations (3)            ... develop motivation for their group presentations (4)</p> <p>psychomotor: -</p>			
<p><b>Materials needed</b></p> <p>i) drama Act 1.3; ii) exercise for smartboard (SB1); iii) worksheet Trailer (AB 1); iv) Input for group presentations (GP 1)</p>			
phase	task/ activity	aim	work format
pre-reading (15 min)	<p>T: On the smartboard, you can see short dialogues from the play. But the character names are missing. Please read the extracts carefully. Which character is saying what in the dialogues?</p> <p>T: In what sequence do these dialogues appear in the play? Please justify your answer.</p>	1	plenum  SB 1
while-reading (40 min)	<p>T: In scene 1.3, Trailer sits in front of his trailer, meeting all of the other characters. Working with AB 1 and your text, what can you find out about Trailer's character, his personality, his hopes and fears? What is said or implied about his past and current situation? Please be very specific and give evidence for each of your interpretations!</p> <p>T: Please compare your findings with your neighbor.</p>	2,3	single AB 1, Act 1.3  partner
post-reading (35 min)	<p>T: What did you find out about Trailer?</p> <p>T: How do you think does Trailer's situation relate to that of Canadian First Nations? What about Andrew and Angie?</p> <p>T: Please create groups of four and decide for a topic which your group will be presenting in lesson 5. The four topics are:</p> <ul style="list-style-type: none"> <li>- the German "death Indian" ideal</li> <li>- Life on a Canadian reservation</li> <li>- the Canadian Indian Residential school system</li> <li>- "Dances with wolves" - movie vs. musical in the play</li> </ul>	2,3  4	plenum AB 1  GP 1
home-work	<p>Please read scene 1.4, 1.5, 1.6 and 1.7.</p> <p>Prepare your group presentation for lesson 5.</p>		

### 3.3 Lesson 3

Theme 3: Birgit and Reinhart: two idealistic German entrepreneurs!?			
<p><b>Learning Aims:</b> The students are able to ...</p> <p>cognitive: ... retell in own words the remainder of Act 1 (1)</p> <p style="padding-left: 40px;">... analyze and evaluate the characters Birgit and Reinhart (2)</p> <p>affective: ... personally relate to the perspective of Birgit and Reinhart (3)</p> <p style="padding-left: 40px;">... develop motivation for reading Act 2 (4)</p> <p>psychomotor: ... express their own interpretation of Birgit and Reinhart (5)</p>			
<p><b>Materials needed</b></p> <p>i) drama Act 1; ii) comprehension checking exercise on Smartboard (SM 1); iii) worksheet for characterization of Birgit and Reinhart (AB 1)</p>			
phase	task/ activity	aim	work format
pre-speaking (20 min)	<p>T: Please answer the question on the smartboard, talking to your neighbor. Try to be as precise as you can!</p> <p>T: What can you say about Andrew and Angie (Donalda, Trailer, the Germans)?</p>	1	partner SM 1 plenum
while-speaking (55 min)	<p>T: Today, we will focus on the two Germans in the play. I want you to characterize Birgit and Reinhart. Working with AB 1, please try to find telling text passages that you think characterize Birgit and Reinhart best. Why do you think so?</p> <p>T: Please form groups of 3-5 students. We will do something called text theater. First, decide on a maximum of two to three characteristic text passages. There are two rules. Rule 1: You are not allowed to change the wording of the text you choose. Rule 2: Try to bring to expression your interpretation of this text passage by means of staging only. You may sing, dance or pantomime; you may change voice, use your body language or speak in a chorus. Express yourselves as it suits your interpretation.</p> <p>T: Which group would like to start?</p>	2,3  3,5	single AB 1  group
post-speaking (15 min)	<p>T: Having seen all the different interpretations, did your own evaluation of Birgit and Reinhart change? To which extent?</p> <p>T: What are your expectations for Act 2?</p>	2,3  4	plenum
Homew.	Please read Act 2.		

### 3.4 Lesson 4

Theme 4: The use of humour in order to address prejudices			
<p><b>Learning Aims:</b> The students are able to ...</p> <p>cognitive: ... demonstrate an understanding of the plot (1)</p> <p style="padding-left: 40px;">... comment on the drama on the basis of their own reading experiences (2)</p> <p style="padding-left: 40px;">... analyse humour in the play as a strategy to deal with prejudices (3)</p> <p>affective: ... enjoy the aesthetics of such a humour more fully (4)</p> <p style="padding-left: 40px;">... direct the interpretation of Act 2 according to their needs (5)</p> <p>psychomotor: -</p>			
<p><b>Materials needed</b></p> <p>i) drama Act 2; ii) mapping task (AB 1); iii) placemat for silent discussion (AB 2); iv) worksheet to analyze humorous passages in Act 2 (AB 3)</p>			
phase	task/ activity	aim	work format
pre-writing (30 min)	T: In groups of 4, read the scene summaries you will receive, bring them into the correct sequence and glue them on AB 1.	1	group, AB 1
	T: Having AB 1 as a reminder of the plot, start a silent discussion in your group, discussing your reading experiences and commenting on Act 2. What did you (dis)like? What would you like to discuss in greater depth in the lesson? The placemat will be turned around in an interval of 3 minutes.	2,5	AB 2
while-writing (35 min)	T: With regard to AB 3, you are supposed to work on your own first. Focusing on Act 2 only, please find at least 3 instances of irony and 3 text passages that you find really funny personally. Try to explain the humorous effect. What strategic function could these humouristic devices fulfil?	3,4	single, AB 3
post-writing (25 min)	T: Let us share your findings. What instances of irony did you find in the text? T: Which text passages do you find really funny personally? T: Apart from being funny, can you imagine a strategic function these humouristic devices might fulfil?	3,4	plenum
home-work	Prepare your group presentations for next lesson. Apart from the group presenting the residential school system, remember to also relate your topic to the characters and plot of the drama!		

### 3.5 Lesson 5

Theme 5: “The Berlin Blues“ in context			
<p><b>Learning Aims:</b> The students are able to ...</p> <p>cognitive: ... recognize the German tradition of idealizing American Indians (1)            ... describe more realistically what life on a reservation would be like (2)            ... report details about the historical fact of Indian residential schooling (3)</p> <p>affective: ... deconstruct parts of their own idealization of American Indians (4)            ... be more sensitized to processes of cultural appropriation (5)</p> <p>psychomotor: -</p>			
<p><b>Materials needed</b></p> <p>i) drama</p>			
phase	task/ activity	aim	work format
pre-speaking (5 min)	T: You have 5 minutes to get organized within your presentation groups before we start.		group
while-speaking (80 min)	T: Let us start with the group presentations.		plenum
	Group presentation: German “death Indian“ ideal	1,4	
	Group presentation: Life on a reservation	2,4	
	Group presentation: Canadian Indian residential school system	3,5	
	Group presentation: “Dances with Wolves“: movie vs. musical in the play	5	
post-speaking (5 min)	T: Thank you very much for your presentations. What I liked the most about them was...(feedback) T: Next lesson, we will try to answer all your open questions and finish “The Berlin Blues“		plenum
Homew.	-		

### 3.6 Lesson 6

Theme 6: Cultural appropriation in the play and beyond			
<p><b>Learning Aims:</b> The students are able to ...</p> <p>cognitive: ... discuss the commodification of cultural identity in an effort to make a living (1)            ... recognize the relatedness between poverty and cultural commodification (2)            ... criticise schemes of cultural appropriation in the play and beyond (3)</p> <p>affective: ...be sensitised more fully to ways of imposing ones own culture (4)            ...distance themselves more easily from medially induced cultural appropriation (5)</p> <p>psychomotor:-</p>			
<p><b>Materials needed</b></p> <p>i) drama; ii) open question from silent discussion (SM 1) iii) Smartboard to visualise ideas (SM 2); iv) material of questionable sports rituals (SM 3)</p>			
phase	task/ activity	aim	work format
pre-speaking (30 min)	<p>T: In your silent discussions from lesson 4, I realized that there are still some open questions regarding Act 2. They deal with the change of Trailer in Act 2, Angie’s open resistance and the cooperating behaviors of Andrew and Donald until almost the very end. Let’s try to discuss them!</p> <p>T: In the previous lessons, we often mentioned the terms „cultural appropriation“ and „commodification of identity“ as central themes of the play. Let us bring together some ideas of what this means with regard to the play!</p>	1,2 3,4	plenum,  SM 1  SM 2
while-speaking (40 min)	<p>T: Imagine that you are either the playwright or a journalist. The interview will deal with: “the development of the characters in “The Berlin Blues“ and the main message of the play in general“. Having SM 1 and SM 2 as possible references, prepare at least 10 questions or answers to possible questions. Please work alone.</p> <p>T: Each journalist finds a playwright. Please conduct your interview.</p>	1,2 3,4	single SM 1, SM 2  partner
post-speaking (20 min)	<p>T: Where else can you observe cultural appropriation?</p> <p>T: To illustrate, let’s have a look at these sport rituals!</p>	3,4 5	SM 3
Homew.	-		

## **4. Concluding remarks**

Designing a lesson sequence about “The Berlin Blues“ can be a challenging task. Whether or not its implementation is a success cannot really be anticipated in advance. A well designed lesson sequence is very necessary and a good basis for both creating an inviting learning experience for the students and doing justice to the multifarious potential of the play. This is what I was trying to accomplish in this seminar paper.

I must admit, however, that there might still be room for further improvement. First, the lesson material provided in the appendix has not yet been put into a format that can be deployed in a lesson. Rather, it is comprised of rough sketches that aim to illustrate certain ideas of how the specific lesson material would look like. Also, the lesson sequence might be too difficult for some or even most of the 11th graders so that it might become necessary for me to either provide a detailed glossar of many of the difficult words of the play or to teach students to use dictionaries effectively. Finally, a lingering uncertainty remains as to why the design of the lesson sequence should better have been constructed somewhat differently, focusing more on issues of Act 2 of the play. If the lesson sequence had been extended by one or two lessons, there would have been more room to cover Act 2 of the play in more depth.

Apart from these uncertainties and constraints, it remains true to me that Drew Haydon Taylor’s “The Berlin Blues“ is very well suited to be taught in English specialization courses of German secondary schools. It not only covers a wide range of important learning aims and standards, but is very humorous and simply fun to read.

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## 6. Appendix

As for the lesson material, some rough sketches of how it would be devised can be found below:

### Lesson 1

#### OHF

#### Bild eines Vergnügungsparks

Source:

(<http://images.google.de/imgres?imgurl=http%3A%2F%2Fblogs.ufv.ca%2Ffindigenizingtheacademy%2Ffiles%2F2014%2F09%2FThe-Berlin-Blues-Ojibway-World.jpg&imgrefurl=http%3A%2F%2Fblogs.ufv.ca%2Ffindigenizingtheacademy%2F2014%2F09%2F22%2Fufv-theatre-department-ufv-indigenous-affairs-and-stolo-in-partnership-staged-reading-of-the-berlin-blues%2F&h=1446&w=1800&tbnid=Z-xMqYodjsQunM%3A&vet=1&docid=PJa8qZ4Hp8y49M&ei=gniDWPTGDYaoGAAyqYKoBQ&tbnm=isch&client=firefox-b-ab&iact=rc&uact=3&dur=1741&page=0&start=0&ndsp=26&ved=0ahUKEwj0j8SswdPRAhUGB8AKHZiUAFUQMwgcKA1wAg&bih=755&biw=1536> last access: 21.01.17.)

#### **YT1: Two minute introduction by Drew Hayden Taylor (0:00- 2:10)**

source: <https://www.youtube.com/watch?v=qfwpcEgwS4Y>

### Lesson 2

#### SB 1

The excerpts on the smartboard could be the following:

i) Excerpt 1: scene 1.1, page 8

Andrew: Somehow I think this Reserve and the universe will survive without me doing the paperwork.

Angie: As sweet as the Caribbean sounds, I'll have to pass. It's that job thing. Denise down at the arts and crafts store wants me to work an extra hour for the next two weeks. I've been told to do a quick inventory and *set up a new sweetgrass and dreamcatcher display in a further attempt to exploit and demean our sacred and ancient culture by cynically capitalizing on its spirituality and uniqueness*. But I'm not bitter.

Andrew: You hide it well. Why so busy?

Angie: Seems some important people are coming to town. Germans, I think. Remember the last time a busload of Germans came through, they bought the place out. Denise even sold them her dog, claiming it *was a breed unique to the Ojibway people*.

Andrew: I remember that dog. *It was a German Shepherd*.

The character names would be missing. I think this excerpt – and the passages I put in italics in particular – illustrates the commodification of Ojibway culture and the ironic and even sarcasm that Angie shows in reaction to this commodification very well. It also shows the ignorance of cultural tourists.

ii) Excerpt 2: scene 1.2, page 20

Reinhart: Yes, we are very excited about this. I personally have spent the better part of this year designing the park to accentuate and compliment the local terrain. Call it *old-fashioned German efficiency but we have left nothing to chance*. Look, (pointing) I have created a facsimile of the Rocky Mountains.

Donalda: Right over our garbage dump.

Reinhart: And over here, we have arranged for daily caribou migrations.

Donalda: Right over our other garbage dump. Look, this is all very amazing and overwhelming ... I don't know where to begin ...but first of all, we never had any caribou around here. Or Rocky Mountains. I thought you guys did your research.

Birgit: While the theme park itself will be called Ojibway World, we will try to *incorporate aspects of as many other great and proud First Nations as possible into the design of the project. After all, you are all brothers and sisters, aren't you?*

It may be that the students couldn't distinguish between Reinhart and Birgit. Nevertheless, I think that this excerpt very tellingly shows cultural appropriation and stereotypes at work. Also, it shows a moment of resistance of Donalda, before she finally agrees to the creation of the theme park, screaming "OjibwayWorld! It's Ojibway-tastic!" at the end of the scene.

iii) Excerpt 3: scene 1.3, page

Donalda: Don't care. Do you want a job? I can help you with a job.

Trailer: Making you happy would be my full time job.

Donalda: Let's see, the Hell Freezing Over office is downstairs in the Land Claims Settlement department. [Trailer,] I'm not interested. Why do you keep doing this? Embarrassing yourself and me. It's been over fifteen years goddamnit!

Trailer: Not to me.

Donalda: We only went out for three months. Three friggin' months, fifteen years ago!

[Trailer,] I've had colds that lasted longer than that.

Trailer: It was like yesterday.

Donalda: I've had two kids since then. Can't do that since yesterday.

This excerpt would also lead to the main activity of the lesson, i.e. an attempt to characterize Trailer.

### **AB 1**

The worksheet to characterize Trailer would be relatively open. The students would focus on scene 1.3 and maybe also scene 1.2. It could be structured like this:

characterization of Trailer (based on scene 1.3 and 1.2)	
personality/ character	real name is Fabian Noah -> p. 14 middle, p.16 middle, p. 29 top plays bass in a country rock band -> p.15, top ; p.27, bottom doesn't like jogging very much -> p.23 top claims to be introspective, thinks that the phrase "part métis" is redundant -> p.24, middle love is a big issue for him in life -> p.25, middle very persistent in courting Donaldda -> p. 13, middle, p.26 middle
hopes	wants to be in love with Donaldda again -> p.13 middle
fears	somehow would like to have a job? -> p.27 bottom
past situation	family and grandparents also lived in that same trailer -> p.14, middle lived in a city once and was in jail -> p.24, top tradition in trailer's family to live in that trailer ever since the reservation treaty was signed -> p.29 middle
current situation	lives in a trailer, warmest place of it is the hot water tank in the back room -> p.14, top does not have a job -> page 14, bottom very poor and improvised lifestyle, knows "indigenous fusion cuisine": Kraft Dinner, boils noodles in root beer, peanut butter and jelly sandwich consisting o mustard and relish -> p.27 middle somehow open-minded in improving his living standard -> p.32 middle
further observations	

The answers in blue could be the result of the characterization of Trailer based on scene 1.2 and 1.3. He may represent a very traditional and poor, but proud Canadian First Nation. The real circumstances and conditions of what it means to live in a reservation are indicated here.

## GP 1

Each group would receive a task sheet that would also help in the preparation of the presentation. It would also emphasize the need to relate their topic to “The Berlin Blues“ and how the play deals with these topics specifically, i.e. using text passages and quotations if possible.

### i) German “Dead Indian“ - ideal

->*possible hints to get started*: the article by Noemi Lopinto could be a starting point. It can be found here: <http://www.utne.com/mind-and-body/Germans-weekends-Native-Americans-Indian-Culture?pageid=1#PageContent1> . Additionally, since I could not find too much material available that critically reflects that specific German “Dead Indian“ tradition that is on an appropriate level for 11th graders languagewise, i.e. not too scientific, I could also prepare some input based on my theoretical context of the play outlined in 1). With that critical perspective, students might then investigate some of the “Karl-May-Festspiele“, e.g. <https://www.karl-may-spiele.de>, or the “Indianer“ website, covering all the specific details and knowledge that German hobby Indianer enthusiasts have gathered. It can be found here: [http://www.indianerwww.de/indian/indianer\\_gesellschaft.html](http://www.indianerwww.de/indian/indianer_gesellschaft.html)

-> *text passages*: see Act 1.5,...

### ii) Life on the reservation

->*possible hints to get started*: the article by Joe Sawchuk could be a starting point. It gives an overview about some statistics and areas of problems of life in a Canadian Indian reservation. It can be found on: <http://www.thecanadianencyclopedia.ca/en/article/native-people-social-conditions/>

->*text passages*: see Act 1.3, Act 1.5, ...

### iii) Canadian Indian residential school system

->*possible hints to get started*: the article by Erin Hanson could be a possible starting point. It can be found on: <http://indigenousfoundations.arts.ubc.ca/home/government-policy/the-residential-school-system.html>

->(no text reference to the play necessary since I couldn't find any allusion to the Canadian Indian residential school system in the play)

### iv) “Dances with Wolves“: movie vs. musical in the play

->*possible hints to get started*: students probably need to watch the original or German version of the movie “Dances with Wolves“ by Kevin Costner. They might want to research

some of the context of the movie. It would then be very important to point out specifically how “Dances with Wolves – the Musical“ in the play comments on the original movie using the text references below.

-> *text reference to the drama*: see Act 1.7, Act 2.1, Act 2.4, Act 2.7, Act 2.8,...

## Lesson 3

### SB 1

The comprehension questions would cover Act 1 and would reference to the situation and conflicts of the characters of the play. The students would ask each other to talk about the characters and what happens to them in Act 1: Possible questions to support and guide them could be (possible answers are given in blue) :

#### i) Angie & Andrew

What is Andrew’s occupation?

Police officer, then promotion to head of security of Ojibway world -> (Act 1.6, 45)

What is Angie’s occupation?

works at a native souvenir store

What is their biggest dream?

Go to the Caribbean -> “Let’s run off to the Caribbean, right now (Act 1.1, 8)

What interferes with realizing their dream?

Lack of money -> “I do plan to go to the Caribbean with you, my sweetie, and that takes another fine gift the White man gave us. It’s called money,... (Act 1.1, 9)

What is Andrew’s attitude towards Ojibway world?

He supports the creation of the theme park -> “It’s money. It’s jobs. It celebrates our culture, in its own way. What’s not to approve?“ (Act 1.4, 33)

What is Angie’s attitude towards Ojibway world?

She rejects it -> “It prostitutes our culture. And we’re the pimps“ (Act 1.4, 34); “Stop it! You’re missing the point entirely. These Germans show up on our Reserve, wave a bag of money, and then we all jump through hoops saying how quickly we’re prepared to ridicule our heritage“ (Act 1.4, 36); “No. Nelson Mandela said no. Rosa Parks said no. Martin Luther King said no. They stood alone. They knew better. I will be heard. Now excuse me, I have toy canoes to unpack.“ (Act 1.4, 37)

How does Angie react when Andrew proposes marriage to her and tells her about all the personal material benefits they might receive as a result of Ojibway world?

She agrees to marry him. She is ensnared by the material benefits, she doesn’t want to give back the ring -> “Give the ... But... it’s so pretty. Look at it sparkle“ (Act 1.6, 47); her opposition is appeased a

little by the personal prosperous outlook -> "I guess evil is a subjective term. If you can sleep nights, knowing you work for them ... (Act 1.6, 48); "What the hell! A wellness centre is a wellness centre. I will take it as a good omen. [...] ( Act 1.6, 49)

## ii) Trailer

What is his real name? Where does he live? What are his living conditions? What is his personality like? What are his dreams?

These guiding questions refer to the characterization of Trailer based on Act 1.2 and 1.3 that was done as central part of lesson 2. They would serve as a repetition.

What is Trailer's attitude towards Ojibway world?

First it is kind of neutral, the idea seems foreign to him, not at all affected by it, showing the foreignness of such a theme park to a native Ojibway -> "Well, speaking as somebody who is one hundred percent Ojibway, it sounds like paradise but what does that have to do with me, you and them?" (Act 1.3, 31); but he is very interested only because money is involved so that he could improve his poor living conditions just a little bit -> "Is there money involved? [...] Enough money that I can get my water pump fixed and boil my Kraft dinner in water?" (Act 1.3, 32); after listening to the idea of the theme park, he rather seems to be against it -> "Except for Trailer, of course. He's a little reluctant. It's that stupid trailer of his. He's a little too protective of it, if you ask me. But Donald thinks he'll come around" (Act 1.4, 34); "Still thinking about the offer? – Yep – Have you changed your mind? – Nope." (Act 1.5, 39)

How is Trailer going to be entangled with Ojibway world?

He is going to be "OjibwayWorld's Chief Entertainment and Development Coordinator and Artistic Producer" (Act 1.5, 43)

How did his (possible) change of mind come about?

Necessitated by the need for money, he was talked into the job by Birgit -> "You know, this trailer is very old. This new vision of yours wants to wipe it out of existence. Does that make good business sense? – We will give you fair compensation. [...]" (Act 1.5, 42)

What is trailer about to do in the last scene 7 of Act 1?

Trailer is about to write a song for his musical called "Dances with Wolves – the musical"

## iii) Donald

What is Donald's occupation?

Economic development officer

What is her personal situation like?

Had a relationship with Trailer fifteen years ago, but only for three months. Has two kids (Act 1.2, 14)

What is Donaldda's attitude towards Ojibway world?

First, she is some sort of sceptical -> "we never had any caribou around here. I thought you guys did your research." (Act 1.2, 20); but then, she very quickly becomes convinced of the idea and the seeming economic benefits -> "It's a great idea, amazing in its scope but – oh look, you've put the dog sled right next to my house. My cats will love that." (Act 1.2, 20); "It's a fabulous opportunity, isn't it? Yes, it definitely does look that way. [...]" (Act 1.2, 21); "OjibwayWorld! It's Ojibway-tastic!" (Act 1.2, 22)

How does Donaldda support the creation of the theme park or deal with resistance towards it?

She oversees the process as kind of representative of the reservation. She helps in the process of removing Trailer's trailer -> "Yes, the trailer. Well, I'm sure we can get the occupant to move it. Shouldn't be difficult." (Act 1.3, 28); she also counters Angie's opposition by referring to the harsh realities of life in a reservation, saying (in a moment of clarity): -> "...Angie, I know this is all happening so fast. It's amazing. But we have thirty percent unemployment rate. This time next year, We'll probably be importing people to work. That's a good thing. I know you see this as form of cultural exploitation, I lost some sleep over it last night too, but the reality is that poverty, substance abuse, and a lack of focused future can be far more damaging. In the end, I think this is a good thing." (Act 1.4, 36)

How does the cooperation between Donaldda and the Germans look like?

Donaldda adapts to the German cultural "Dead Indian" stereotype and agrees to all of their (distorted) expectations -> "I've never heard anybody call you Pretty Gal before. – That was ten years and twenty pounds ago. Anyways, like I said, the Germans like it. So, what the hell. There are a lot worse nicknames out there." (Act 1.4, 35)

#### iv) The Germans (Birgit & Reinhart)

What is the demeanor of the Germans when introducing the plan to build a theme park?

They are very self-confident and pretend to know everything about the Ojibway -> "Ah, co-obmen. – English translation: I'll be seeing you later. – Because there is no word in Ojibway for goodbye. Or for hell. – Or for tomato. Excellent. Please continue." (Act 1.2, 16); also, they are very business-oriented and have a strong focus to make business -> "Yes, well, to business then. Mr. Reinholz and I are here to meet with you, your Chief and your council. We are business partners with a company called – [...] German Recreational Entertainment, Arts & Technology. – Affectionately known as GREAT. [...]" (Act 1.2, 17)

Where does their interest for Native People come from?

It comes from Karl May and the German "Dead Indian" stereotype -> "[...] It goes back a hundred years or so to a writer named Karl May who wrote many adventure novels about North American

indigenous people.“ (Act 1.2, 18); from childhood onwards, they took part in German fascination and solidarity events for Native Americans -> “Ever since I was a young girl I have loved Native people. I read all the old Winnitou and Shatterhand stories. I even joined one of the clubs where we dressed up like Indians and held our own pow wows. I made my own buckskin dress, if you can believe it.“ (Act 1.5, 41)

**What elements would be part of Ojibway world?**

Medicine Ferris Wheel, Four Direction Shuttle service, Turtle Island Aquarium, Whiskeyjack Pub and Bar, Hotel called Haida-Way, Weesageechak Water Slide, facsimile of the Rocky Mountains, daily caribou migrations, Algonquin Park (Act 1.2, 19-21); wigwam cineplex, ILOP: International Longhouse of Pancakes, Sweatlodge Spa and Sauna (Act 1.3, 28),...

**What is the scope of OjibwayWorld? How advanced is the plan already?**

The scope is huge -> “Possibly one hundred and seventy [million dollars], depending on the fluctuation of the Euro and the Canadian dollar, of course. –[...]– Our company has spent the last four years exploring the possibility and viability of such an endeavor. Otter Lake is perfect. It has accessibility. It has location. It has work force. [...]“(Act 1.2, 19f.); everything is already planned out in the utmost and minutest detail -> “[...] I personally have spent the better part of this year designing the park to accentuate and compliment the local terrain. Call it old-fashioned German efficiency but we have left nothing to chance [...]“(Act 1.2, 20); “ Obviously, there will be some restructuring involved. We understand the amount of change this will incur. You never know what they say, you cannot make a beautiful totem pole without chopping down a tree.“ (Act 1.2, 20); “Oh yes. As I said, we’ve been planning this for some time. We have formulated every possible contingency.[...]“(Act 1.2, 22)

**How do the Germans deal with Trailer’s possible resistance?**

very economically-minded -> Donalda: Mr.Noah ...Trailer ... is a rather unusual fellow. I wouldn’t advise ...“ - Birgit:“ Nonsense. As we said last night at the council meeting, we want everybody’s support in this venture. Disgruntled members could jeopardize this one hundred seventy million dollar project. Is he an amiable gentleman? Do you have any leverage with the man at all? Any way to possibly influence him?“ (Act.1.3, 29); also Birgit tries to connect to Trailer and talk him into taking a job -> “A job? You are looking for a job you say? What exactly do you do, my friend?“; “Well, how fortunate, for both of us. Maybe I can sweeten the pot, my good friend Trailer (Act 1.5, 42); “It means you, Trailer Noah, would be responsible for all entertainment and productions. You would produce them, direct them, or hire other people if you wanted, whatever you consider would best showcase the Aboriginal spirit of your people.“ (Act 1.5, 43)

## **AB 1**



The worksheet would be divided into two parts. First, there would be a part where the students would collect a few telling text passages about Birgit and Reinhart. This, every student would do on his or her own. Possible text passages could be those mentioned just above. Second, there would be some space to make some notes, once the group work has started.

Most important to me is the action-oriented group work, in which the students should find their interpretation of the chosen text passage(s) which they try to perform in class using only that specific text passage(s) and their intonations, pitches, bodies, gestures, the room, ...

Source for text theater (based on Augusto Boal): <http://www.member.uni-oldenburg.de/hilbert.meyer/10653.html>, last access: 25.01.17

## Lesson 4

### AB 1:

Summary of the scenes. These are to be cut out and glued on a new paper in right sequence

<p>Andrew tells Angie that he does not have any money anymore, because he bought a ring for her. After that, he asks her to marry him. Andrew plans to work at OjibwayWorld and to built a new house for Angie and him. Angie likes the idea, however, does not want to lose her conviction and ideals. She is not able to marry him, except for that she accepts Andrews plan to work at the new park.</p>	<p>Andrew criticized that Angie does not show any romantic feelings for him one month previous to their marriage. Birgit and Reinhart enter. Now, Andrew stands between the love to Angie and the laws. Birgit and Reinhart want him to bring Angie into custody because of her blockade. But finally, he brings Angie for a few hours into prison.</p>
<p>Birgit and the other members of Ojibway argue a lot, which lead to Andrews resignation. Reinhart recognizes that OjibwayWorld grows over his head and Birgit leaves telling them that she will start a new project. Angie, Andrew, Reinhart, Donalda and Trailer want to open "Ojibway World", however a little bit smaller. Angie and Andrew marry and Trailer and Donalda have a date.</p>	<p>Andrew and Angie discuss about the idea of "OjibwayWorld". Angie is against it, while Andrew likes the plan. Donalda enters the office and tells Angie that the unemployment rate will be very low next year, because of the opening of the park. But Angie does not change her mind.</p>
<p>Reinhart tells Donalda where he met Birgit and that they have the same dream of opening a theme park. Furthermore, they talk about the 44 meters high dreamcatcher and the other attractions at the theme park.</p>	<p>One year later, one week before "OjibwayWorld" is going to be opened.</p>

<p><b>Trailer</b> comes around and is very angry because he only found mushrooms on his pizza.</p>	
<p><b>Trailer</b>, a man who lives in a trailer since many generations, visits <b>Donalda</b> in her office to tell her that he is still in love with her. They had a relationship 15 years ago, but for <b>Donalda</b>, this is over. Then <b>Reinhart</b> and <b>Birgit</b> come into <b>Donalda</b>'s office, while <b>Trailer</b> leaves the office. <b>Reinhart</b> and <b>Birgit</b> want to introduce <b>Donalda</b> into their plan of building a theme park called „Ojibwayworld”. The price for that will be 164 Million Dollars.</p>	<p><b>Birgit</b> and <b>Reinhart</b> speak about their discontent. <b>Donalda</b> enters, utters her resignation and tells <b>Trailer</b> them that there is a burial ground under the theme park. <b>Trailer</b> runs into the office and tells the Germans to run away to save their lives. The buffalos are free.</p>
<p>They talk about “OjibwayWorld”. <b>Angie</b> is still against it and <b>Donalda</b> thinks now, that the whole park is a little bit exaggerated. Therefore, they think about what is to do against it.</p>	<p><b>Trailer</b> sits in front of his trailer. <b>Birgit</b> approximates and they talk about the project. However, <b>Birgit</b> promises him much money and a job at “OjibwayWorld”, <b>Trailer</b> is strictly against “OjibwayWorld”.</p>
<p><b>Trailer</b> sits in front of his “house” while <b>Angie</b> comes by jogging. They chat about love and <b>Trailer</b>'s past in prison. Then <b>Angie</b> leaves for home. <b>Andrew</b> comes around and tells <b>Trailer</b> to stop talking to <b>Donalda</b>. In the conversation, <b>Trailer</b> tells <b>Andrew</b> that he's searching for a job. <b>Donalda</b>, <b>Reinhart</b> and <b>Birgit</b> come to the <b>Trailer</b>. They tell him, that he has to move the Trailer because of the theme park.</p>	<p><b>Trailer</b> and <b>Birgit</b> talk about the buffalos. The buffalos he has to take care of do not do what <b>Trailer</b> want them to. <b>Birgit</b> leaves, while <b>Donalda</b> enters the scene and try to get <b>Trailer</b> on her side. But she finds out that <b>Trailer</b> isn't against the project.</p>
<p><b>Trailer</b> sits at the campfire with a guitar and writes a new song.</p>	<p><b>Andrew</b> and <b>Angie</b> are Native Americans? and live in a reservation. The language they speak is called “Ojibway”. Their biggest dream is to emigrate into the Caribbean, but they have not got enough money to do so.</p>
<p><b>Andrew</b> and <b>Donalda</b> speak about the custody. Then <b>Trailer</b> enters and complains that the buffalos aren't complete. There has to be 125 instead of only. Furthermore, he needs more actors for the musical he wants to enact. He exists. <b>Donalda</b> tells <b>Andrew</b>, that she leaves the “OjibwayWorld-Corporation”, because she thinks the project is too exaggerated.</p>	<p><b>Trailer</b> runs across the stage and screams in total fear. In distance, you can hear beasts screaming.</p>

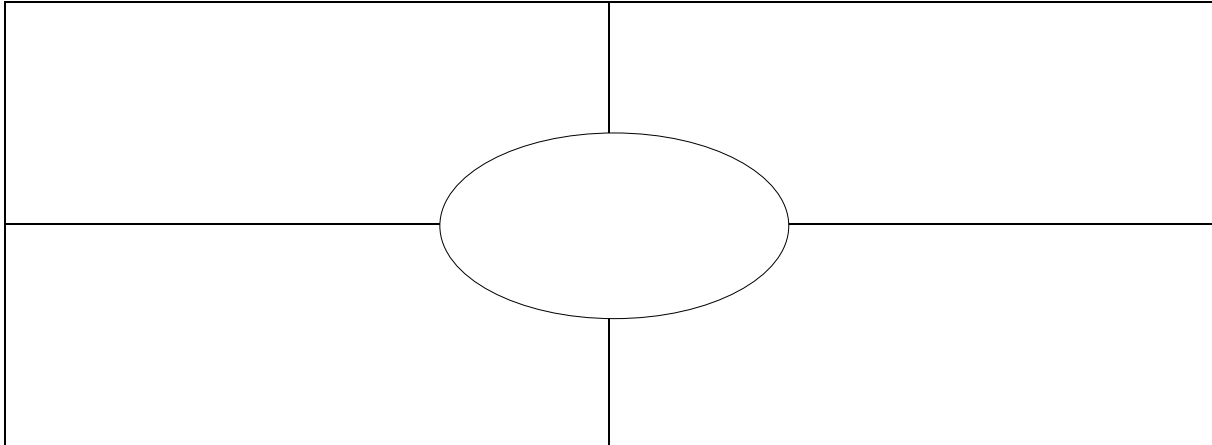
(Source of scene summaries:

[http://theberlinblueshannagaertner.weebly.com/uploads/2/4/7/2/24721801/the\\_berlin\\_bluesconcerts.pdf](http://theberlinblueshannagaertner.weebly.com/uploads/2/4/7/2/24721801/the_berlin_bluesconcerts.pdf), last access: 21.01.17)

## AB 2

placemats:

The question: “What did you (dis)like? What would you like to discuss in greater depth in the lesson?” or some provoking statement is to be put in the center of the placemat. Four students write their answers in each of the corners. The placemat is turned after some time. Ideally, a discussion evolves.



### **AB 3**

This worksheet would be structured in a relatively open format so that the students can copy their examples of ironie and other humourous text passages on it, along with their explanation for the humourous effect. It could be divided into the following three sections. Possible answers are shown in blue.

#### 3 examples of ironie:

-> “Oh look, they’re putting the fake snow on Mt. Phil Fontaine. And they’re testing the river that flows out of its peak. That’s where the tourists will white water kajak down into the Chief Dan George Gorge. Our ancestors would be so proud.“ (Act 2.6, 79)

-> “Birgit: Ah, Ms White. Exercising your solitary viewpoint, I see. Mr. Kakina, I assume you’ve informed her of the situation.

Reinhart: Please, Ms White, won’t you reconsider? We Germans are very good at negotiating.

*He offers her a chocolate bar.*

Reinhart: Some Swiss chocolate perhaps?

Birgit: Nonsense. We’ve tried. [...]“ (Act 2.5, 72)

-> “ Birgit: [...] I tried to bring civilization and prosperity to this community, but perhaps I was ahead of my time. You weren’t ready for OjibwayWorld. Fine. I shall leave you as I found you.“ (Act 2.9, 91)

#### 3 other humorous text passages:

-> “Andrew: You want me to stop a herd of rampaging buffalo? With what?

Birgit: You have a gun I assume.

Andrew: I have a revolver. The bullets will bounce of them.

Birgit: Your shocking lack of cultural knowledge is growing tiresome. Look deep within your ancestral roots and make a bow and arrow.“ (Act 2.9, 89)

-> “ Donalda: Oh yeah. Of course. The number four. Tell me again, what are you going to do with such a huge dreamcatcher?

Reinhart: Silly girl, you know the relevance and purpose of the dreamcatcher, I don’t have to tell you something you and your people have shared spiritually for thousands of years.“ (Act 2.2, 54)

-> “Trailer: [...] Just get me as many fast running buffalo as you can. Go outside the regular buffalo unions if you have to. See if there are any scab buffalos or black market ones.

Donalda: Having buffalo problems, Trailer?

Trailer: Who hasn’t? [...]“ (Act 2.2, 58)

What strategic function could these humouristic devices fulfil?

To address and destabilize stereotypes/ prejudices, ...

## **Lesson 5**

- group presentations: please see lesson 2

## **Lesson 6**

### **SM 1**

The illustrations on the smartboard would be created interactively as part of the pre-speaking activity of the lesson. SM 1 should address open questions that I would have gathered as a result of the silent discussion in lesson 4. The indicated topics, i.e. the change of Trailer in Act 2, Angie’s open resistance, the cooperating behaviors of Andrew and Donalda until almost the very end, are chosen to make up for the fact that the events of Act 2 have not been given more room in the lesson plans, explicitly. In fact, I would assume that lesson 4 and lesson 5 would also have given plenty of opportunities to address and discuss the plot of Act 2, e.g. when finding humorous examples and irony, when relating the “Dances with wolves“ movie to the musical in the play,...

### **SM 2**

SM 2 would also be an interactive brainstorming about “cultural appropriation“ and the “commodification of identity“ in the play. The aim of both SM 1 and SM 2 is to activate the student’s memory so that they can better prepare and lead the fictitious interviews between playwright and interviewer.

### **SM 3**

One American football ritual could be shown, when a seeming chief of a native tribe rides into a football stadium full of cheering people with kind of a burning spear in his hand. The public is chanting and moving their arms in some sort of chorus.

source: <https://www.youtube.com/watch?v=qZ4yr4sNQ5M> ,last access: 25.01.17