



Patty Terryn

Diversity and Inclusion Office

CSS 312

RE: Mini Grant Application

Dear Ms. Terryn,

As suggested by David Pilgram, I am submitting a Mini Grant Application for an event that we would like to include as part of the 2011 Festival of the Arts. As you can see this would occur next February.

If there is any further information that you require to begin review of this grant, please feel free to contact me at 591-2488 or 796-0250.

Thank you very much and I look forward to a positive response to this request.

Very truly yours,

A handwritten signature in cursive script that reads "Bruce C. Dilg".

Bruce C. Dilg, NCARB Professor

**Ferris State University**  
**Faculty and Staff Diversity Mini-Grant Application**

**I. Identification**

Name of Primary Applicant Professor Bruce Dilg (Chairperson, Festival of the Arts)

Members of Team Scott Cohen, Carrie Weis, Mark Gifford, Ed Mallett

Department or Unit Festival of the Arts

Campus Address 312 Swan

Telephone 591-2488

E-mail address dilgb@ferris.edu

**II. Event Title (25 words or less)**

**The Black Jew Dialogues**

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This production will be a part of the month long Festival of the Arts 2011.

**III. Specific core value, strategic initiative, or goal related to diversity that the event will address. (See the University Strategic Plan and the Diversity Plan)**

**Diversity:** By providing a campus which is supportive, safe, and welcoming, Ferris embraces a diversity of ideas, beliefs, and cultures.

**Excellence:** Committed to innovation and creativity, Ferris strives to produce the highest quality outcomes in all its endeavors.

**IV. Abstract (150-200 word, use additional paper if necessary). If the application is approved the abstract will be posted on the Diversity and Inclusion Office website.**

What's so funny about two American minorities that have slavery, the KKK, and chicken livers in common? That's what you'll find out in this extraordinary two-actor play on the history and absurdity of prejudice and racism within the context of the American Black-Jew experience. The Black Jew Dialogues combines fast-paced sketches, improvisations, and multi-media to create a show that has gained praise across the U.S. and the U.K.

The show premiered at the Edinburgh Fringe Festival in Scotland in August of 2006. In September 2007 it was the only American play invited to perform at the Leeds Jewish Performing Arts Festival in England. In the time between The Black Jew Dialogues has been touring to universities, high schools, synagogues, and theatres throughout the US with great success.

In The Black Jew Dialogues, Larry Jay Tish and Ron Jones take the audience on a hysterical and poignant ride through three days they spent together in a cheap hotel room discussing their own experiences, the history of their people, and why there has been a growing riff between the two groups since the early 70's. Through their dialogue

the audience gains insight to the true nature of prejudice and how our inability to face our own biases separate us in ways that we may not even think about. The comic journey begins in the Egypt of the Pharaohs and travels through Africa, colonial times, to present-day America.

They find humor in everything from the Jewish involvement in the Dutch slave trade to two rednecks on a joy ride of hate. From a bar mitzvah boy explaining the cash kick-start his manhood receives, to octogenarian grandmothers singing and dancing about the joys of soul food and Jewish comfort food. The O.N.E Program, a program designed to make white people less fearful of blacks, and JUDAR, the ability that Jews have to spot other Jews. The Black Jew Dialogues is an exhilarating and insightful look at the state of race and cultural relations in America. You learn as much as you laugh.

Our great hope in writing the show was to use it as a catalyst to reunite our cultures. The black and Jewish communities in America share a history of pain, oppression, pride, and a deep commitment to civil rights and justice. In the past several decades our communities have slowly drifted apart.

From the inception of the N.A.A.C.P to black newspapers being first in decrying the abuse of Jews in Nazi Germany to the civil rights movement here blacks and Jews have been arm-in-arm their fight for social justice. Through laughter, honesty, conversation (and a little nosh), The Black Jew Dialogues is our attempt to revive this all-important union.

**V. Event Narrative (up to 4 pages single-spaced)**

- a. The conceptual framework that explains how the event will augment Ferris's long-term commitment to diversity and inclusion.

It has been my experience that one of the strongest reasons that bias of any kind exists is often times a lack of familiarity. As we all grow up in our individual communities we often think that anything beyond that community is out of our comfort zone and therefore bad.

Certainly for many W.A.S.P. people, as many people here at Ferris seem to be, exposure to the Jewish community and even the Black community is often times very limited.

The framework of using the art of comedy to expose the audience to each of these two communities has the potential of being very powerful. Beyond that the bias that even these two persecuted groups have towards one another is explored in this comedy.

It is the goal of the Festival of the Arts to use art in its many diverse forms to enrich the everyday lives of people. We feel that the thought provoking nature

of this play, using the power of comedy to allow us to laugh at ourselves will help bring knowledge and familiarity of each of these two cultures that will make future contact not just more comfortable but even desirable to produce a richer, more full life.

b. The goals and intended outcome(s) of the event.

We would anticipate that not only will the humor of this presentation allow an unusual insight into these two groups but the after show discussion will present an opportunity to explore these issues at a deeper level. It would be our goal that individual professors would take these discussions back into their classrooms to expand even more on the issues raised.

Ankita Rakhe, Assistant Director for Intercultural and Diversity Issues at Trinity University said after seeing this show "What I found most rewarding however, was the educational value and experience of the performance. Not only did it address issues about diversity, tolerance and acceptance, but it went beyond those traditional ideas to actually engage viewers in dialogue and discourse about the complexities of race and religion and how those intertwine." We would hope that a similar statement can be made after the performance at Ferris.

c. A statement on how the event relates to the curriculum or a specific discipline, if appropriate.

d. A timeline.

This show would appear at Ferris on Feb 19, 2011 as part of the 2011 Festival of the Arts.

e. Description of the target audience, including the estimated number of participants.

The target audience would include not only Ferris students, but a broad representation of the Big Rapids Community as well. One of our other primary goals of the Festival of the Arts is to build bridges between the University and the rest of the Big Rapids Community and during the first three years of the Festival we have seen a broad representation in the audience at the various events we have sponsored. We would anticipate that to be the case here as well.

We would expect an audience between 200 and 400.

f. The expected impact that the event will have on Ferris.

One of the observations we have made about the first three years of the Festival, and one of the comments that we receive back the most, is how people have

been so pleased with the diversity of art forms that we have presented. Whether it has been sand sculpture, glass blowing, origami, liturgical art, symphony, performance art, photography or poetry, people have responded very well to the performances.

The other observation we have made is that people have begun to allow themselves to think outside the box, the limits of their comfort zone. By utilizing not only local talent but regional and national talent, we have allowed people to see that Ferris State University is a window to a much larger world than they have been used to.

Bringing in this type of performance, originally brought to our attention by a CNN broadcast, will continue to open this window even wider.

We would also anticipate utilizing a PRE & POST SHOW QUESTIONAIRRE that has been developed by the creators of this show. They say "The success of the show has prompted the development of The Black Jew Dialogues Curriculum, which has been highly praised by the educators who have used it. Its focus is on the commonality that all Americans share including hatred, bigotry, and bias."

- g. A specific plan to assess the impact of the event on the University.

We would propose to distribute to interested Ferris Faculty the PRE & POST SHOW QUESTIONAIRRE, attached to this application. This has been prepared by the artists to "lay the foundation for engaging in a dialogue of Social Consciousness and Values Clarification. It is designed for those who are about to see "The Black Jew Dialogues" to give teachers/group leaders a context for the type of issues that are brought up in the performance."

Additionally we would prepare an evaluation form to be distributed to professors who utilize the PRE & POST SHOW QUESTIONAIRRE asking for feedback on how effective this performance was in opening dialogue on the issues addressed as a result of the performance. The results of this would be given to the Diversity Office of the University.

We would also endeavor to have the Pioneer write a feature story about the program and the results of the Questionaire to hopefully expand the dialogue beyond the immediate Ferris community.

## **VI. Budget**

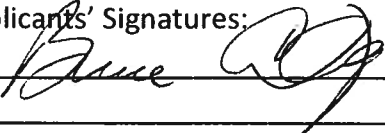
- a. Anticipated expenses (itemize and briefly explain).
- b. Funds anticipated from other sources (please list).
- c. Total amount requested from Faculty and Staff Diversity Mini-Grant.

**VII. Final Report**

A final report is required and it will appear on the Diversity Office's website. That report is due no later than three months after the funded activity. The final report should address:

- a: A self-evaluation
- b: Results of the event assessment
- c: Attendance figures
- d: Final budget

Applicants' Signatures:

  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Submission Date: 19 JUL 10

Submit applications to Patty Terryn, Diversity and Inclusion Office, CSS 312. Review of applications will begin upon receipt and continue contingent on available funds.

## Budget Overview

	Requested Grant Funds	Funding from other sources	TOTAL BUDGET
STIPEND	\$1,750	\$1,750	\$3,500
HONORARIA			
TRAVEL	300	300	600
FOOD			
RENTALS (Williams Auditorium)	187	188	375
PRINTING & DUPLICATING			
PROMOTION			
SUPPLIES & POSTAGE			
RESOURCE MATERIALS			
ASSESSMENT TOOLS			
OTHER (lodging)	125	125	250
<b>TOTAL</b>	<b>\$2,362</b>	<b>\$2,363</b>	<b>\$4,725</b>

Criteria	Points Possible	Points Received
<p><b>Need For Project</b></p> <ul style="list-style-type: none"> <li>❑ The activity/program/event has a strong conceptual framework that can be identified as strengthening Ferris' long-term commitment to diversity. (5pts)</li> <li>❑ The activity/program/event reflects the mission and core values of Ferris as expressed in the University's Strategic Plan. (5pts)</li> <li>❑ The activity/program/event has a direct impact upon a significant portion of the University community or targets an under-represented or under-served group at the University and has broad visibility. (5pts)</li> <li>❑ The activity/program/event brings clear and valuable benefits to the FSU community (5 points)</li> <li>❑ The activity/program/event is new and/or innovative to the Ferris community (10pts)</li> </ul> <p><u>Comments:</u></p>	30 points	
<p><b>Quality of Project Design</b> (The activity/program/event is clearly defined with easily identified starting and ending points, specific activities, specific goals, and measurable outcomes, and a plan for assessing learning.)</p> <ul style="list-style-type: none"> <li>❑ Goals, Objectives, and Outcomes Specified (4 pt)</li> <li>❑ Goals, Objectives, and Outcomes Measurable (4 pt)</li> <li>❑ Clear description of activities (3 pt)</li> <li>❑ Clearly defined project leader and project team with roles specified and information about qualifications. (5 pt)</li> <li>❑ Clearly specifies the audience and, if different, the beneficiaries of the project (5 pt)</li> <li>❑ Has a clear project timeline, specifying what events will occur, when, and in what order (3 pt)</li> <li>❑ The project design makes use of specific and relevant data (1pt)</li> </ul> <p><u>Comments:</u></p>	25 points	
<p><b>Budget</b></p> <ul style="list-style-type: none"> <li>❑ Itemized budget indicates all funding required for the project with a clear delineation of what funding is being requested in this application (10 pt)</li> </ul>	10 points	



<u>Comments:</u>		
<p><b>Quality of Evaluation Plan</b>  (The activity/program/event is clearly defined with easily identified starting and ending points, specific activities, specific goals, and measurable outcomes, and a plan for assessing learning.)</p> <ul style="list-style-type: none"> <li>□ Goals, objectives, and outcomes produce quantitative or qualitative data (5 pt)</li> <li>□ Assessment has a clear time-frame, with a schedule for completion, and itemized activities that assess the impact of the activity/program/event. (22 pt)</li> <li>□ Assesses impact on Ferris and surrounding community (3 pt)</li> <li>□ Indicates how assessment results will be used to develop future activities and plans (3 pt)</li> <li>□ Indicates how information will be disseminated (2 pt)</li> </ul> <p><u>Comments:</u></p>	35 points	
<b>Total</b>	100 points	



## PRE- & POST-SHOW QUESTIONNAIRE

### PRE-SHOW QUESTIONNAIRE

#### OBJECTIVE

The primary objective of this document is to lay the foundation for engaging in a dialogue of Social Consciousness and Values Clarification. It is designed for those who are about to see "The Black Jew Dialogues" to give teachers/group leaders a context for the type of issues that are brought up in the performance.

Part I is to be used prior to the performance to get your students thinking in terms of these two bigger themes:

#### 1. Empathy

\*The capability to share and understand another's emotions and feelings. It is often characterized as the ability to "put oneself into another's shoes".

#### 2. Citizenship

\*Citizenship is an act of being a citizen of one community.

\*Citizenship status, under "social contract theory", carries with it both rights and responsibilities.

One of the key components that we try to impart to our audience is that every racial, ethnic, religious, and social group in America has been oppressed and ostracized at some point in its history in the U.S. or elsewhere. This point often becomes a kind of "red herring" used by one group or another to distinguish their history and pain as unique and separate. It is important to note that not every group has endured every or the same indignity, and the truth of anyone's individual history should not be minimized, but the damage done by colonialism, religious or cultural intolerance, slavery, military

occupation and genocide should never be pitted one against another either. It is a zero sum fight. It is also true that, if we look at our own cultural, national, or religious history we have been in the role of the oppressor in one way or another, so casting blame in the here and now towards the misdeeds of those in the past is mostly an exercise in misplaced responsibility. By and large, it is also a counterproductive course.

Another point that we try to make is that, America, by part of its constitutional and declarative mandate proclaimed that this would be the place where all people would be treated equally. The whole of our American journey encompasses our pursuit of this “more perfect union”; correcting the flaws and injustices of a less tolerant past as we move forward. By looking at the 1<sup>st</sup>, 8<sup>th</sup>, 19<sup>th</sup>, and 26<sup>th</sup> Amendments to the constitution you can see evidence of this. These are things we all share.

Our hope is that through the pre-show preparation, our performance and the post show discussion, we have provided you with the tools to have what will be an ongoing and transformative dialogue with your students/groups.

Key in having the kind of experience that we strive for is encouraging everyone involved to be as honest as possible about themselves and their biases. Part of moving toward this end is being willing to look at the whole of our cultural, religious, sexual selves, honestly. This is where empathy comes into play. Our objective is never to, by design, hurt, disrespect, or dishonor anyone in an effort to understand them, so we must encourage all to keep empathy in play even as they may be asking the most difficult questions. Similarly, to those being questioned, empathy would dictate that you give the asker the latitude to make a mistake in the always awkward effort of getting to know you. It is fear that usually keeps us from engaging the unknown. Every teacher knows that the fear of asking a “dumb question” makes most students ask no questions. The principle is the same. We the teacher/leaders must work to foster an environment of comfort, so as to reduce fear and maximize openness.

Part 2 is to be used after the performance. (We will speak more about that later.)

### **Expected Results:**

It is our hope that by using this outline and engaging your students in the discussions we hope it will generate, you can help your students to address some of what might be their own biases, prejudices, and mis-beliefs about other racial, ethnic, religious, and social groups and gain a deeper sense of our commonality. For the college audiences, we

hope that they will take the opportunity to investigate groups/organizations on campus that represent perspectives different than their own (ethnic, religious, sexual orientation, etc.)

#### PRE/POST QUESTIONS AND GAMES

The questions we supply can be used the way the teacher/group leader sees fit to use them. We do not intend for you to use them all (This includes the “diversity bingo” questions). Please pick and choose the ones that you think will resonate most strongly with your group. We also give you license to use them before or after the performance. You can revisit some if you think your group will have gained deeper insight after the performance. Basically, do what you do, improvise, adapt, conquer.

#### GAMES

We know that just asking a series of questions may not work for every group so we have supplied a couple of game models that we use in our more intensive workshops to give you a chance to be playful with your group and get them moving. These games are just a frame that gives a more active structure for asking questions. What we often have done is add questions that are less issue oriented for the sake of keeping the groups relaxed and engaged. There will be many examples on the following list, but first the games

#### STAND UP/SIT DOWN

As you ask the questions; ask people to stand up if the question applies to them. If they are already standing, ask them to sit if the question does not apply to them.

#### FOUR CORNERS

Mark out four corners in the room; or at least four places that are separate and distinct from one another in your space. You may want to number them or use colored paper to distinguish one from another. As you ask a question ask the students to move to the number or color that you assign to the question. They can move around the space as the questions apply to them.

#### WIND BLOWS/ALL MY NEIGHBORS

Have all the members of your group sit in a circle (in chairs). The leader will begin standing in the middle of the circle with a chair and a hat full of statements made from the list. The leader will read a statement prefaced with the phrase “The wind blows for...”/ “All my neighbors who...”. The statement must apply to them as well as a few other people in the circle (i.e. “the wind blows for everyone who grew up in a major city”, or “All my neighbors who have more than one sibling”). Once the question has been stated; if the statement applies to you then you must get up and move to a different chair. You cannot move to either chair that abuts the chair you were sitting in. The next question gets asked by the person who finds themselves without a chair at the end of the round.

#### DIVERSITY BINGO (please see attached bingo documents)

This game is played just like the standard bingo game with a couple of exceptions:

1. No one should be sitting.
2. The players do not fill out their own cards.

Pass out a card to each player. The group leader should read from the supplied list of statements (see “diversity bingo questions”). Once the statement is read the players have to find someone in their group to whom that statement applies. They can do this by asking around or if that person knows the statement applies to them they can volunteer the information. The players need to get said person to initial the square that applies (no one can initial their own card). The game continues until a few people have gotten BINGO. Then verify the winners. Prizes are always a bonus.

#### WRITTEN/ HOMEWORK ASSIGNMENT

We encourage teachers/group leaders to give their groups a “pre-show research assignment” as a way to introduce them to the sometimes difficult outcomes of hate and bias.

For Colleges:

\* Can they find out the on campus statistics of acts of bias/hate/vandalism/assaults (sexual, racial, religious, etc.)

For all groups and Schools:

- Can they find out local, regional, or national statistics of criminal acts of bias/hate/vandalism/assaults (sexual, racial, religious, etc.)
- Can they find out the number of active extremist/hate based organizations operating in U.S. currently (recommended sites)
- Can they find any specific acts of bias or hate in the news.

Once they have compiled the information, ask them:

1. What did they learn that they did not realize?
2. How has it effected them?
3. Has it changed the way that they view things?
4. If so, what will they do differently?

#### *Essential Questions:*

Our hope is that students will be able to answer the following essential questions about themselves and relationships between different ethnic, cultural and social groups:

1. What biases/prejudices do I have?
2. How much do I allow those prejudices to affect my behavior and decisions?
3. What motivates prejudice or bigotry?
4. Do I engage people who are different from me openly?

## GENERAL QUESTIONS AND STATEMENTS

- What % of your good friends come from a different background than you?
- How many (first generation) different nationalities do you engage with on a regular basis (look at your regular movements over a week and point out how many people are different than you by color accent or religion)? What is the nature of your relationship with them?
- Have you ever been in love?
- Are you in love right now?
- Have you ever felt lonely in a crowd of people?
- Have you ever witnessed a violent act?
- Have you ever been the victim of a violent act?
- Have you ever felt so bad that you didn't want to live?
- Can you communicate openly with your parents?
- Can you communicate openly with your teachers?
- Are you not sure of who you are sometimes?
- Are you an only child?
- Have you ever cheated?
- Do you know when your ancestors arrived in the U.S. (pre-slavery, post-slavery, post-WWII)?
- Do you know where your ancestors come from?
- How far back can you trace your ancestry?
- Do you think most older people understand young people?
- Have you ever rushed to a friend's aid in a fight?
- Have you ever rushed to a stranger's aid in a fight?
- If I found a wallet with \$100.00 in it, I'd keep the money.
- If I could cheat on my partner and know I wouldn't get caught, I would.
- I have thought sexist thoughts about specific people?
- I have thought racist thoughts about specific people?
- I have done something, that if my parents found out they'd be pissed.
- I have broken a bone.
- I have been in the hospital for more than a night.
- I have lost a loved one.
- I have someone in my family who is gay.
- I have a good friend who is gay.
- I am uncomfortable around gay people.
- I have a car of my own.
- I know people who are racist.
- I know people who are sexist.

- People in my family are racist.
- I love pizza.
- My family would have a problem if I dated out of my race.
- My family would have a problem if I dated out of my religion.
- I have stood up to someone who made a sexist statement.
- I have stood up to someone who as made a racist statement.
- I like to exercise.

## POST-SHOW QUESTIONNAIRE

These questions are based on you students having seen “The Black Jew Dialogues”. Some of the sketches are used as the heading to address a series of questions. Others are meant to stand alone, but are placed where they are brought up in the performance. We will address some of these questions in the post-show discussion, but given time constraints, this discussion will only scratch the surface. We hope that you will be committed to following up with the issues and ideas raised.

Some questions may not apply based on the content of the show you see. The show is sometimes edited down for time or content. We have chosen to keep all the questions because even though they may not covered in the show, they still have substance.

### THE BIG QUESTIONS (to be raised right after the show)

- What stuck out in the show for you?
- What did you agree/disagree with in the show?

### SCENE BASED QUESTIONS

#### OPENING

- Have you ever told a \_\_\_\_\_ joke?
- What are some of the ones that you have heard?
- How honest do you believe people are about their feelings toward another cultural group?

#### SLAVERY SKETCH

- What role do you think slavery played in American life now?
- Do you believe people look honestly about the role slavery played in America?
- What do you know about slavery on a worldwide scale?
- How much do you know about your own peoples’ history both good and bad? (“everybody’s dirty”)

#### MABEL AND ESTHER (The Old Ladies)

- What stereotypes have you heard about any group? (“Why are you people so violent/cheap.”)

- Do/Have you challenged their credibility?
- Have you challenged the people who have used them?

#### RELIGION (The Bar-Mitzvah boys)

- What role does religion play in your life?
- What do you know about others faith?
- How well do you understand others faith?

#### CULTURAL SENSIVITY (How does it feel to be.....)

- What do you know about the \_\_\_\_\_ experience?
- What do you understand about \_\_\_\_\_ experience?
- Do you believe America is bias? (If not, why? If so, how?)
- What biases do you think exist in America?
- What evidence do you have to prove this?
- What do you think it is like to be (a)\_\_\_\_\_?
- Do you believe you have a responsibility to/for others? (If so, how? If not, why?)

#### FEAR AND COMFORT (Rednecks, O.N.E Program, Feareotypes)

- Do you believe “feareotypes” exist?
- What do your parents fear that you do not?
- Can you point out a policy, pattern, or behavior that you see in you daily life that seems to be fear based?

#### FEAR (“What do Jews/Blacks fear the most?”)

- How much do you know about the struggles of any group in America/ The World?
- What can you do about it?