



Denver Center
Theatre Company

Inside

Out

A STUDY GUIDE

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DREAM ON MONKEY MOUNTAIN

"Makak and the people he meets in the play are all working out the meaning of their culture; they are going through an upheaval—."

—Derek Walcott, *Conversations with Derek Walcott*, p. 17.

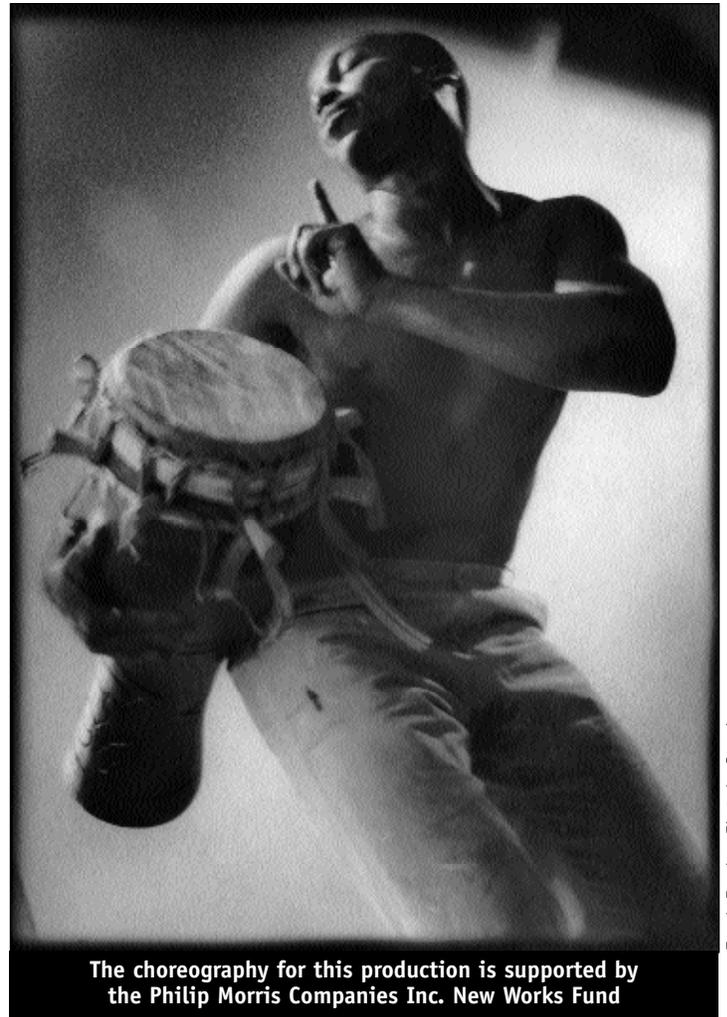
Makak (monkey), a poor, ugly, old charcoal burner, is in prison on "drunk and disorderly charges." While being interrogated by Corporal Lestrade, the mulatto enforcer of white laws, he tries to tell his story to the military and his two fellow prisoners, Tigre (tiger) and Souris (rat). They will not listen, but the audience relives Makak's dream.

In his dream on Monkey Mountain, Makak experiences a visitation from a white Apparition. She declares that he is the son of African kings and as such, he should return to Africa. Empowered and acting like a prophet, Makak and his friend Moustique (mosquito) set forth for the village. The doubtful Moustique at first humors his friend, but when Makak cures a villager of fever, Moustique becomes his disciple and agent and, if the price is right, his impersonator, for Makak's growing renown precedes him. Moustique's impersonation of Makak is exposed by Basil, the carpenter and coffin maker. This swindle costs Moustique his life at the hands of an angry mob.

Again, we see Makak in his cell, but he escapes after wounding Corporal Lestrade. Along with Souris and Tigre, he sets off for Africa to claim his kingship but is pursued by Lestrade into the forest at the foot of Monkey Mountain. There, the Corporal experiences a revelation that leads him to accept his blackness. With his transformation, he becomes the advocate for black law and condemns all that is white. Meanwhile, Makak rethinks his back-to-Africa decision and, in a dream-within-a-dream, foresees the violence that will result from the frenzy for power and revenge. But how will he find his true identity and gain a measure of self-esteem? In this part-fable and myth play, to the accompaniment of music, dance and drums, the audience joins Makak in his struggle for freedom and manhood.

"The play is a dream, one that exists as much in the given minds of its principal characters as in that of its writer, and as such, it is illogical, derivative, and contradictory."

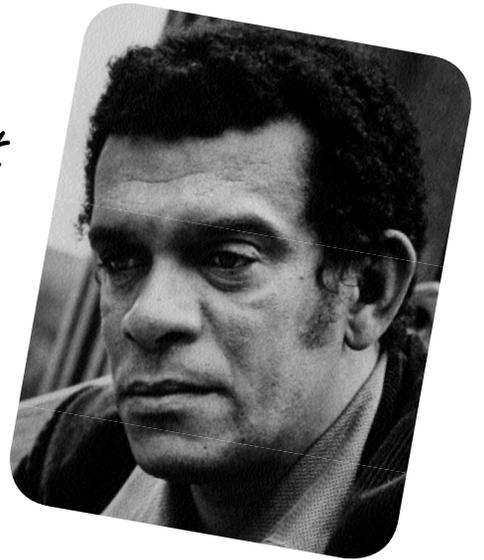
—Derek Walcott, in "A Note on Production."



The choreography for this production is supported by the Philip Morris Companies Inc. New Works Fund



The Playwright



As a youth, Derek Walcott fell in love with language and dreamed of becoming a poet. What makes his dream all the more incredible is the fact that he was born in Castries, capital of the small Caribbean island of St. Lucia. The obstacles he had to overcome were formidable. Not only was he fatherless in a backwater of a fading colonial empire, but, as he put it in his autobiographical poem *Another Life*:

“The dream
of reason had produced its monster:
a prodigy of the wrong age and color.”

However, his success has gained him an international reputation that enhances the growing stature of West Indian literature.

Walcott is descended from a white grandfather and a black grandmother on both maternal and paternal sides, a fact which enables him to have a unique perspective on racial matters. His father, Warwick Walcott, died while Derek and his twin brother Roderick were barely a year old. Their mother, Alix Walcott, headmistress of a Methodist grammar school in Castries, assumed the burden of educating the twins and their older sister, Pamela.

At St. Mary's College, young Derek thrived on the traditional curriculum of Western classics. At home he was surrounded by the delicate watercolors and the witty, satirical poems left by his father. Then there was the influence of his father's old friend, Harold Simmons, an artist who encouraged the young man to express himself both with brush and pen.

The city of Castries had no book publisher, but by the time he was 18, Walcott wanted to see some of his poems in print. Borrowing \$200 from his mother, he sent his manuscript off to Trinidad and then sold copies of *25 Poems* (1948) to friends and people in the street until he repaid his mother's investment.

Poetry was only one of his primary vocations. He turned some of his verse into drama for the stage. Along with his brother Roderick, and a few others, he founded the St. Lucia Arts Guild in 1950 and produced his earliest plays, such as *Henri Christophe*.

After completing his undergraduate education at the University of the West Indies in Jamaica in 1953, and following a brief stint at teaching, he accepted a Rockefeller fellowship to study theatre in New York in 1958.

Finding few opportunities for serious black playwrights and actors in the United

States, he moved to Trinidad where he wrote a column for the *Trinidad Guardian* and founded his second theatrical troupe, the Trinidad Theatre Workshop, in 1959. Since that time, his volumes of poetry and play collections have appeared at regular intervals. Walcott now teaches at Boston University, living parts of each year in Boston and the West Indies.

Walcott has risen from colonial obscurity to international prominence as a direct result of his ability to assimilate and express the differing elements of a rich social milieu. European exploitation of the West Indies entails the history of slavery and indentured servitude; yet, along with that history, it also means the integration of Renaissance, African and Asian cultures. In addition, Walcott has kept a finger on the pulse of the times throughout the social disturbances of the 50s, 60s, and 70s and has been able to express the black voice without sacrificing his own aesthetic principles. As he has matured, his own voice has emerged: a voice shaped by the masters of Western literature, yet personal and resonant in the tone of the West Indies. In poetry, as on stage, Derek Walcott rewrites tradition, expanding and renewing in the most profound sense of the word. Perhaps the crowning recognition of this achievement is his Nobel Prize for Literature, awarded in December 1992.

*“I who am poisoned with the blood of both,
Where shall I turn, divided in the vein?
I who have cursed
The drunken officer of British rule,
how choose
Between this Africa and the English
tongue I love?
Betray them both, or give back what
they give?”*

Derek Walcott, “A Far Cry from Africa,” *In a Green Night*, 1962.

"—A very green misty island, which always has a low cloud hanging over the mountain tops. When you come down by plane, you break through the mist, and it's as if you were entering some kind of prehistoric Eden!"

—Derek Walcott, *The New Yorker*, June 26, 1971.



St. Lucia is a small, 238-square-mile, Caribbean island located between the islands Martinique and St. Vincent. It is of volcanic origin. In the southwest portion of the island, boiling, bubbling mud pools and escaping sulfur and other gases vent from the Qualibou volcano, which last erupted in the 1780s. Average annual rainfall ranges from 55 inches on the coast to around 150 inches in the rain forests of the mountainous interior. Average daytime temperatures are around 85 degrees and nighttime temperatures are about 65 degrees. The greatest length of the island is 28 miles and the greatest width is 12 miles. The population is 66% black, 30% mulatto, less than 3% East Indian and less than 1% white.

were obstructed by the violent resistance of the natives. In 1650, France was the first to successfully settle on the island. From that time until 1814, France and Britain fought over St. Lucia in order to use it as a strategic military base. It passed between them 14 times before the British finally retained it. The French, however, left an indelible mark on the island; St. Lucia was officially British but still culturally French. For instance, the common speech is a French patois (dialect) and the predominant religion is Catholicism. Curiously, primitive beliefs such as obeah (voodoo religion) remain as an undercurrent beside the official Catholicism and there exists on the island a powerful climate of superstition.

est town and capital, Castries. The Castries market is the largest on the island and on market days, the site swarms with people buying and selling everything from produce and handmade wares to spice and leeches to purify the blood. Many St. Lucians live in the tiny villages of the coast or in the island's interior. In these villages, the inhabitants live by fishing and farming. These people—the small vendors, artisans and domestics, a middle class of civil servants and teachers—comprised St. Lucia's economic base in its recent history.

In Walcott's work, the poor, reduced conditions of a rustic environment contribute to an individual's virtues and strengths. Many of Walcott's heroes

"There is a continual sense of motion in the Caribbean...caused by the sea and the feeling that one is almost traveling through water and not stationary. The size of time is larger—a very different thing in the islands than in the cities."

The first people of the island were the Arawaks. Little is known about them, but they were thought to have come from Asia to South America around 40,000 years ago, then to St. Lucia via Trinidad about 300 BC. Their life was idyllic. Food on the island was plentiful and they fished, hunted and grew maize, tobacco and cassava. Because of the warm climate, they wore few clothes and decorated themselves with tattoos, beads and feathers. They were also skilled potters. The Arawaks were driven out, killed or assimilated by the warlike Caribs around 800 AD. The Caribs had a common language throughout the islands and a developed social system.

It is presumed that the first Europeans to discover St. Lucia were the Spanish, sometime between the end of the 15th and beginning of the 16th centuries. European settlements in the 17th century

St. Lucia does not have the material resources to support its growing population. A sugar industry that started during its slavery period dwindled after 1834 when the slaves were freed. Great estates were broken up because of a lack of workers; cocoa and limes became the primary exports but more and more the land was used for subsistence farming. Soil erosion followed and this limited commercial farming. From the 1880s to 1920s, St. Lucia was the chief coaling station in the West Indies, but in the 1930s, the use of fuel oil increased and replaced the use of coal causing this industry to disappear. The United States constructed a military base in St. Lucia prior to World War II and this provided work. In the 1950s bananas became the chief export, but today income from tourism is almost as much as that from all other exports.

Life in St. Lucia radiates from its larg-

live close to nature. In *Dream on Monkey Mountain*, Makak lives in the forests of Monkey Mountain. He carves his livelihood out of the environment. Independently, he lives a solitary life. However, he eventually comes into conflict with the inherited social order. In the tug-of-war within Makak, it is his independent spirit that overcomes his negative self-image.

The St. Lucia that Walcott came from has a mixed bag of traditions because of its complex historical legacy. Walcott recognizes this and believes that the renewal of St. Lucia exists within the power and imagination of each Caribbean man or woman. They are St. Lucia's hope, potential and future. Within them is the ability to synthesize European and African traditions that are their history and to inject fresh human purpose into the island.

Slavery's Legacy

The colonists who sailed across the Atlantic thought of this world as the “new world,” not a world with a history as old as their own. The native societies were perceived as primitive and inferior to their own. Few recognized that they were actually ancient, organized civilizations. However, some doubts were raised. Possibly, some thought, these societies had order and government. The question was raised as to whether people of the “new world” were to be considered human and whether their dispossession and enslavement were justifiable. In Valladolid in Spain between 1550 and 1551, a debate ensued. The debate never came to a clear conclusion. The race for power and profit in the new world was on and black slaves from Africa were necessary for the agricultural and industrial prosperity of the colonies. Also, other European nations challenged Spain's power in the West Indies and new possibilities opened up for the exploitation of the region and the importation of slaves to do the work.

Land, labor and laws were needed. Land was available. The Europeans had the power to take the land from the natives. Laws were imported along with commodities from Europe. Religion came with the colonists. Initially labor came from the natives—the Arawaks and Caribs—but their brutal exploitation produced neither a sufficient nor a reliable supply of workers. More workers were needed for sugar production, ranching and mining. As the settlements developed, so did great sugar plantations. The production of sugar overtook ranching, farming and other ventures and it required a large workforce. Sugar production went on for several months in the spring of the year. Day and night, the process of cutting, milling and boiling of the cane made the sugar. During the other months, slaves cultivated, replanted and weeded the fields.

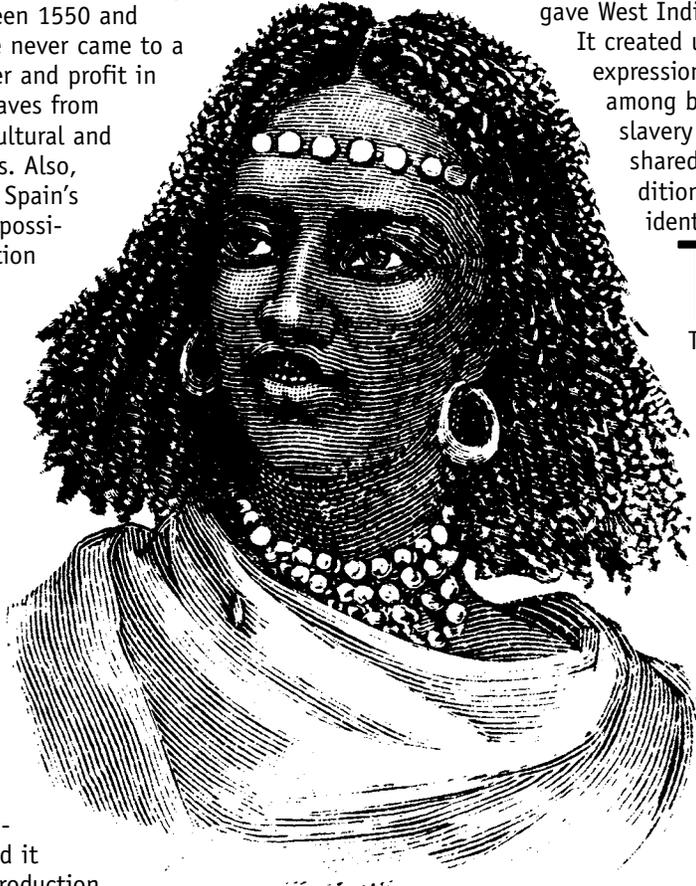
In order to fill this labor need, the colonists turned to West African slave labor. The West African trade had been established by the Portuguese. As settlements in the new world developed, slaves were imported to the Caribbean and to South, Central and North America. A multinational trade in slaves developed; traffic in slaves became the base of a triangle, with the other sides transporting raw materials to Europe and manufactured products to Africa. The Middle Passage was what the route from West Africa to the Caribbean came to be called. During the 18th century alone, more than three million slaves came to the West Indies.

The slaves were powerless and under the total domination of their masters. They were considered less than human and their life was demanding and brutal. However, a transition occurred in the islands as more and more slaves were imported. Inexorably,

the West Indian population became more black than white. It did not resemble the homelands of Africa or Europe and because of its isolation, it was different from the settlements that were developing in South and Central America, and different from the newly independent colonies in the United States. The difference was caused by several factors. Those sold into slavery were displaced. They were separated from what and who they knew and they were placed with other slaves who spoke different languages. These languages and the English, French, Dutch and Spanish languages that they were exposed to were assimilated; they integrated the new languages with elements of their own African languages and the expressions from their social,

cultural, religious and work life. All these elements gave West Indians a distinct linguistic identity.

It created unique possibilities for literary expression and helped create solidarity among blacks both during the period of slavery and the years after. These shared experiences created a rich tradition of imaginative expression and identity.



There was, however, a fundamental contradiction in the West Indies and elsewhere. Though slaves were seen everywhere, they were property and denied individuality or personalities. They were considered invisible and were certainly invisible to the European laws that did not protect them. This invisibility has symbolized the slave's dispossession and despair that was part of their history in the new world. The contradiction in this image is the fact that blacks comprised an increasingly larger percentage of the island's population with every passing year. Slaves were visible everywhere and when white colonists opened their eyes to the world

around them they were threatened by the population's blackness and its possible effect on the social and economic order of the colonies. Even though slaves sustained the economic system and the social arrangements of the islands, they were viewed as a threat to colonial peace and prosperity.

The slave trade was abolished, but its legacy survives, a legacy that has helped fuel the population's special need to determine for themselves who they are and where they belong. West Indian writers adopt as their purpose, the traditional one of helping people—their own people, and all people—to live their lives.

*“So we defend ourselves and our
henroosts, and maintain slavery.”*

Henry David Thoreau, *A Plea for Captain John Brown*, 1859.

Commentary

In the article "Big Night Music," the author Robert E. Fox says *Dream on Monkey Mountain* is a hero/quest myth. The motif of the hero/seeker Makak, who must defy odds and gods to achieve his quest, is to find his selfhood. For Fox, Makak becomes the representative of all downtrodden and impoverished blacks who long to be redeemed, and of the transformation that brings about such redemption. The transformation comes in the form of a dream in which Makak describes himself as walking through white mist to the charcoal pit on the mountain. He is traveling through consciousness, going from whiteness to blackness, through vagueness toward a solid identity. He envisions a spider web heavy with diamonds, and "when my hand brush it, let the chain break."¹ The chain symbolizes the chain of slavery, both psychological and actual, while the spider's web represents all the problems

So when he is released from the prison, the gaining of his physical freedom is like a new life, a revolutionary beginning for Makak and his people.

In the progression of the dream, Walcott creates characters who are alter egos to show the contradictions of Makak's undeveloped Black consciousness. Moustique's ugliness is a physical reflection of Makak's self-loathing. However, when Moustique tries to turn Makak's healing powers into a quick dollar, he represents the exploitative motives that are present in Makak's early development. "Makak and Moustique together represent the ambiguity of the undeveloped revolutionary self."³ By the same token, the extreme anti-Black stance of the mulatto Lestrade represents Makak's self-hatred. Lestrade (meaning "stand" or "platform" in French) who straddles the middle ground, and when he is converted to Makak's Black cause, he

"The future of West Indian militancy lies in art."

—Derek Walcott

resulting from history, racism and colonialism. The diamonds are the oppressed people. Thus, in his dream, Makak transcends time and space and moves from being almost an animal to royalty and God-like.

In Lloyd Brown's article "Dreamers and Slaves," the author sees Makak's dream as a revolution. "[It] projects the psychological realities of the Black man's relationship with both the White West and with the African past."² The fantasies belong not just to Makak, but to Moustique, Tigre, Souris, and the jailer, Corporal Lestrade. In a sense, the dream is a kind of escape, but it is also an affirmation of self, black selfhood. Makak affirms his human identity because he has the capacity to dream; from a despised and self-hating hermit he emerges from the dream with a triumphant sense of his own humanity.

urges him to destroy all that is white, including his white Apparition. Lestrade's confession is also Makak's and propels him into beheading the Apparition so that he can enter black selfhood.

The play ends not with a beheading, "but with a man's reaching an accommodation with his environment. In spite of the violent, political overtones of the action, the resolution of the play is in personal, perhaps religious terms."⁴ Makak returns to his mountain retreat a new man because of his increased insight. Makak fulfills his function in West Indian society as a charcoal-burner and he will no longer be misled by false fantasies. It is a solid foundation on which to begin.

"In dreams begin responsibilities."

—Delmore Schwartz



Walcott on his play

When the playwright was asked about his play, he replied: "*Monkey Mountain* is about many things. It's about the West Indian search for identity, and about the damage that the colonial spirit has done to the soul. Makak and the people he meets in the play are all working out the meaning of their culture; they are going through an upheaval, shaking off concepts that have been imposed on them for centuries. They live in the West Indies because I live in the West Indies, but the basic situation is true of any society where man has been downgraded to a primitive, uninformed unpurposed existence. Makak is an extreme representation of what colonialism can do to a man—he is reduced to an almost animal-like state of degradation. When he dreams that he is the king of a united Africa, I'm saying that some sort of spiritual return to Africa can be made, but it may not be necessary. The romanticized pastoral vision of Africa that many black people hold can be an escape from the reality of the world around us. In the West Indies, where all the races live and work together, we have the beginnings of a great and unique society. The problem is to recognize our African origins but not to romanticize them. In the first half of the play, the concept of the beginning of the world and the evolution of man is—shall we say?—basically white. Then, when Corporal Lestrade, the brainwashed colonial servant, retrogresses to become an ape and emerges as a man to walk through the primeval forest, the play swings over to a black Adamic concept of evolution. But the same sins are repeated, and the cycle of violence and cruelty begins again. When the two criminals who are virtually brothers fight, the dream breaks for Makak. He thought he was going to an Africa where people would be primal and communal. Instead, it's back to original sin, with the tribes killing one another. He ultimately rejects both insanities—the extremity of contempt for the black and the extremity of hatred for the white. At the end, having made a spiritual trip to Africa and survived the middle passage, he compares himself to a drifting tree that has put down roots in the new world."

Notes from the Director, Israel Hicks



"In the West Indies, the schizophrenia of race is evidenced by the cultural influence of the British and Dutch on the one hand and tribal roots on the other. The surface trappings of the European colonizers may well be adopted to some degree, but there still remains a strong and inescapable longing for a link to the collective tribal past.

There will always be spiritual striving, whatever the context—there must be something more, something beyond our worldly existence. In the West Indies, Catholicism is practiced. The schizophrenia permeates spiritual matters—on the surface, Catholicism; beneath, tribal religions. Were it not for the influence of the church, we would be something else. So a question emerges: is religion used to enslave or liberate?

The play is about spirituality. Sickness of spirit. Identity. It's about tribal issues; the death of spirit. There is a Bantu saying: 'If a man does away with all his customs and traditions, he better have something to replace it with.' What is it we have in our culture and spirit life?

The notion of Pan-Africanism—that all people of color share identical interests, needs and goals—is useful only up to a point. The larger truth at work here is that the culture of the West Indies' black community is composed of many various groups and subgroups, neighborhood to neighborhood, as dictated by socio-economic factors, matters of color and individual needs and desires. Differences—some slight, some huge—abound. In the black community, the big question is: what is it you're striving to be? In the U.S., this is usually taken to mean: what is it you're attempting to become professionally or what do you want to do for a living? In the West Indies, it is usually taken to mean: are you white or are you black?

Which again brings us to the matter of skin color. In African-American culture, skin color is a big issue, frequently unspoken, referred to in couched language, smoothed over. In the play, skin color is a big issue as well and invites an examination of cultural identity schizophrenia from that standpoint. In the West Indies, light skin is usually associated with bourgeois values and behavior (the ruling class), while dark skin is usually associated with the underclass.

The Moon is played by a white woman; the progression of color-images from white to mulatto to black (from fantasy woman to Corporal to charcoal burner) is very important indeed.

One of charcoal's uses, as it pertains to the islands' spiritual realm, is as a tool for enlightenment/transcendence. Along the lines of a North American sweat lodge, in the West Indies a small hut is used for isolation and endurance: a hole or ditch is dug surrounding the hut, lined with burning charcoal; the idea is to draw smoke into the hut—women fan smoke through charcoal tubes into the huts—resulting in intense heat for the man within, leading him to the threshold of visions. Charcoal, then, is literally fuel for dreams/visions.

Another island technique for bringing oneself to the threshold: 'Talkies.' This is when one sits up all night and talks with friends in order to get troubles and concerns off the mind. It's imperative to do it through the whole night of a full moon. The idea is that eventually one finishes all the real stuff, allowing the possibility for visions/dreams/what-ifs/imagine ifs to emerge.

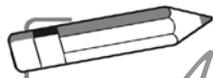
Light/Dark. Dream/Reality. European/African. Alongside these issues of opposites and paradox weaving through *Dream on Monkey Mountain* are the questions: who really is racist? Do we become like our captors? Does that really happen?"

Israel Hicks. *Design Notes*. Denver Center for the Performing Arts. Denver, August, 1998.

QUESTIONS FOR DISCUSSION

From The Guthrie Theatre
Dream on Monkey Mountain Study Guide

1. What is the historical context of the Caribbean society from which this play is drawn? What issues does this play raise that have particular significance in the context of Caribbean history? Ex. colonization, heritage, slavery.
2. In what ways is this play representative of its time—the 1960s and 70s? What makes it relevant today?
3. What social and/or political elements shape the prejudices that are expressed in this play? Why did racial difference spark (and continue to spark) so much social injustice and strife? Give examples from history and current events, as well as your own experience.
4. What elements in the script and in the production help reveal Makak's journey as a dream? What do the dream-like qualities of the play add to its meaning and impact? How does the staging separate the dream from reality or does it? How does the use of dance separate the dream from reality?
5. At what point in the play do you think the dream begins? Or is it all a dream? Or none of it?
6. Discuss the inspiration for Makak's journey. Does the Apparition come to Makak or does Makak conjure up the Apparition? Explain the nature of the power the Apparition has over Makak. Why does Makak kill the Apparition? What is eliminated when Makak kills the Apparition? What is he symbolically killing?
7. What does Makak's journey mean to you? What does the moon in this production mean to you?
8. What does Africa represent to Makak? Moustique? Tigre? Souris? Lestrade?
9. What do you know about your ethnic heritage? How important to you is the culture of your ancestors? In what ways does your ethnic background shape your understanding of and approach to the world you live in now? How does the play contribute to your viewpoint about such matters?
10. What fundamental features of human experience are expressed in this play that are true for all of us regardless of race, sex, age, or class?
11. What is your idea of a hero? How does Makak fit that idea? Do you think he is a hero? Why or why not?
12. Identify instances in the play when characters question each other about names. What is the significance of knowing one's name in the context of this play? Why is it important that Makak uses the name "Felix Hobain" in the epi-



Activities

logue of the play?

13. Who is sentenced to death at the end of the play? Why? Does this trial reflect attitudes and ideas you have encountered in your own experience? How did you feel about this scene? What is your opinion about the argument it represents?
14. Discuss the language in the play. How is it different from the language you use daily? Discuss Derek Walcott's poetic phrases, images, rhythms and syntax, etc. From what cultural roots does the development of such dialects spring?
15. What does this play show us about the nature and importance of healing (physical, spiritual, social)? What effect does Makak's healing miracle have on the villagers? Who else does Makak heal? Who is not healed? Do you believe this play and/or production serves a healing function?

WRITTEN EXERCISE

THE HERO'S JOURNEY

Makak is a hero. Create your own hero's journey.

Elements to include:

1. The hero responds to needs and wants that come from within. The hero responds to a call to adventure.
2. The hero is restless and feels that something is missing in life. There is a feeling of destiny.
3. It is a time for separation; sometimes the hero experiences a shock, something to separate the hero from the past.
4. Heroes have mentors; someone to help the hero on the way.
5. Heroes usually have to pass by guardians that guard the point of no return.
6. Heroes have to pass tests and trials.
7. Heroes have to pass an initiation by metaphorically slaying a dragon to seize a treasure or rescue someone.
8. The decisive part is when the hero faces death and must follow his/her heart.

CREATE YOUR OWN CULTURE

It could be a primitive culture, an advance culture, a technological culture or an alien culture. This culture could revere music, sports, philosophy, nature, art, science, peace, conquest, etc. The people may or may not have to deal with survival difficulties: lack of food, pollution, volcanic eruptions, dragons, viruses and plagues or robots. They may be forced to live in space, on land or under-

neath it, or on or under the sea. The people may have different forms of speech or be able to read each other's minds. The people may always have been isolated or may have merged with another culture and the two cultures may have combined to form something completely new. For example one culture could be warlike and the other musical.

NOW CREATE A CULTURE

1. Define how the culture started. How old is it?
2. Define what is revered and why or how this came to be; this should come from the culture's history.
3. Define the culture's survival difficulties. Is it threatened by a lack of natural resources, other cultures, a cataclysmic event? How did survival effect the type of culture it has become? Did the people have to migrate?
4. Has this culture always been isolated or is it a blend of cultures? Do the people have similar or different physical traits?
5. Create a legend or myth of the beginning of the culture that would explain some of its values.

After you have defined the above and developed a short history of the culture, answer the following for citizens of the culture.

1. What are their everyday do's and don'ts?
2. What is considered beautiful; what is considered ugly?
3. What would be considered an offense?
4. What would be considered praiseworthy?
5. Is the individual, the community, or something else the most important in this culture?
6. Is the culture curious? How would it respond to new ideas or new people?
7. What does this culture fear? What does this culture admire and respect?
8. What does it consider the ultimate reward for good behavior? What would it consider punishment?
9. What is the power structure like?
10. How do people educate the young?
11. Are the male and females considered equal? Do they have the same opportunities?
12. Describe the family structure.
13. Does the culture believe in sacrifice?
12. Describe a typical day.

Draw a map of where the culture is located; it can be fictitious. Draw a picture of the people, their style of dress and their living quarters.

VALUE SYSTEM

A value system is any reasonable coherent set of values. Values are generalized, abstract ideas held by human individuals or groups about what is desirable, proper, good or bad. Differing values are an important aspect of the diversity of human cultures.

Exercise:

1. Define the principles that guide you in day-to-day life experiences.
2. Make a spontaneous list of what you should do and what you should not do.
3. Where do you think that your value system comes from? Is it from your culture, religion, community, race, etc.?
4. Identify which of your values are individual, societal, absolute.
5. How do you think values differ between people and cultures?

spokesperson to share what you've discovered with the group. If there is a round you wish to sit out, simply join the facilitator. Close the game with everyone making a circle, looking at each other and remembering what maps you shared with each person, then discussing how the game made you feel.

Start by making a map: (Students move around the room to create the map.)

- of where you were born. (Set the parameters of a map in the room. Have everyone stand on their birthplace on the map.)
- of where you live now.
- of your gender.
- of where you fall in your family (oldest, middle, youngest, only).
- by age (a line).
- of relationship status (married and/or in a committed relationship, single, divorced, etc.)
- of the socio-economic class you grew up in.
- of the socio-economic class you belong to now.
- of your religion (as raised).
 - of your religion (as practiced now).
 - of your race or ethnicity.
- of your relationship with children (having them, not having them).
- number of languages you speak (one, two, three or more).
- of whether you are habitually early, on time, or late?

Add any other round you wish to invent.



GROUP ACTIVITIES

CULTURAL MAPPING

Divide into each map, and spend one minute (time adjustable as per facilitator's goal) talking about things you have in common with the people around you. Select a

Notes

1. Walcott, p. 226-27.
2. Brown, p. 194.
3. Brown, p. 197.
4. Hamner, p. 89.

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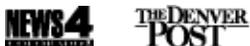
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