From Start to Strike: A Lesson Plan for the Whole Theatre Experience

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Interviews

What field is your degree in?
James Thompson: I have a BA in Theatre and a BS in English Teaching
Edwin Velazquez: B.A. in English Language Arts with a minor in theater arts and another in Education. Master’s in Interdisciplinary Studies

When did you first become interested in drama/theatre?
JT: I first became interested in acting and the theatre in the 3rd grade when my class was chosen to write the St. Patrick’s Day play for our school. But my deep interested happed in 1982 (I was 12) when my mother and aunt took me to see A Chorus Line on Broadway.
EV: Took my first Drama class in Middle School and was instantly hooked.

Did you take any drama classes in high school? a. If so, what were they like? What did you gain [aside from knowledge about theatre]? b. If not, why not? Would you have liked to? How do you think they would have affected your life?
JT: Yes. My Drama Classes were fun and quite active. We focused on the relationships needed to work on a production and creating the “Family” that is needed among the cast, crew, and production staff.
EV: Yes. I gained a real sense of self awareness, improved social skills, an early sense of the type of community that comes with being a part of the arts.

Why did you decide to teach drama?
JT: I wanted to teach drama/theatre from the get go in 2000; but I also knew that drama jobs were difficult to find since there is generally only one position per school. That is why I decided to also teach English—my second passion in life.
EV: I decided in High School that I wanted to be a teacher, to affect people the way some of my teachers had affected me. My favorite thing in the world was Musical Theatre, so it just made sense.

What age level do you teach?
JT: I teach grades 9-12
EV: Most of my career has been High School... currently Middle School

Why this age level? Would you prefer a different age?
JT: I teach this age level because they are fun and in need of the most attention right now, also because a strong background in the arts at this age level can build a lasting impression on their minds. If I were to teach a different age level I think I would like to teach at the middle school level as they are also at a great place to build a fire and create a passion.
EV: I have kind of been drawn to middle school as my daughter approaches the middle school age... I kind of like the idea of being the kind of teacher I want her to have. At the end of the day, I prefer High School and will probably return before long.

In your opinion, what is the purpose of drama in a high school setting?
I feel that the role of Drama or any art for that matter in the high school setting is to build awareness and an appreciation for the arts and to lay the ground work for lifelong enjoyment and or participation.
EV: There are a number of purposes. One is that students who do well in theatre, invariably do better in other areas.
It also creates an outlet and safe haven for students who have giftings in this area, but may struggle in others.
It helps shy students get out of their shells, gives extroverted students an acceptable outlet, and allows TRULY gifted students to find their calling.

What benefits do you feel drama classes provide for students in high school?
JT: Drama classes and classes in all of the arts provide a creative outlet for students. They are able to come in and feel safe to be themselves and know that they will not be judged for being themselves. They are allowed to express themselves in a way that a traditional classroom setting or FCAT will now accept or allow.
EV: Aside from the ones above, it aids students in understanding characterization, symbolism, main idea, conflict, analytical thinking, spatial analysis and thought, critical thinking, author’s purpose, setting, research, literacy, History in context and how the arts give a reflection or commentary on the time period in which they are written/created/perform, public speaking, social skills, etiquette, advertising, budget, art (graphic, visual and performing), and so many other disciplines.

How do you structure your drama classes?
JT: My classes are structured in a way that leads the students through the production process. All students are asked to perform, build, design and create. They may not be interested in acting but they will be given the chance to possibly become interested in the art. This also allows them to understand what the “job” of the other people involved in the production process is. It also allows for there to be no DIVA Complexes.
EV: Depends on the level. Beginning Drama is structured more like a traditional classroom, with the boundaries be loosened progressively so that the only chaos that ever ensues is planned and controlled. As the levels go up, it becomes more of a creative, free environment with the students being treated as developing artists to be mentored and nurtured more than “instructed.”

What determines the plays you perform?
JT: I choose plays based on the number of students and their abilities. I also must admit that my favorites also have a huge impact on what I choose to direct.
EV: Community standards are always considered in a school environment. If you are going to push the envelope (which I believe in doing often), it must be for a real, defendable, discussable, artistic purpose. NEVER do something risqué (be it sexuality, violence, language, content, etc.) just because “we are the arts and we can.” There are THOUSANDS UPON THOUSANDS of choices you can make, why this one? If it is within a class, I take my talent pool into account when making decisions. What play could THIS class do and do well? If it is open call, then my considerations are my facilities, my budget and, to be honest, what turns me on as a director at any given moment. IF YOU ARE EXCITED and PASSIONATE, THEY WILL BE EXCITED AND PASSIONATE AND THEY WILL COME.

Do you find it challenging to get students interested in participating?
JT: Yes, those students that wish to participate are always there; but getting people to come out and do something new is always a challenge. Impossible, no...you just have to make it fun and enjoyable. If the “new” students come in and have fun and have a welcoming experience they will come back and participate and bring their friends. The difficult part actually is in getting their parents to commit to the rehearsal schedule and coming to the performances.
EV: NO

What do you hope students gain from your class?
EV: Academic, social and artistic development. If not a love for the craft, a healthy respect for the
amount of work that goes into it and how rewarding it can be to be a part of the process, any part of the process, from lead actor, to director, to technical crew to audience member.

Lifelong friendships and memories. This is a discipline that feeds the heart and soul as much as the mind. I have had classes in EVERY discipline that I can’t remember much about. I remember EVERY Drama class I have ever taken and I remember them fondly. I have had some WONDERFUL instructors/mentors over the years. I hope to be remembered that way by my students.

What do you think of a class where the entire production process is covered? Including selecting a play, dramaturgy, design, acting and performances. [The class would be more focused on the process, rather than the result.]

JT: I actually teach this class and I LOVE IT. Comprehensive Theatre allows the students to act as the director and producer and they choose the play, create the production concept, design the lights, sets, costumes etc., cast the play and run it as a theatre company. I love this process as it allows the students to see what it really takes to produce a play first hand.

EV: I think it an excellent prospect for the right group of students. It is like a Drama theory class.. It would need to be a class for students seriously interested in the craft, who understand the depth of what they are about to embark upon before then entered into it, and realize that to cover the entire process in ONE class is nearly impossible.

There is SO much to cover, entire classes are devoted to EACH aspect of the process on the University level, although when I went to college Drama 1 was the closest we got to this idea. It really needs to be seen as a class that is an OVERVIEW, where people would acknowledge ahead of time that this is like a wine tasting... a sip of each flavor, not a bottle or a glass.

Do you think it’s feasible for high school students?

JT: YES

EV: See above

What problems do you foresee in a class such as that?

JT: The main issues or problem is the guidance department not paying attention to the guidelines and using the class as a dumping ground for those students that they are not sure what to do with. This is the main problem for all of the arts courses in certain counties.

EV: See above PLUS the issue that at the high school level, drama students want to perform (or craft students want to build)... getting students passed that and into what this class is about could be a challenge.

What are your favorite improv games?

JT: Some of my favorites are: Party Quirks, Machine, and anything that teaches the students to use their stifled creativity in a positive manner.

EV: Freeze Prov and scenes from a hat jump out at me. I like the fact that they require quick thinking on the part of everyone on the team, more so from those already on the stage than from the one joining. Considering how many times I have been on stage and flubbed lines, missed cues and other foreseen issues have created a need to not only think fast, but stay in character while doing it, I think the skill is invaluable.

Do you mind if I contact you for additional information and input as I continue my project?

JT: YOU MAY CONTACT ME AT ANY TIME!

EV: Let me think about it... just kidding...
Theatre

Skills and Techniques

Standard 1:
The student acts by developing, communicating, and sustaining characters in improvisation and formal or informal productions. (TH.A.1.4)

1. uses classical, contemporary, and vocal acting techniques and methods to portray the physical, emotional, and social dimensions of characters from various genres and media.

Standard 2:
The student directs by interpreting dramatic texts and organizing and conducting rehearsals for formal and informal productions. (TH.A.2.4)

1. uses unified production concepts and techniques (e.g., auditioning, directing, producing, and scheduling) for various media (e.g., theatre, film, television, and electronic media).

Standard 3:
The student designs, conceptualizes, and interprets formal and informal productions. (TH.A.3.4)

1. uses scientific and technological advances to develop visual and aural staging elements that complement the interpretation of a text.
2. understands the technical (physical and chemical) aspects of theatre production to safely create properties, sound, costumes, and makeup.
3. designs, implements, and integrates all sound effects into the production concept.
4. understands all technical elements used to influence the meaning of the drama.

Creation and Communication

Standard 1:
The student improvises, writes, and refines scripts based on heritage, imagination, literature, history, and personal experiences. (TH.B.1.4)

1. understands how actors, directors, and designers create and refine dialogue and stage directions that convey the playwright’s intent.

Cultural and Historical Connections

Standard 1:
The student understands context by analyzing the role of theatre, film, television, and electronic media in the past and present. (TH.C.1.4)

1. understands cultural and historical influences on dramatic forms (e.g., theatre, film, and television).
2. understands how the development of theatrical forms and production practices are used to discover symbolic clues in dramatic texts.

Aesthetic and Critical Analysis

Standard 1:
The student analyzes, criticizes, and constructs meaning from formal and informal theatre, film, television, and electronic media. (TH.D.1.4)

1. compares the artistic content as described by playwrights, actors, designers, and/or directors with the final artistic product.
2. understands allegoric and symbolic references in plays.
3. understands theatrical performances from the perspective of current personal, national, and international issues, through the evaluation of artistic choices in film, television, and electronic media (e.g., different depictions of the story of Aladdin).

Applications to Life

Standard 1:
The student understands applications of the role of theatre, film, television, and electronic media in everyday life. (TH.E.1.4)

1. understands how to use various arts media to enhance communication in theatrical productions.
2. understands the reasons for personal and audience reactions to theatre from various cultures and time periods (e.g., French farce, Greek tragedy, and Japanese Noh).
3. understands the pertinent skills necessary to pursue theatre careers and avocational opportunities in theatre (e.g., production skills for managing, administering, organizing, publishing, accounting, and marketing).

4. understands the necessity of goal-setting, self-discipline, punctuality, meeting deadlines, and fulfilling responsibilities when mounting a theatrical production.

5. recognizes the significant works and major contributions of major playwrights, performers, designers, directors, and producers in American theatre.
Subject Area: Drama - Theatre Arts
Course Number: 0400480
Course Title: Comprehensive Theatre IV
Credit: 1.0

Will meet graduation requirement for Performing Fine Arts

A. **Major Concepts/Content.** The purpose of this course is to enable students to develop and synthesize advanced elements of theatre arts into final production using varied media, techniques, and processes.

The content should include, but not be limited to, the following:

- acting and characterization
- improvisation
- theatre terminology
- historical, cultural, and societal influences
- analysis and evaluation of dramatic literature
- movement and vocal production
- technical theatre and design
- playwriting skills
- theatre arts personnel
- publicity
- artistic discipline
- audience etiquette
- role of the director
- auditioning and casting
- production management techniques
- roles and careers

This course shall integrate the Goal 3 Student Performance Standards of the Florida System of School Improvement and Accountability as appropriate to the content and processes of the subject matter.
Course student performance standards must be adopted by the district, and they must reflect appropriate Sunshine State Standards benchmarks.

B. **Special Note.** This course generally requires students to participate in extra rehearsals, performances, and production responsibilities beyond the school day.

Materials (theatre literature) used for instruction in this course must comply with the standards used to determine propriety of such materials as specified in Selection and Adaptation of Instructional Materials in section 1006.34(b)(2), Florida Statutes.

C. **Course Requirements.** These requirements include, but are not limited to, the benchmarks from the Sunshine State Standards that are most relevant to this course. Benchmarks correlated with a specific course requirement may also be addressed by other course requirements as appropriate. Some requirements in this course are not addressed in the Sunshine State Standards.

After successfully completing this course, the student will:

1. **Demonstrate use of advanced acting techniques, improvisation, and character analysis to reflect internal and external qualities of a character, as well as the period, style, and culture of the production.**
   - TH.A.1.4.1 use classical, contemporary, and vocal acting techniques and methods to portray the physical, emotional, and social dimensions of characters from various genres and media.
   - TH.B.1.4.1 understand how actors, directors, and designers create and refine dialogue and stage directions that convey the playwright’s intent.

2. **Demonstrate use of appropriate theatre terminology when participating in or evaluating theatre designs, rehearsals, and productions.**

3. **Demonstrate understanding of major historical periods and playwrights and the impact of culture and society on theatrical productions.**
   - TH.C.1.4.1 understand the cultural and historical influences on dramatic forms (e.g., theatre, film, and television).
   - TH.D.1.4.3 understand theatrical performances from the perspective of current personal, national, and international issues, through the evaluation of artistic choices in film, television, and electronic media (e.g., different depictions of the story of Aladdin).
   - TH.E.1.4.2 understand the reasons for personal and audience reactions to
4. **Analyze and evaluate the structure, style, thematic content, and period of dramatic literature to be performed.**

   TH.C.1.4.2 understand how the development of theatrical forms and production practices are used to discover symbolic clues in dramatic texts.

   TH.D.1.4.2 understand allegoric and symbolic references in plays.

5. **Demonstrate use of advanced movement and vocal production techniques.**

6. **Demonstrate understanding of the effect of technical elements on the mood, style, and setting of a production.**

   TH.A.3.4.4 understand all technical elements used to influence the meaning of the drama.

   TH.D.1.4.1 compare the artistic content as described by playwrights, actors, designers, and/or directors with the final artistic product.

7. **Demonstrate understanding of stagecraft and technical theatre design (i.e., properties, costumes, make-up, lighting, sound, and set).**

   TH.A.3.4.1 use scientific and technological advances to develop visual and aural staging elements that complement the interpretation of a text.

   TH.A.3.4.2 understand the technical (physical and chemical) aspects of theatre production to safely create properties, sound, costumes, and makeup.

   TH.A.3.4.3 design, implement, and integrate all sound effects into the production concept.

8. **Demonstrate use of intermediate-level playwriting skills to write a monologue or scene and apply relevant aspects of Aristotle’s Poetics to the writing.**

9. **Demonstrate understanding of the respective contributions, responsibilities, and craft of the producer, designer, manager, and crew members.**

   TH.A.2.4.1 use unified production concepts and techniques (e.g., auditioning,
directing, producing, and scheduling) for various media (e.g.,
theatre, film, television, and electronic media).

10. **Demonstrate understanding of the role of a publicity campaign
to promote theatre productions.**

    TH.E.1.4.1 understand how to use various arts media to enhance
    communication in theatrical productions.

11. **Demonstrate understanding of collaborative skills and artistic
discipline required to participate in theatre productions.**

    TH.E.1.4.4 understand the necessity of goal setting, self-discipline,
punctuality, meeting deadlines, and fulfilling responsibilities
when mounting a theatrical production.

12. **Demonstrate responsible behavior in dramatic activities as a
participant or audience member.**

13. **Demonstrate understanding of the connections between acting and the
contributions, responsibilities, and craft of the director.**

14. **Demonstrate understanding of the auditioning and casting process.**

15. **Demonstrate understanding of theatre production management
   techniques (i.e., leadership team, chain of command, and job-specific responsibilities).**

16. **Identify opportunities and requirements for a career in theatre arts.**

    TH.E.1.4.3 understand the pertinent skills necessary to pursue theatre
    careers and a vocational opportunities in theatre (e.g., production
    skills for managing, administering, organizing, publishing,
    accounting, and marketing).
Syllabus

Instructor: Kelly Crotty
E-Mail: Kcrotty@mail.usf.edu

Course description: The purpose of this course is to provide the complete experience in theatre, what it takes to develop a show from first thought to the final strike. Activities will be designed so students can learn how to research, act, design, direct, etc. They will learn to explore the purpose of the play and the idea that desires to be expressed. The ultimate goal is to provide students with the complete guided experience, but also to allow them the time and space for self-discovery throughout the process. Where students can be introspective, and focus on themselves, while creating a work of art.

Course Objectives Students will study the historical background, plot development, story line, character analysis, and character relationships, in order to develop designs for set, costumes, props, lights, and sound. Students will explore all types of staging and then make the choices that would best suit the script they are handling. Through this they will fully understand the tasks that are essential to producing.

Course Evaluation:
Students will be graded on:
  o willingness to:
    • participate in class
    • offer opinions in class discussions
  o Completeness of production duties
  o In-class assignments
  o Final Exam

Readings [supplied in class]:
• Mitch Albom's Tuesdays with Morrie by Jeffrey Hatcher
• Tuesdays with Morrie: An Old Man, a Young Man, and Life’s Greatest Lesson by Mitch Albom
Course Calendar

- **August**
  - 24th - Introductions
  - 26th – Parts of a theatre
  - 31st – Roles in productions

- **September**
  - 2nd - Production Process Overview- Assign book read
  - 7th - Theatre History Overview- it’s purpose
  - 9th - Stages, types of
  - 13th - Book discussion
  - 15th - Read- thru/ discussion.
  - 17th - Book/play comparison
  - 21st – Research
  - 23rd - Scene breakdown
  - 27th – Create Rehearsal Schedule
  - 29th- October 7th- Script Analysis

- **October**
  - 11th - Acting
  - 13th - October 19th- Character Analysis
  - 21st – November 10th- Blocking

- **November**
  - 15th – Costume Design
  - 17th – Set Design
  - 19th - Light Design
  - 30th- Sound Design

- **December**
  - 2nd- Design
  - 6th- December 10th- Tech Rehearsal
  - 14th- Dress Rehearsal [December 15th, too]
  - 16th – Performance in class & evening.

- **[Dec 17th Evening performance]**

- **January**
  - 3rd – Watch TWM
  - 5th – Discussion
  - 7th - Review
  - 11th - 14th- Final Exam
**Title:** Introductions  

**Grade:** 12  **Subject:** Theatre  **Instructor:** Kelly Crotty

<table>
<thead>
<tr>
<th>Overview &amp; Purpose:</th>
<th>Education Standards Addressed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will become familiar with the structure of the course, as well as learn more about each other. Students will be made aware that the nature of the class will take them through the entire production process, allowing them to see a result and purpose within their work.</td>
<td>TH.A.1.4 The student acts by developing, communicating, and sustaining characters in improvisation and formal or informal productions.</td>
</tr>
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<table>
<thead>
<tr>
<th>Objectives</th>
<th>Materials Needed</th>
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</table>
| • Students will understand the structure of the class.  
• Become familiar with each other.  
• Allow students to become comfortable working with each other.  
• As well as introduced to basic improv/performance techniques. | • Paper  
• Pencil  
• Syllabi  
• Game  
• Directions  
• Questions |

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<thead>
<tr>
<th>Information</th>
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| 1. Open discussion- 5min; students are able to ask questions  
2. Hand out Syllabus & give brief overview.  
3. Give students 5 minutes to review syllabus for game.  
4. Write instructions for Making Inquiries game one board |  |

<table>
<thead>
<tr>
<th>Verification</th>
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| 1. Q & A Game.  
2. Allow for questions about the class.  
3. Allow for questions about the game. |  |

<table>
<thead>
<tr>
<th>Activity</th>
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</table>
| 1. Syllabus Q & A game w/ extra credit reward  
2. Making Inquiries- introduction game. |  |

<table>
<thead>
<tr>
<th>Schedule of Class</th>
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</table>
| 1. Open discussion  
2. Review syllabus  
3. Syllabus game  
4. Making inquiries game  
5. Questions |  |
Open Discussion Questions
- Who has taken drama before?
- Been in a play? Favorite play?
- Favorite subject?
- Dream job?
- Favorite color?
- Biggest fear?
- Random fact?

Syllabus Questions:
- In-class Performance Date?
- Evening Performance Date?
- What will we be doing in class?
- The name of the play we’ll work on?
- The name of the book we’ll read?

Making Inquiries
adapted from http://www.childdrama.com/edwena.html
- This rather complicated game is particularly useful with a new class who do not know each other very well.
- The class divides into pairs and each pair decides who is ‘A’ and who is ‘B’.
- To begin with, A has to find out as much as he can about B in 2 minutes.
- At the end of that time, the As stay where they are and the Bs change partners.
- The class are then told that B is a policeman who is suspicious of A and intends to question him.
- A has to pretend that he is the B he has just questioned. He has to remember all the details that he can from that conversation so that when the new B starts questioning him - about his name, address, and so on - he can answer with detailed information, in role as his former partner. (When he can't remember, he is at liberty to invent.)
- Repeat the game with new partners (and with A’s becoming B’s).

All Change - Conversations
- The class divides into pairs and decide on who is 'A' and who is 'B'.
- The teacher then gives the class a simple and straightforward topic for conversation, or a situation (e.g.: A is a local in the town and B is a stranger. B is asking the way to the station.)
- They converse for a minute or two and then the teacher interrupts with fresh instructions that alter the situation partially but not completely (e.g.: Now A is old and deaf; or, now B is a rich and famous person).
- Teacher continues to make changes, with increasing swiftness and strangeness, as the game progresses.

Join in
- The class sits in a circle and the teacher asks for a volunteer to start the game.
- The volunteer thinks of a mime--either a task or an activity--that involves a lot of people doing different things (e.g.: building a house; shopping at a supermarket).
- The volunteer begins the mime he has thought of.
- The teacher then indicates different members of the class who must join in, either assisting the first person or using the location he has chosen.
- The teacher’s aim is to get as many people in the class involved as he can, and in as short a time as possible.
### Overview & Purpose
Students will become familiar with the different parts of a theatre, so they can quickly and professionally convey their thoughts, and give/follow blocking instructions.

### Education Standards Addressed
TH.C.1.4.3 - Demonstrate use of appropriate theatre terminology when participating in or evaluating theatre productions.

### Objectives
- Allow students to familiarize themselves with the terms, definitions and locations for different parts of a theatre.

### Materials Needed
- Paper
- Pencil
- Term Sheet
- Diagrams
- Blank Diagrams

### Information
[See following diagram & descriptions]

### Verification
1. Activities described below
2. Blank diagram for students to label & describe

### Activity
1. Students will stand around the classroom [setup like a theatre] as different locations are called out, students will travel to that location.
2. Quiz

### Schedule of Class
1. Hand out diagram sheet.
2. Explain terms & locations of different parts of a theatre.
3. Activity 1
4. Diagram Quiz
Front of House [FOH]:
- **Lobby:** A room in a theatre used for public entry to the building from the outside. Ticket counters, concessions and restrooms are all usually located in the lobby.
- **Box Office:** Where tickets are sold to the public.

House: The house can refer to any area which is not considered playing space or backstage area. This includes the lobby, coat check, ticketing counters, and restrooms. More specifically, the house refers to any area in the theatre where the audience is seated. This can also include aisles, the orchestra pit, control booth and balcony.

Backstage:
- **Wings:** [Stage left and stage right] Areas that are part of a stage but offstage (out of sight of the audience). The wings are typically separated using drapes (usually black). Wings consist of a wing curtain (or leg) on each side of the stage and a teaser drape (or border.) It is used for performers preparing to enter, storage of sets for slow changes and as a stagehand work area. Wings also hide technical equipment, such as lights which project from the side of the stage.
- **Dressing Room:** Rooms where cast members apply wigs, make-up and change into costumes.
- **Green Room:** The lounge backstage. This is the room where actors and other performers wait in when they are not needed onstage or in their dressing rooms.
- **Fly Rail:** A fly system is a system of ropes, counterweights, pulleys, and other such tools designed to allow a technical crew to quickly move set pieces, and lights on and off stage quickly by 'flying' them in from a large opening above the stage known as a fly tower/flyspace.

Scene Shop: Depending on the space available a theatre may have its own storage areas for old scenic and costume elements as well as lighting and sound equipment. The theatre may also include its own lighting, scenic, costume and sound shops. In these shops each element of the show is constructed and prepared for each production.

Stage Manager Booth: The section of the theatre designated for the operation of technical equipment, followspots, lighting and sound boards, and is sometimes the location of the stage manager's station. The control booth is located in the theatre in such a way that there is a good, unobstructed view of the playing area without causing any (or minimal) distraction to the audience (i.e. preventing distracting light leak or noise), and is generally an enclosed space.

Catwalk: A catwalk is an elevated platform from which many of the technical functions of a theatre, such as lighting and sound, may be manipulated.

Proscenium: The portal that divides the audience from the stage. The audience directly faces the playing area which is separated by a portal called the proscenium arch. The stage is often raised a few feet higher than the first rows of the audience. The audience is on a rake, getting higher as the seating goes towards the rear of the house.

Down Stage: The area of the stage closest to the audience.

Center Stage: The middle of the playing area

Stage Left: The area of the stage to the performer's left, when facing downstage

Stage Right: The area of the stage to the performer's right, when facing downstage (i.e. the audience).

Upstage Left: The area of the stage furthest from the audience.

Orchestra: In productions where live music is required is positioned in front and below of the stage in a pit. Some orchestra pits have lifts or elevators that can raise the floor of the pit up to the same height as the stage. This allows for easier movement of instruments among other things. Often an orchestra pit will be equipped with a removable pit cover which provides safety by eliminating the steep drop off and also increases the available acting area above.

Apron: part of the stage between the curtain and the orchestra.
Parts of a Stage Diagram

- Backstage
- Upstage
- Downstage
- Acting (Playing) Area
- Stage Right
- Stage Left
- Off Right (Wings)
- Off Left (Wings)
- Proscenium
- Apron
- House Left
- House (Audience)
- House Right

Front of House [FOH]
Parts of a Stage Diagram

Name: _______________________

[Diagram of a stage layout with labeled parts]
Overview & Purpose
Students will become familiar with the various roles and responsibilities within a production. They will be knowledgeable to choose duties that interest them and for which they can fulfill the required duties.

<table>
<thead>
<tr>
<th>Education Standards Addressed</th>
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<tbody>
<tr>
<td>TH.A.2.4.1 Demonstrate understanding of the roles &amp; responsibilities of a theater manager, stage manager and crew member for a specified production. TH.A.1.4.3</td>
</tr>
</tbody>
</table>

Objectives
- Students will understand the major roles in a production and the responsibilities/duties associated with each.

Information
1. Roll Sheet and descriptions

Verification
1. Pre-lesson matching sheet.
2. Post-lesson matching sheet

Activity
1. Students will receive a matching sheet to see their current level of understanding for the roles within a production.
2. Students will be asked for answers as the roles are identified.
3. The correct definition will then be provided along with examples of duties.
4. After the lesson students will then be given a similar matching sheet to assess knowledge.

Schedule of Class
1. Pre-lesson matching sheet
2. Discussion/lecture about production roles- Handout
3. Post-lesson matching sheet

Materials Needed
- Pencil
- Production Roles Sheet
- Matching sheets
Production Roles

- **Producer** - funds the production and designates a Director. [For our purposes the Producer is usually the school or drama club.]

- **Publicity** - responsible for advertising and promotion of the production.

- **Director** - responsible for the main vision of the production. They must interpret the script and the characters relationships. They lead rehearsals and determine stage blocking. They need to communicate their needs to the various departments. These departments include:
  - **Assistant Director** - provides support to the Director and the specifics of the role would be determined between the two. Depending upon the nature of the production, this role might focus more on actors or on supporting the technical departments.
  - **Stage Manager** - responsible for the running of the stage during production. They are required to call for the cueing of lights, sounds, sets, props, and actors during the show. The stage manager is constant communication with the following departments.
    - The Director
    - The Actors
    - The House Manager
    - The Production Manager
    - The Assistant Stage Manager
    - The Running Crew

- **Assistant Stage Manager** - provides assistance to the Stage Manager. They assist in rehearsals, contacting the cast, communicating with the designers and director. Typically backstage during a show, with headset communication to the Stage Manager.

- **Actor** - delivers the script, work with the director to determine relationships with the other characters, and strive to fulfill the pacing and tempo decisions of the director.
  - Main Roles
  - Supporting Roles
  - Understudies

- **Set Designer** - works in consultation with the Director to articulate the primary vision of the production through the design and creation of sets. Sets can be realistic or implied; giving the audience a sense of where the action of the play is taking place.
  - Assistant Set Designer

- **Construction Crew** - works as a team to fabricate the set according to the design of the Set Designer. Team members consult with the Set Designer to complete the working set.

- **Scenic Paint Crew** - Once a set has been constructed and approved, they apply paint, wall paper and texture to the set to give it a look and feel that meets the specifications of the Set Designer. Decorating requires a unique set of artistic skills.

- **Sound Designer** Works with the Director to fabricate the sound track for the production, collecting or creating the sounds necessary for the play.
  - Assistant Sound Designer
- **Lighting Designer**: Works with the director to establish the lighting “look” for each scene and transitional lighting.
  - Assistant Lighting Designer

- **Lighting Crew**: Responsible for the servicing, hanging, color-filtering and focusing lighting instruments to meet the design specifications developed by the Technical Director.

- **Costume Designer**: Works in consultation with the Director to develop clothing, based on character analysis, for the actors. The creation or collection of costumes requires extensive research and knowledge of the measurements of each actor.
  - Assistant Costume Designer
  - **Costume Crew**: Works as a team to take the measurements of each actor and to organize and care for costumes. If costumes are to be sewn for the play, it is the duty of the costume crew under the direction of the costume coordinator to create outfits matching the vision of the Director

- **Prop Designer**: Works in consultation with the Director to develop the necessary props for the production.
  - **Prop Run Crew**: Works as a team to design, create and build each of the props for a play based on the script and the Director’s interpretation.

- **Makeup Coordinator**: Works in consultation with the Director to develop appropriate makeup for the actors. Makeup must be inventoried and purchased within a set budget for any production.
  - **Makeup Crew**: Works with each actor on the night of a production, applying makeup according to the needs of the play as outlined by the Makeup Coordinator. The Director must give final approval of makeup applications before the opening of any production.

- **Backstage Run Crew**: Responsible for the placement and removal of sets and props during scene changes. They follow the direction of the Assistant Stage Manager.

- **Board Op’s**: A Sound Technician from the Sound Crew and a Lighting Console Operator from the Light Crew follow their cues as “called” by the Stage Manager during the show.

- **Box Office**: Responsible for the sale of tickets and in coordination with the House Manager the organization of seating.

- **House Staff**: Responsible for the seating of the audience, program dispersal, and the general order and cleanliness of the seating area.

- **House Manager**: Responsible for the audience side of the curtain. They are responsible for the arrival, seating, and dispersal of audience.
### Production Roles Matching Sheet

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>A</td>
<td>Director</td>
<td>E</td>
</tr>
<tr>
<td>B</td>
<td>Stage Manager</td>
<td>F</td>
</tr>
<tr>
<td>C</td>
<td>Actor</td>
<td>G</td>
</tr>
<tr>
<td>D</td>
<td>Set Designer</td>
<td>H</td>
</tr>
</tbody>
</table>

___ responsible for the main vision of the production. They must interpret the script and the characters relationships. They lead rehearsals and determine stage blocking. They need to communicate their needs to the various departments.

___ responsible for the running of the stage during production. They are required to call for the cueing of lights, sounds, sets, props, and actors during the show. The stage manager is constant communication with the following departments.

___ deliver the script, work with the director to determine relationships with the other characters, and strive to fulfill the pacing and tempo decisions of the director. Actors are responsible to:

___ works in consultation with the Director and the Production Manager to articulate the primary vision of the production through the design and creation of sets. Sets can be realistic or implied; giving the audience a sense of where the action of the play is taking place.

___ Once a set has been constructed and a approved, the Decorating Crew applies paint, wall paper and texture to the set to give it a look and feel that meets the specifications of the Set Designer. Decorating requires a unique set of artistic skills.

___ Works with the Director to establish the pre-show and intermission music, as well as transitional music and sound cues....must fabricate the sound track for the production, collecting or creating the sounds necessary for the play. They are also responsible for designing and setting up the Public Address system and monitoring speakers for the production.

___ Works with the director to establish the lighting “look” for each scene and transitional lighting.

___ works in consultation with the Director and the Production Manager to develop clothing, based on character analysis, for the actors. The creation or collection of costumes requires extensive research and knowledge of the measurements of each actor.

Assistant Costume Designer

___ works in consultation with the Director and the Production Manager to develop the necessary props for the production.
Production Roles
Matching Sheet

A. Producer  I. Construction Crew  Q. Prop Designer
B. Publicity  J. Scenic Paint Crew  R. Prop Run Crew
C. Director  K. Sound Designer  S. Makeup Coordinator
D. Assistant Director  L. Sound Crew  T. Makeup Crew
E. Stage Manager  M. Lighting Designer  U. Backstage Run Crew-
F. Assistant Stage Manager  N. Lighting Crew  V. Box Office
G. Actor  O. Costume Designer  W. House Staff
H. Set Designer  P. Costume Crew  X. House Manager

___ funds the production and designates a Director. [For our purposes this is the school]

___ responsible for advertising and promotion of the production; responsible for the main vision of the production. They must interpret the script and the characters relationships. They lead rehearsals and determine stage blocking. They need to communicate their needs to the various departments.

___ Director provides support to the Director and the specifics of the role would be determined between the two. Depending upon the nature of the production, this role might focus more on actors or on supporting the technical departments.

___ responsible for the running of the stage during production. They are required to call for the cueing of lights, sounds, sets, props, and actors during the show. The stage manager is constant communication with the following departments.

___ provides assistance to the Stage Manager. The support will be determined in concert with each other, and may specialize in any of the production areas.

___ deliver the script, work with the director to determine relationships with the other characters, and strive to fulfill the pacing and tempo decisions of the director. Actors are responsible to:

___ works in consultation with the Director and the Production Manager to articulate the primary vision of the production through the design and creation of sets. Sets can be realistic or implied; giving the audience a sense of where the action of the play is taking place.

___ works as a team to fabricate the set according to the design of the Set Designer. Team members consult with the Set Designer to complete the working set. Set Decorators begin the task of set decoration when the set has met the approval of the Director.

___ Once a set has been constructed and approved, the Decorating Crew applies paint, wall paper and texture to the set to give it a look and feel that meets the specifications of the Set Designer. Decorating requires a unique set of artistic skills.
___ Works with the Director to establish the pre-show and intermission music, as well as transitional music and sound cues.

___ Works with the director to establish the lighting “look” for each scene and transitional lighting.

___ The Light Crew is Responsible for the servicing, hanging, color-filtering and focusing lighting instruments to meet the design specifications developed by the Technical Director.

___ works in consultation with the Director and the Production Manager to develop clothing, based on character analysis, for the actors. The creation or collection of costumes requires extensive research and knowledge of the measurements of each actor.

Assistant Costume Designer

___ The costume crew works as team to take the measurements of each actor and to organize and care for costumes. If costumes are to be sewn for the play, it is the duty of the costume crew under the direction of the costume coordinator to create outfits matching the vision of the Director.

___ works in consultation with the Director and the Production Manager to develop the necessary props for the production.

___ works as a team to design, create and build each of the properties for a play based on the script and the Director’s interpretation. Props are given final approval by the Director.

___ works in consultation with the Director and the Production Manager to develop appropriate makeup for the actors. Makeup must be inventoried and purchased within a set budget for any production.

___ works with each actor on the night of a production, applying makeup according to the needs of the play as outlined by the Makeup Coordinator. The Director must give final approval of makeup Applications before the opening of any production.

___ responsible for the placement and removal of sets and props during scene changes. They follow the direction of the Assistant Stage Manager.

___ responsible for the sale of tickets and in coordination with the House Manager the organization of seating.

___ for the seating of the audience, program dispersal, and the general order and cleanliness of the seating area.

___ responsible for the audience side of the curtain. They are responsible for the arrival, seating, and dispersal of audience.
# Production Process Overview

**Grade:** 12  **Subject:** Theatre  **Instructor:** Kelly Crotty

## Overview & Purpose
Students will learn about the process of a production, step-by-step. They will be able to implement this process throughout the rest of the semester when we begin working with Tuesdays With Morrie.

## Education Standards Addressed
TH.A.2.4 Uses unified production concepts and techniques (e.g., auditioning, directing, producing and scheduling)

## Objectives
- Familiarize students with the order and parts of a production and the process by which a theatrical production comes together.

## Information
[See following timeline & worksheet]

## Verification
1. Students responses to discussion
2. Ordering worksheet/Production timeline  ➔ Done in pairs/groups. Each group will only be given part of the timeline, at the end the groups must combine their timelines to create a complete production timeline.

## Activity
1. Class discussion, opportunities to hypothesize which step is next.
2. Ordering worksheet for the steps of a production.

## Schedule of Class
1. Allow students to give ideas for the steps.
2. Discuss the steps of a production and what they involve
3. Allow time to complete worksheet
4. Assign reading >>>

## Materials Needed
- Paper
- Pencil
- Process Handout

## Additional Notes
*Assign students to read Tuesdays With Morrie
Pre-Production: Planning stage of a production before rehearsals begin.

Select the play you wish to produce
Obtain production rights from company
Organize a production staff
Research the play
Hold a pre-production meeting with director, stage manager, tech & design staff
Order scripts from actors, designers, SM’s
SM begins preparing promptbook for show
Scenic Designer will design floorplan
Designers will begin design for set, lights and costumes
Hold Auditions
Hold Call backs
Cast roles and notify actors
Compile availability
Create a rehearsal schedule
Find stage & costume crew
Begin rehearsals
Hold a read-through
Reading rehearsals
Designer will take costume measurements
Light designer will prepare plot
SM will help tape floorplan on rehearsal floor
Hold rehearsals with blocking
Obtain costumes
Set construction
Designer will hold costume fittings
Being off-book Rehearsals
Prepare & print programs
Prop designer/SM will obtain props

Putting it together:
Tech will being load-in
Lighting will hand & focus
SM will receive cue sheets, prop plots, pre-set sheets
Design will hold paper tech to discuss cue shifts
Cue-to-cue, rehearsal that runs through each cue of production
Run-throughs will begin, timed by SM
Tech rehearsals will begin
Tech run with all aspects
Dress rehearsal- add costumes
Photocall for actors
Performances through run of show
Preview, free showing
Opening night
Show run
Post Production:
Strike--- return theatre to its original condition
Timeline: Put these in sequential order for a production:
Designers will begin design for set, lights and costumes
Hold a pre-production meeting with director, stage manager, tech & design staff
Hold Auditions
Hold Call backs
Obtain production rights from company
Order scripts from actors, designers, SM's
Organize a production staff
Research the play
Scenic Designer will design floorplan
Select the play you wish to produce
SM begins preparing promptbook for show

Timeline: Put these in sequential order for a production:
SM will help tape floorplan on rehearsal floor
Reading rehearsals
Light designer will prepare plot
Hold rehearsals with blocking
Hold a read-through
Find stage & costume crew
Designer will take costume measurements
Create a rehearsal schedule
Compile availability
Cast roles and notify actors
Begin rehearsals

Timeline: Put these in sequential order for a production:
Being off-book Rehearsals
Cue-to-cue, rehearsal that runs through each cue of production
Design will hold paper tech to discuss cue shifts
Designer will hold costume fittings
Lighting will hand & focus
Obtain costumes
Prepare & print programs
Prop designer/SM will obtain props
Set construction
SM will receive cue sheets, prop plots, pre-set sheets
Tech will being load-in

Timeline: Put these in sequential order for a production:
Dress rehearsal- add costumes
Opening night
Performances through run of show
Photocall for actors
Post Production:
Preview, free showing
Run-throughs will begin, timed by SM
Show run
Strike--- return theatre to its original condition
Tech rehearsals will begin
Tech run with all aspects
**Overview & Purpose**

Students will be given an overview of Theatre History. The focus will be on Theatre and what its purpose was during each time period.

<table>
<thead>
<tr>
<th>Education Standards Addressed</th>
</tr>
</thead>
<tbody>
<tr>
<td>TH.C.1.4.1 &amp; TH.E.1.4.2: Understand the cultural and historical influences on dramatic forms. Understand the reasons for personal and audience reaction to theatre from various cultures and time periods.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Objectives</th>
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</thead>
<tbody>
<tr>
<td>● Give students a background for the history of theatre.</td>
</tr>
<tr>
<td>● Allow students to understand and hypothesize what the purpose of theatre was during certain time periods.</td>
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</tbody>
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<table>
<thead>
<tr>
<th>Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lesson Notes Follow</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Verification</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Allow students to ask questions about information.</td>
</tr>
<tr>
<td>2. Ask students for their opinions on Theatre’s purpose</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Important parts of Theatre history</td>
</tr>
<tr>
<td>2. Class Discussion--- Purpose of theatre</td>
</tr>
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<table>
<thead>
<tr>
<th>Schedule of Class</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Theatre History Lesson &amp; questions</td>
</tr>
<tr>
<td>2. Students opinions about Theatre’s purpose</td>
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</table>
Notes

❖ **Greek Theatre:**
  - 534 B.C.—Greek God Dionysus.
  - Dithyrambic chorus
  - Amphitheaters
  - Leader & chorus
  - Thespis → Thespian—Stepped out of dithyrambic chorus
  - Playwrights:
    - Aeschylus—*Oresteia* [introduced concept of second actor]
    - Sophocles—*Oedipus Rex* [dithyrambic chorus diminishes]
    - Euripides—More naturalistic approach to works

❖ **Roman Theatre**
  - “Play” comes from the Latin word *ludas*,

❖ **Medieval Theatre**
  - Religious re-enactments
  - Mystery/miracle/morality/passion plays

❖ **Italy**—first steps taken toward the development of the proscenium or “picture frame” stage.

❖ **Shakespeare**—(1564-1616)

❖ **Industrial Revolution** brought about elaborate mechanisms for changing scenery: fly-lofts, elevators, revolving stages.

❖ **Twentieth Century:** “Proletariat” found in theater movements: realism, naturalism, symbolism, impressionism and highly stylized anti-realism.

❖ **Federal Theatre Project**

❖ **Commercial Theatre:** Musicals

❖ **Technological Advances:** Musicals into Films—Hollywood competes with Broadway.

❖ **Actor’s Studio, Lee Strasberg**
**Overview & Purpose**
Students will learn about the different types of stages in theatre. They will be able to choose the best theatre to perform *Tuesdays with Morrie*.

**Education Standards Addressed**
TH.A.3.4.4 Understand all technical elements used to influence the meaning of the drama.

**Objectives**
- To teach students the characteristics of different types of theatres. What they are best suited for and differences between them.

**Information**
Pictures of:
- Amphitheater
- Proscenium
- Thrust
- Black box
- Arena Theatre
- Profile Theatre

**Materials Needed**
- Paper
- Pencil
- Pictures of theatres
- Diagram sheet

**Verification**
1. Discuss types of shows that would fit in each theatre.
2. How a show’s purpose and the audience’s reaction are affected by stages.

**Activity**
1. Students will be given diagrams and pictures of stages to label

**Schedule of Class**
1. Discussion about types of theatres
2. Questions about how the theatre experience might be affected
3. Picture/Diagram identification
**Stage types:**

**Proscenium stage:**
A proscenium theatre is what we usually think of as a "theatre". Its primary feature, is the Proscenium, a "picture frame" placed around the front of the playing area of an end stage.

**Thrust theatre:**
A Stage surrounded by audience on three sides. The Fourth side serves as the background.
In a typical modern arrangement: the stage is often a square or rectangular playing area, usually raised, surrounded by raked seating.

**Arena Theatre:**
A central stage surrounded by audience on all sides. The stage area is often raised to improve sightlines.

**Black Box Theatre:** often big empty boxes painted black inside. Stage and seating not fixed. Instead, each can be altered.

**Profile Theatres:**
Often used in "found space" theatres.
The Audience is often placed on either side of the playing space. Actors are staged in profile to the audience.
A non-theatrical form of the profile stage is the basketball arena, if no-one is seated behind the hoops.
Identify the type of stage represented in the picture

Name: ____________________
# Book Discussion

**Grade:** 12  **Subject:** Theatre  **Instructor:** Kelly Crotty  

<table>
<thead>
<tr>
<th>Overview &amp; Purpose</th>
<th>Education Standards Addressed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Discuss <em>Tuesdays with Morrie</em>. Improv scenes from book, to compare discuss after reading play.</td>
<td>TH.E.1.4 The student understands application of the role of theatre in everyday life.--- Understands how to use various arts to enhance communication in theatrical productions.</td>
</tr>
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<table>
<thead>
<tr>
<th>Objectives</th>
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</table>
| ● Students will discuss the books. Their thoughts, feelings reactions.  
● Certain scenes will be selected for students to improv. |  |

<table>
<thead>
<tr>
<th>Information</th>
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<tbody>
<tr>
<td>1. Book discussion questions</td>
<td></td>
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<tr>
<th>Verification</th>
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<tbody>
<tr>
<td>1. Students will be presented questions about the book, why certain things happened.</td>
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<thead>
<tr>
<th>Activity</th>
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</table>
| 1. Improv scenes: Graduation day,  
2. Hypothesize the differences that will come about when in a play form. |  |

<table>
<thead>
<tr>
<th>Schedule of Class</th>
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</table>
| 1. Questions about the book  
2. Open discussion  
3. Improv Scenes  
4. Hypothesize differences |  |

## Discussion Questions

- What was unique about the setting of the book?
- What specific themes did the author emphasize throughout the novel?
- What do you think he or she is trying to get across to the reader?
- Can you relate to the characters?
- How do characters change or evolve throughout the course of the story?
- Did certain parts of the book make you uncomfortable? If so, why did you feel that way?
- Did this lead to a new understanding or awareness of some aspect of your life you might not have thought about before?
- What did you find surprising about the facts introduced in this book?
- Has the book changed your opinions on teachers, life, or death?
**Overview & Purpose**
Students will understand the process of a read-thru and the entire class will participate in a read-thru of Tuesdays with Morrie.

**Education Standards Addressed**
TH.D.1.4 The student analyzes, criticizes and constructs meaning from formal and informal theatre--- understands allegoric and symbolic references in plays.

<table>
<thead>
<tr>
<th>Objectives</th>
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<tbody>
<tr>
<td>• The class will become familiar with the play, and the process of a read-thru. A discussion will follow the read-thru.</td>
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<table>
<thead>
<tr>
<th>Information</th>
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<tbody>
<tr>
<td>1. The process of a read-thru will be explained and experienced.</td>
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<table>
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<tr>
<th>Verification</th>
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</thead>
<tbody>
<tr>
<td>1. Discuss the read-thru process: likes/dislikes</td>
</tr>
<tr>
<td>2. Questions about the play</td>
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<table>
<thead>
<tr>
<th>Activity</th>
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<tbody>
<tr>
<td>1. Read-thru</td>
</tr>
<tr>
<td>2. Discussions</td>
</tr>
<tr>
<td>3. Improv scenes [if time permits]</td>
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</tbody>
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<table>
<thead>
<tr>
<th>Schedule of Class</th>
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<tbody>
<tr>
<td>1. Discuss students expectations</td>
</tr>
<tr>
<td>2. Read-thru</td>
</tr>
<tr>
<td>3. Discuss thoughts/opinions</td>
</tr>
<tr>
<td>4. Improv scenes</td>
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</tbody>
</table>

**Materials Needed**
- Scripts
- Questions
- Scenes to improv
Play Discussion Questions

☐ What is your initial reaction to the play?

☐ What else have you learned about Mitch’s character?
   - About Morrie’s?

☐ What do you think would be the best type of stage to use?

☐ What are some important themes you can see in the play?

☐ Does approaching death automatically make one’s voice heard where is wasn’t before?
   - Do you think Mitch would have listened if Morrie wasn’t dying?

☐ Morrie was 76 years old when he was diagnosed with ALS. Would he have reacted differently if he contracted the disease when he was younger? How so? [Did his age affect his acceptance, how would you react?]

☐ Mitch had a list of topic that he wanted Morrie’s insight on, what would your list include?

☐ Discuss the cultures and religions Mitch explored while he visited Morrie. Are there others that you have studied?

☐ Mitch always arrived at Morrie’s house with food. Discuss the importance of this tradition.

☐ “Only an open heart will allow you to float equally between everyone.”--- What do you think of Morrie’s statement?

☐ What do you think of Morrie’s theory you have to understand dying before you can understand living?

☐ What do you think of Morrie’s statement ”If you've found meaning in your life, you don't want to go back. You want to go forward.” Have you experienced this in any ways?
Title: Books vs Plays Comparison  
Date: 9/17*

Grade: 12  Subject: Theatre  Instructor: Kelly Crotty

<table>
<thead>
<tr>
<th>Overview &amp; Purpose</th>
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</tr>
</thead>
<tbody>
<tr>
<td>For students to compare plays &amp; novels. The comparison will help them analyze difference in the novel and play Tuesdays with Morrie.</td>
<td>TH.B.1.4 The students improvise, write and refines scripts based on heritage, imagination, literature, history and personal experiences</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Objectives</th>
<th>Materials Needed</th>
</tr>
</thead>
</table>
| • Students will learn the key differences between plays and novels, to differentiate between forms of literature and why they are important. | • Questions  
• Book  
• Play |

| Information | 1. An open discussion will be held about the differences between plays and books in general.  
2. A more specific discussion will be held about the differences between the book and play TWM. |

| Verification | 1. Discussion about qualities of books and plays.  
2. Pose questions to the students  

| Activity | 1. Present aspects of a play or novel and ask students to identify which form they belong to. |

| Schedule of Class | 1. Discussion about plays vs novels  
2. Identify key differences  
3. Point out differences in TWM play & novel |

**Discussion Questions**

☐ Did you like the play or the book better?  
☐ Differences from play and book?  
☐ What stayed the same?  
☐ Is there anything that happened in the book you missed in the play or vice-versa?  
☐ What changes would you make to the play?  
☐ Which do you feel gives a more accurate portrayal of Mitch and Morrie? Why?
<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>Students will use half of the class period to research the time period, the author’s lifestyle/experiences, and the social status of the play. They will also research information about ALS. The last half of the class will be used to discuss and share the information found.</td>
<td>TH.C.1.4 The student understands context by analyzing…. Understands cultural and historical influences on dramatic forms….</td>
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<tr>
<th>Objectives</th>
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</tr>
</thead>
<tbody>
<tr>
<td>• Allow students to become familiar with the duties of a dramaturg and gain experience in researching for productions.</td>
<td>• Dramaturg’s responsibilities</td>
</tr>
<tr>
<td>• Questions to answer</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Information</th>
<th>Other Resources</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Brief recap of a dramaturg’s responsibilities.</td>
<td>*Reserve Library</td>
</tr>
<tr>
<td>2. Discuss kinds of questions that need to be answered, what needs to be researched.</td>
<td></td>
</tr>
<tr>
<td>3. Students will have 45 minutes to research answers to the questions they’re given</td>
<td></td>
</tr>
<tr>
<td>4. Class will reconnect to discuss answers found.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Verification</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. In-class discussion of answers to research questions</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Activity</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Students will have time in the library to research their questions.</td>
<td></td>
</tr>
<tr>
<td>2. The class will have a discussion about what information they found.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Schedule of Class</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Recap duties of a dramaturg</td>
<td></td>
</tr>
<tr>
<td>2. Discuss questions</td>
<td></td>
</tr>
<tr>
<td>3. Library Research</td>
<td></td>
</tr>
<tr>
<td>4. Discuss findings</td>
<td></td>
</tr>
</tbody>
</table>
Questions

1. What time period did the play take place in?
   a. What are some key characteristics of that time period?
2. What kind of clothing did men typically wear?
   a. What hair styles were popular?
3. What is ALS?
   a. What are some key characteristics of the disease?
4. Where is the play set?
5. When (time of year) does the play take place?
6. What are the typical weather conditions for that time of year?
7. What is the lifestyle of a newspaper columnist?
   a. Do they travel a lot?
   b. Have a lot of free time?
   c. Do they work long hours with a lot of late nights?
   d. Is their schedule pretty routine, or does it change day-to-day?

Research any other aspects of the play or book that appeal to you. Be prepare to share your findings.
<table>
<thead>
<tr>
<th><strong>Title:</strong> Scene Breakdown</th>
<th><strong>Date:</strong> 9-23*</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Grade:</strong> 12</td>
<td><strong>Subject:</strong> Theatre</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Overview &amp; Purpose</strong></th>
<th><strong>Education Standards Addressed</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will understand how to construct a scene breakdown, and complete one for TWM.</td>
<td>TH.A.3.4 The student designs, conceptualizes and interprets formal and informal productions</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Objectives</strong></th>
<th><strong>Materials Needed</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Break TWM into scenes that can be worked on in Analysis &amp; rehearsals.</td>
<td>Script</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Information</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Why scene breakdowns are created</td>
</tr>
<tr>
<td>2. How to create a scene breakdown</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Verification</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Example using first pages of script</td>
</tr>
<tr>
<td>2. Students will get into groups and create a scene breakdown for specified pages.</td>
</tr>
<tr>
<td>3. Class will reunite to discuss the scenes they came up with.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Activity</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Groups create scene breakdowns</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Schedule of Class</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Discuss scene Breakdown</td>
</tr>
<tr>
<td>2. Example using first pages</td>
</tr>
<tr>
<td>3. Break class into groups to break down play</td>
</tr>
<tr>
<td>4. Reconnect &amp; discuss findings.</td>
</tr>
<tr>
<td>5. Create Scene Breakdown Chart</td>
</tr>
</tbody>
</table>
Notes about Scene Breadowns:

- Usually denoted by “Scene #” in scripts
- Some plays read as one continuous scene, such as TWM
- The play needs to be broken down into smaller “scenes” so it is easier to work
  - For actors
  - For rehearsals
  - For SM’s
  - For Designers
- Some natural scene breaks occur, denoted by
  - Light change*
  - Sound cue*
  - Actor entrance
  - Actor exit

**Light/sound cues in script are just suggestions**

Use pages 9-15 as an example
Breaking into groups, each group will have a section of the play to break into scenes.
- **Group 1**: Pages 15-24
- **Group 2**: Pages 24-32
- **Group 3**: Pages 32-41

Scene Breakdown

Scene 1: Page 9- Mitch: He could’ve danced forever.
Scene 2: Page 9-13, Mitch: “Morrie, I POMISE to stay in touch!”
Scene 3: Page 13-15, Morrie Why didn’t you call me “Coach”? *Lights change*
Scene 5: Page 16-19; Morrie: living unhappily is something else.
Scene 6: page 19-20; Mitch: He was seventy-eight and dying.
Scene 7: Page: 20-24; Mitch: ...I was, the next Tuesday with my homework and some good...annnnnd....
Scene 8: Page 24-29; Mitch: ...and my list of questions is getting shorter.
Scene 9: page 29-31; Mitch: I said it was theoretical, all right?
Scene 10: Page 31-32; Morrie: We must love one another or die.
Scene 11: Page 32-36; Morrie: She’s coming next Tuesday.
Scene 12: Page 36-36; Mitch: They’ll know you’re a fraud.
Scene 13: Page 36-38; Janine’s Voice: The very thought of you, my love.
Scene 14: Page 38-41; Morrie: One...two...
Scene 15: Page 41- END.
<table>
<thead>
<tr>
<th>Scene #</th>
<th>Page #</th>
<th>Characters</th>
<th>Ending line</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scene 1</td>
<td>9</td>
<td>Mitch</td>
<td>Mitch: He could’ve danced forever.</td>
</tr>
<tr>
<td>Scene 2</td>
<td>9-13</td>
<td>Mitch &amp; Morrie</td>
<td>Mitch: “Morrie, I POMISE to stay in touch!”</td>
</tr>
<tr>
<td>Scene 3</td>
<td>13-15</td>
<td>Mitch &amp; Morrie</td>
<td>Morrie Why didn’t you call me “Coach”? Lights change</td>
</tr>
<tr>
<td>Scene 4</td>
<td>15</td>
<td>Mitch &amp; Morrie</td>
<td>Morrie..... Mitchell Albom. My old friend has come back.</td>
</tr>
<tr>
<td>Scene 5</td>
<td>16-19</td>
<td>Mitch &amp; Morrie</td>
<td>Morrie: living unhappily is something else.</td>
</tr>
<tr>
<td>Scene 6</td>
<td>19-20</td>
<td>Mitch &amp; Morrie</td>
<td>Mitch: He was seventy-eight and dying.</td>
</tr>
<tr>
<td>Scene 7</td>
<td>20-24</td>
<td>Mitch &amp; Morrie</td>
<td>Mitch: ... with my homework and some good...annnnd....</td>
</tr>
<tr>
<td>Scene 8</td>
<td>24-29</td>
<td>Mitch &amp; Morrie</td>
<td>Mitch: ...and my list of questions is getting shorter.</td>
</tr>
<tr>
<td>Scene 9</td>
<td>29-31</td>
<td>Mitch &amp; Morrie</td>
<td>Mitch: I said it was theoretical, all right?</td>
</tr>
<tr>
<td>Scene 10</td>
<td>31-32</td>
<td>Morrie</td>
<td>Morrie: We must love one another or die.</td>
</tr>
<tr>
<td>Scene 11</td>
<td>32-36</td>
<td>Mitch &amp; Morrie</td>
<td>Morrie: She’s coming next Tuesday.</td>
</tr>
<tr>
<td>Scene 12</td>
<td>36</td>
<td>Mitch</td>
<td>Mitch: They’ll know you’re a fraud.</td>
</tr>
<tr>
<td>Scene 13</td>
<td>36-38</td>
<td>Mitch &amp; Morrie</td>
<td>Janine’s Voice: The very thought of you, my love.</td>
</tr>
<tr>
<td>Scene 14</td>
<td>38-41</td>
<td>Mitch &amp; Morrie</td>
<td>Morrie: One...two...</td>
</tr>
<tr>
<td>Scene 15</td>
<td>41</td>
<td>Mitch</td>
<td>END OF PLAY</td>
</tr>
</tbody>
</table>
**Title:** Creating a Rehearsal Schedule

**Grade:** 12  **Subject:** Theatre  **Instructor:** Kelly Crotty

<table>
<thead>
<tr>
<th>Overview &amp; Purpose</th>
<th>Education Standards Addressed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will be given information on rehearsal schedules, and the class will walk through the process of creating one.</td>
<td>TH.E.1.4.4 Understand the necessity of goal setting, self-discipline, punctuality, meeting deadlines, and fulfilling responsibilities when mounting a theatrical production.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Objectives</th>
<th>Materials Needed</th>
</tr>
</thead>
<tbody>
<tr>
<td>● Understand the purpose of a rehearsal schedule.</td>
<td>● Paper</td>
</tr>
<tr>
<td>● Understand the process of creating a rehearsal schedule.</td>
<td>● Pencil</td>
</tr>
<tr>
<td>● Create a rehearsal schedule for TWM</td>
<td>● Script</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Information</th>
<th>Verification</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Schedule rehearsals, including in &amp; out of class time, from October 21st thru the performances on December 17th.</td>
<td>1. The class will collaborate to create a rehearsal schedule with the performance dates given---- December 16th and 17th</td>
<td>1. Create rehearsal schedule</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Schedule of Class</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Discuss the process &amp; purpose of creating a rehearsal schedule.</td>
<td></td>
</tr>
<tr>
<td>2. Create a rehearsal schedule for TWM.</td>
<td></td>
</tr>
</tbody>
</table>
Usually the SM will work with the director to create a rehearsal schedule.

Consider the length of your show, longer shows will require a longer rehearsal period.

Consider the technical requirements of the show; the more elaborate the technical aspects the longer the rehearsal, or tech period, will need to be.

Create an idealistic version of your rehearsal schedule. Start at the performance date and work backwards through dress rehearsal, tech rehearsal, cue-to-cue, rehearsals, casting, etc.

Find the availability of your cast. Request specific hours they are available, and dates they will not be available. The more specific their availability, the more accurate your schedule can be.

Make note of the days/times that are similar among your cast, use these as your rehearsal dates.

Work through the scene breakdown and schedule rehearsals, allowing enough time to work and rework each scene.

Look over your master calendar one more time, adding such details as rehearsal spaces and the scenes you intend to rehearse. Be sure the names of the actors needed for each day are clearly listed.

Save your rehearsal schedule and hand it out to cast and crew.

---

Rehearsals: Oct 21-Nov 10th in class [8 classes]
Nov 8-Dec 6, out of class M-TR [12 Days]
Tech: Dec 8-Dec 13 [2 Class Days; 2 outside]
Dress: Dec 14 & 15 [1 Class; 1 Outside]
Performances: Dec 16 & 17 [In class, Thursday Night, Friday Night]
<table>
<thead>
<tr>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>In class Blocking</td>
<td>Scenes 1-2</td>
<td>In class Blocking</td>
<td>Scenes 3-4</td>
</tr>
<tr>
<td>Oct 26</td>
<td>Oct 27</td>
<td>Oct 28</td>
<td>Oct 29</td>
<td>In class Blocking</td>
</tr>
<tr>
<td>In class Blocking</td>
<td>Scenes 5-6</td>
<td></td>
<td>Scene 7-8</td>
<td></td>
</tr>
<tr>
<td>Nov 1</td>
<td>Nov 2</td>
<td>Nov 3</td>
<td>Nov 4</td>
<td>Nov 5</td>
</tr>
<tr>
<td>In class Blocking</td>
<td>Scenes 9-10</td>
<td>In class Blocking</td>
<td>Scenes 11-12</td>
<td></td>
</tr>
<tr>
<td>Nov 8</td>
<td>Nov 9</td>
<td>Nov 10</td>
<td>Nov 11</td>
<td>Nov 12</td>
</tr>
<tr>
<td>In class Blocking</td>
<td>Out of class</td>
<td>In class Blocking</td>
<td>Out of class Reh</td>
<td></td>
</tr>
<tr>
<td>Scenes 13-14</td>
<td>Reh Scen:5-8</td>
<td>Scenes:15</td>
<td>Reh Scen:9-12</td>
<td></td>
</tr>
<tr>
<td>Nov 15</td>
<td>Nov 16</td>
<td>Nov 17</td>
<td>Nov 18</td>
<td>Nov 19</td>
</tr>
<tr>
<td>Out of class Reh</td>
<td>Scen:13-15</td>
<td>Out of class Reh</td>
<td>Out of class Reh</td>
<td>Stumble Thru</td>
</tr>
<tr>
<td>Scenes:2, 7</td>
<td>Scen:8, 11</td>
<td>Scen:8, 11</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nov 22</td>
<td>Nov 23</td>
<td>Nov 24</td>
<td>Nov 25</td>
<td>Nov 26</td>
</tr>
<tr>
<td></td>
<td>Nov 24</td>
<td>Nov 25</td>
<td>Nov 26</td>
<td></td>
</tr>
<tr>
<td>Nov 29</td>
<td>Nov 30</td>
<td>Dec 1</td>
<td>Dec 2</td>
<td>Dec 3</td>
</tr>
<tr>
<td>Out of class Reh</td>
<td>Run Scenes 1-7</td>
<td>Out of class Reh</td>
<td>Out of class Reh</td>
<td>Run-thru</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dec 1</td>
<td>Dec 2</td>
<td>Dec 3</td>
</tr>
<tr>
<td>Dec 6</td>
<td>Dec 7</td>
<td>Dec 8</td>
<td>Dec 9</td>
<td>Dec 10</td>
</tr>
<tr>
<td>Out of class Reh</td>
<td>Run-Tru</td>
<td>In class Tech</td>
<td>Out of class Tech</td>
<td>In class Tech</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dec 15</td>
<td>Dec 16</td>
<td>Dec 17</td>
</tr>
<tr>
<td>Dec 13</td>
<td>Dec 14</td>
<td>Dec 15</td>
<td>Dec 16</td>
<td>Dec 17</td>
</tr>
<tr>
<td>Out of class Tech</td>
<td>Dress Reh</td>
<td>Performance!</td>
<td>Performance!</td>
<td></td>
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</table>
Overview & Purpose
Allow students to understand the purpose and process of analyzing a script. The class will begin analyzing TWM

Education Standards Addressed
TH.D.1.4 The student analyzes, criticizes and constructs meaning from formal and informal theatre, film, television, and electronic media.

<table>
<thead>
<tr>
<th>Objectives</th>
<th>Materials Needed</th>
</tr>
</thead>
</table>
| • Introduce students to the basic concepts and process of analyzing a script, so they can understand its importance and use in a production. | • Paper  
• Pencil  
• Script  
• Sample questions |

<table>
<thead>
<tr>
<th>Information</th>
<th></th>
</tr>
</thead>
</table>
| 1. What script analysis is-- why we do it  
2. How to analyze a script—what to ask. | |

<table>
<thead>
<tr>
<th>Verification</th>
<th></th>
</tr>
</thead>
</table>
| 1. Discussion about what information we want to discover  
2. Sample questions to ask  
3. Creation of new questions to be answered | |

<table>
<thead>
<tr>
<th>Activity</th>
<th></th>
</tr>
</thead>
</table>
| 1. Look at the sample analysis questions  
2. Students will create/discussion questions/topics they will use to analyze TWM. | |

<table>
<thead>
<tr>
<th>Schedule of Class</th>
<th></th>
</tr>
</thead>
</table>
| 1. Introduce the concept and process of analyzing a script  
2. Practice concepts by analyzing | |

Grade: 12  
Subject: Theatre  
Instructor: Kelly Crotty
Script Analysis

Script analysis: the breaking down of a script to gain a better understanding of: what the story is about; the themes; the story points; the characters.

Dramatic Structure

- Introduction
- Rising action
- Climax
- Falling action
- Dénouement, resolution, or catastrophe

Steps:
Read script: again and again [and again, and again].
Make notes, answering these questions

1. Setting- Where does the story take place?
2. Time- When does it take place?
3. Plot- What is the story about?
4. Theme- What message is being sent?
5. History-What background information is given?
6. What problem is trying to be solved?
7. What can the audience most connect to?
8. What is the outcome?
9. Protagonist- Who pushed the story along?
10. Antagonist- Who tries to stop the efforts of the protagonist?

Script analysis is a continual process. Each time you read the script, you should discover something new.
### Overview & Purpose
Allow students to understand the purpose and process of analyzing a script. The class will begin analyzing TWM.

### Education Standards Addressed
TH.D.1.4 The student analyzes, criticizes and constructs meaning from formal and informal theatre, film, television, and electronic media.

### Objectives
- The students will analyze Scenes 1-5 from TWM to better understand the script analysis process, as well as the play.

### Information
1. Review script analysis information from previous class.
2. Beginning analysis questions

### Verification
1. Students will answer the example questions about scenes 1-5
2. Allow students to ask and answer other questions about the selected scenes from TWM.

### Activity
1. Analyze scenes 1-5 using questions below
2. Discuss other questions/topics for these scenes

### Schedule of Class
1. Review Script Analysis Information
2. Answer questions for scenes 1-5
3. Discuss other questions for scenes 1-5

### Materials Needed
- Paper
- Pencil
- Script
- Questions
- Previous Notes
Starting Questions

What is the purpose of the scene?
What information do we discover?
What are the main points that move the story along?
What does the story change direction/theme/meaning/?
What is the climax of the scene?
What is the resolution?

Questions for each scene

Scene 1
- What do we learn about Mitch in this monologue?
- What do we learn about Morrie?
- What do the different dances indicate?

Scene 2
- What is “Shana cup”?
- What does “farhaltisht deine licht unter a shorten” mean?

Scene 3
- What background information are we given?
- Why doesn’t Mitch call Morrie “Coach”?

Scene 4
- What do we learn about Mitch’s lifestyle?
- Why is Mitch looking for his car keys?

Scene 5
- What does Morrie think about journalists?
- Why does Morrie tell Mitch about the way he will die?
# Script Analysis: Scenes 6-10

**Grade:** 12  **Subject:** Theatre  **Instructor:** Kelly Crotty

## Overview & Purpose
Allow students to understand the purpose and process of analyzing a script. The class will begin analyzing TWM.

## Education Standards Addressed
TH.D.1.4 The student analyzes, criticizes and constructs meaning from formal and informal theatre, film, television, and electronic media.

## Objectives
- The students will analyze Scenes 6-10 from TWM to better understand the script analysis process, as well as the play.

## Materials Needed
- Paper
- Pencil
- Script
- Questions
- Previous findings

## Information
1. Review script analysis information from previous class.
2. Beginning analysis questions

## Verification
1. Students will answer the example questions about scenes 6-10
2. Allow students to ask and answer other questions about the selected scenes from TWM.

## Activity
1. Analyze scenes 6-10 using questions below
2. Discuss other questions/topics for these scenes

## Schedule of Class
1. Review Script Analysis Information
2. Answer questions for scenes 6-10
3. Discuss other questions for scenes 6-10
Starting Questions

What is the purpose of the scene?
What information do we discover?
What are the main points that move the story along?
What does the story change direction/theme/meaning/?
What is the climax of the scene?
What is the resolution?

Questions for each scene

Scene 6
- Why are there voiceovers in this scene?
- What is their significance?
- What about the tennis pocks?

Scene 7
- What does Morrie’s living funeral tell us about him?
- How do you interpret the words the playwright has written using all capital letters?
- What are their differing views on males crying? Why?

Scene 8
- Morrie asks a lot of questions about death. Why? What questions about you ask?

Scene 9
- What’s learned about love?
- Morrie says Mitch’s words “hurt”, what bearing does this have on their relationship? Their views?
- What does “There is no ‘point’ in loving; loving is the point” mean?

Scene 10
- Where does this come from?
- Why is it said now, only to the audience?
- What does Morrie mean by it?
# Title: Script Analysis: Scenes 11-15

**Grade:** 12  
**Subject:** Theatre  
**Instructor:** Kelly Crotty

<table>
<thead>
<tr>
<th>Overview &amp; Purpose</th>
<th>Education Standards Addressed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allow students to understand the purpose and process of analyzing a script. The class will begin analyzing TWM.</td>
<td>TH.D.1.4 The student analyzes, criticizes and constructs meaning from formal and informal theatre, film, television, and electronic media.</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Objectives</th>
<th>Materials Needed</th>
</tr>
</thead>
</table>
| - The students will analyze Scenes 11-15 from TWM to better understand the script analysis process, as well as the play. | - Paper  
- Pencil  
- Script  
- Questions  
- Previous findings |

<table>
<thead>
<tr>
<th>Information</th>
<th>1. Review script analysis information from previous class.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2. Beginning analysis questions</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Verification</th>
<th>1. Students will answer the example questions about scenes 11-15</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2. Allow students to ask and answer other questions about the selected scenes from TWM.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Activity</th>
<th>1. Analyze scenes 11-15 using questions below</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2. Discuss other questions/topics for these scenes</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Schedule of Class</th>
<th>1. Review Script Analysis Information</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2. Answer questions for scenes 11-15</td>
</tr>
<tr>
<td></td>
<td>3. Discuss other questions for scenes 11-15</td>
</tr>
</tbody>
</table>
Starting Questions

What is the purpose of the scene?
What information do we discover?
What are the main points that move the story along?
What does the story change direction/theme/meaning/?
What is the climax of the scene?
What is the resolution?

Questions for each scene

Scene 11
➢ Mitch brings food again, why?
➢ What most affects Morrie in this scene?
➢ Why does Mitch bring up the story of Job?
➢ Did God overdo it? What was the result of Job’s story?

Scene 12
➢ What does this monologue show us?
➢ Why is it important?

Scene 13
➢ How does Janine meeting Morrie effect Morrie’s perception of Mitch? Does it?
➢ How does Janine’s voice affect Morrie?

Scene 14
➢ What if Mitch hadn’t thrown away all his mail from Brandeis? Would he have seen Morrie sooner?
➢ What is Morrie’s biggest lesson in this scene? Why does he speak of love and forgiveness so much?
➢ Where does “don’t hide your light under a bushel” come from?

Scene 15
➢ What was Morrie’s priority in life?
➢ How did this realization affect Mitch’s life?
➢ Was that Morrie’s lesson all along?
**Title:** Acting  
**Grade:** 12  
**Subject:** Theatre  
**Instructor:** Kelly Crotty

<table>
<thead>
<tr>
<th>Overview &amp; Purpose</th>
<th>Education Standards Addressed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cover the principles of acting. Allow students to experience the difference between acting/improv, doing/being.</td>
<td>TH.A.1.4.1 Demonstrate use of advanced acting skills to create and sustain believable characterization in individual and ensemble performance.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Objectives</th>
<th>Materials Needed</th>
</tr>
</thead>
</table>
| • Allow students to cultivate their acting/character development skills.  
• Students will gain experience with acting “on-stage” | • Activity details  
• Open space |

<table>
<thead>
<tr>
<th>Information</th>
<th></th>
</tr>
</thead>
</table>
| 1. Basic acting techniques  
2. Freedom  
3. Intention/goal  
4. Taking on a character | |

<table>
<thead>
<tr>
<th>Verification</th>
<th></th>
</tr>
</thead>
</table>
| 1. On stage experience  
2. Various acting exercises | |

<table>
<thead>
<tr>
<th>Activity</th>
<th>Other Resources</th>
</tr>
</thead>
</table>
| 1. Freedom characterization activity  
2. Intention/goal exercise  

<table>
<thead>
<tr>
<th>Schedule of Class</th>
<th></th>
</tr>
</thead>
</table>
| 1. Acting techniques  
2. Animal/freedom characterization  
3. Intention/goal exercise | |
**Acting Basics**

**Physical warm-up:** stretch, cardio, peel-peel-banana, you do what I do.

**Relax:** Students will close their eyes and answer questions

- What’s beside you? Think of a sad moment.
- What’s in front of you? What was around you at that time?
- What’s behind you? Think of a happy moment.
- Did you take a shower this morning? Who was there? What made it happy?
- Did you eat breakfast? Use one word to describe that moment, and on the count of three shout it out.

**Trust** – Demonstrate the importance of trusting other actors while onstage. Trust walk, trust fall.

- **Criticism** – Criticism comes with the theatre profession. Students will deliver a horrible monologue and others will give examples of good and bad criticism. ***Regardless criticism need not be taken personally.

- **Freedom** - Actors must be able to be anything, at a moments notice. Animal characterizations, elderly, funny, sad, etc.

**Intention/Goal:** There needs to be a reason or purpose for every word and action within a scene. This drives the action forward.

**Exercise:** Students will memorize these lines, and perform them in front of the class. The class will offer suggestions of their intention or goal in the scene. Students will understand how goals can change the delivery of a line, and movement within a scene.

A: Oh.  
B: Yes.

A: Why are you doing this?  
B: It’s the best thing.

A: You can’t mean it?  
B: No, I’m serious.

A: Please.  
B: What?

A: Listen.  
B: No.

A: So different.  
B: Not really.

A: Go on.  
B: I will.
**Title:** Character Analysis  
**Date:** 10-13

**Grade:** 12  
**Subject:** Theatre  
**Instructor:** Kelly Crotty

<table>
<thead>
<tr>
<th>Overview &amp; Purpose</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Allow students to understand the purpose and process of analyzing a character. An example analysis will be done on the class’s selected character.</td>
<td>TH.D.1.4 The student analyzes, criticizes and constructs meaning from formal and informal theatre, film, television, and electronic media.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Objectives</th>
<th></th>
</tr>
</thead>
</table>
| - Learn how to analyze a character, what to look for.  
- Students will analyze themselves as they would a character | Materials Needed  
- Questions |

<table>
<thead>
<tr>
<th>Information</th>
<th></th>
</tr>
</thead>
</table>
| 1. Lesson about character analysis  
2. What to look for  
3. Questions to ask | |

<table>
<thead>
<tr>
<th>Verification</th>
<th></th>
</tr>
</thead>
</table>
| 1. Example analysis  
2. Students will analyze themselves as a character  
3. Q&A about the analysis students completed on themselves | |

<table>
<thead>
<tr>
<th>Activity</th>
<th></th>
</tr>
</thead>
</table>
| 1. Example character analysis  
2. Self-analysis  
3. Discussion | |

<table>
<thead>
<tr>
<th>Schedule of Class</th>
<th></th>
</tr>
</thead>
</table>
| 1. Information about Character analysis  
2. Example using Little Red Riding Hood  
3. Self-analysis  
4. Discussion | |
Identify the characters’ [your]:

- Objective
- Super-objective
- Driving forces/ motivating factors
- Obstacles
- Goals
- History
- Likes
- Dislikes
- Dreams
**Title:** Character Analysis  
**Date:** 10-15

**Grade:** 12  
**Subject:** Theatre  
**Instructor:** Kelly Crotty

### Overview & Purpose
Allow students to gain a deeper understanding of Mitch in TWM, by collaborating on a character analysis.

### Education Standards Addressed
TH.D.1.4 The student analyzes, criticizes and constructs meaning from formal and informal theatre, film, television, and electronic media.

<table>
<thead>
<tr>
<th>Objectives</th>
<th>Education Standards Addressed</th>
</tr>
</thead>
</table>
| - Students will learn more about the character of Mitch  
- They will further their character analysis skills. | |

<table>
<thead>
<tr>
<th>Information</th>
<th>Materials Needed</th>
</tr>
</thead>
</table>
| 1. Review character analysis concepts from previous class  
2. Research completed earlier | - Script  
- Character Questions  
- Previous research |

<table>
<thead>
<tr>
<th>Verification</th>
<th></th>
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</thead>
</table>
| 1. Q & A Session about Mitch.  
2. Compile character analysis of Mitch | |

<table>
<thead>
<tr>
<th>Activity</th>
<th></th>
</tr>
</thead>
</table>
| 1. Complete a character analysis of Mitch.  
2. Discuss findings/analysis as a class  
3. Questions/debate/ search for more in-depth answers. | |

<table>
<thead>
<tr>
<th>Schedule of Class</th>
<th></th>
</tr>
</thead>
</table>
| 1. Review concepts  
2. Q&A About Mitch  
3. Compile information about Mitch | |
**Identify the character’s:**

- Objective
- Super-objective
- Driving forces/ motivating factors
- Obstacles
- Goals
- History
- Likes
- Dislikes
- Dreams

Work through a typical day in the life of Mitch. It should include things like: What does he do when we wakes up? What does he eat for breakfast, lunch, dinner? Does he read books, watch TV, play sports, etc.
| **Title:** Character Analysis: Morrie | **Date:** 10-19

**Grade:** 12  **Subject:** Theatre  **Instructor:** Kelly Crotty

<table>
<thead>
<tr>
<th><strong>Overview &amp; Purpose</strong></th>
<th><strong>Education Standards Addressed</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Allow students to gain a deeper understanding of Morrie in TWM, by collaborating on a character analysis.</td>
<td>TH.D.1.4 The student analyzes, criticizes and constructs meaning from formal and informal theatre, film, television, and electronic media.</td>
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</tbody>
</table>

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<tbody>
<tr>
<td>• Students will learn more about the character of Morrie&lt;br&gt;• They will further their character analysis skills.</td>
<td>• Script&lt;br&gt;• Character Questions&lt;br&gt;• Previous research</td>
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</tbody>
</table>

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<tr>
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<th><strong>Activity</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Review character analysis concepts from previous class&lt;br&gt;2. Research completed earlier</td>
<td>1. Complete a character analysis of Morrie&lt;br&gt;2. Discuss findings/analysis as a class&lt;br&gt;3. Questions/debate/search for more in-depth answers.&lt;br&gt;4. Compare/contrast difference in Mitch &amp; Morrie’s character</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Verification</strong></th>
<th><strong>Schedule of Class</strong></th>
</tr>
</thead>
</table>
Identify the character’s:

- Objective
- Super-objective
- Driving forces/ motivating factors
- Obstacles
- Goals
- History
- Likes
- Dislikes
- Dreams

Work through a typical day in the life of Morrie. It should include things like: What does he do when we wakes up? What does he eat for breakfast, lunch, dinner? Does he read books, watch TV, play sports, etc.
Title: **Blocking: Intro**  
**Grade:** 12  **Subject:** Theatre  **Instructor:** Kelly Crotty  

**Overview & Purpose**  
The students will learn the basic premise & purpose of blocking, as well as gain experience in directing and understanding blocking directions.

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>TH.A.2.4 The student directs by interpreting dramatic texts and organizing and conducting rehearsals for formal and informal productions.</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Objectives</th>
</tr>
</thead>
</table>
| ● Understand the purpose of blocking  
● Be able to accurately instruct actors on stage, using stage directions  
● Look of contextual cues about movements that should be made  
● Block Scenes 1-2 |

<table>
<thead>
<tr>
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</table>
| 1. Students will be given a brief lecture about blocking  
2. Scene 1 will be used as an example. |

<table>
<thead>
<tr>
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</thead>
</table>
| 1. Each student will have an opportunity to create the blocking for a scene.  
2. Students will convey the blocking they created to the actors |

<table>
<thead>
<tr>
<th>Activity</th>
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</thead>
</table>
| 1. Review Scenes 1 & 2  
2. Blocking of Scene 1  
3. Blocking of Scene 2 |

<table>
<thead>
<tr>
<th>Schedule of Class</th>
</tr>
</thead>
</table>
| 1. Discuss the purpose/ process of blocking  
2. Review stage directions  
3. Review Scenes 1 and 2  
4. Block Scenes |

<table>
<thead>
<tr>
<th>Materials Needed</th>
</tr>
</thead>
</table>
| ● Scenes 1 & 2  
● Script Analysis  
● Character Analysis |

<table>
<thead>
<tr>
<th>Additional Notes</th>
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</thead>
<tbody>
<tr>
<td>● Remind class of outside rehearsal schedule</td>
</tr>
</tbody>
</table>
What is blocking?

- Working through the scenes connecting the lines in the script to movements on stage.
- Usually a tedious, slow and repetitive process.
- Typically blocking is given by the directed. Sometimes, the actors are self-directed.
- Clues for movement ideas can come from textual clue.

Why create blocking?

- Blocking can be very useful in creating stage-pictures that connect directly to the purpose of the play.
- Performances without pre-rehearsed blocking can often lack meaning, creativity. Movements can be repetitive or mis-
times [They do not coincide with the lines the actor is saying.]
Overview & Purpose
The students will develop directing and acting skills by taking turns directing scenes from the play. The students will learn the basic premise & purpose of blocking, as well as gain experience in directing and understanding blocking directions.

Education Standards Addressed
TH.B.1.4 The student improvises, writes, and refines scripts based on heritage, imagination, literature, history and personal experiences. – Understands how actors, directors and designers create and refine dialogue and stage directions that convey the playwrights intent

<table>
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<th>Objectives</th>
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<tbody>
<tr>
<td>• Understand the purpose of blocking</td>
<td>• Scenes 1 &amp; 2</td>
</tr>
<tr>
<td>• Be able to accurately instruct actors on stage, using stage directions</td>
<td>• Script Analysis</td>
</tr>
<tr>
<td>• Look of contextual cues about movements that should be made</td>
<td>• Character Analysis</td>
</tr>
<tr>
<td>• Block Scenes 3-4</td>
<td></td>
</tr>
</tbody>
</table>

Information
1. The concepts of blocking will remain on the board, and reiterate throughout the rehearsal.

Verification
1. Students will look for contextual cues, and use creative ideas to block Scenes 3 &4
2. Students will convey the blocking they created to the actors

Activity
1. Review Scenes 3 & 4
2. Blocking of Scene 3
3. Blocking of Scene 4
4. Review Scenes 1 & 2

Schedule of Class
1. Review scenes 3 & 4
2. Block Scenes
3. Review Scenes 1 & 2

Additional Notes
• Remind class of outside rehearsal schedule
# Blocking: Scenes 5-6

**Grade:** 12  
**Subject:** Theatre  
**Instructor:** Kelly Crotty

## Overview & Purpose
The students will develop directing and acting skills by taking turns directing scenes from the play. Students will learn the basic premise & purpose of blocking, as well as gain experience in directing and understanding blocking directions.

## Education Standards Addressed
TH.B.1.4 The student improvises, writes, and refines scripts based on heritage, imagination, literature, history and personal experiences. – Understands how actors, directors and designers create and refine dialogue and stage directions that convey the playwright’s intent.

## Objectives
- Understand the purpose of blocking
- Be able to accurately instruct actors on stage, using stage directions
- Look of contextual cues about movements that should be made
- Block Scenes 5-6

## Materials Needed
- Scenes 1 & 2
- Script Analysis
- Character Analysis

## Information
1. The concepts of blocking will remain on the board, and reiterated throughout the rehearsal.

## Verification
1. Students will look for contextual cues, and use creative ideas to block Scenes 5 & 6.
2. Students will convey the blocking they created to the actors

## Activity
1. Review Scenes 5 & 6
2. Blocking of Scene 5
3. Blocking of Scene 6

## Schedule of Class
1. Review scenes 5 and 6
2. Block Scenes
3. Review Scenes 1-4

## Additional Notes
- Remind class of outside rehearsal schedule
Overview & Purpose
The students will develop directing and acting skills by taking turns directing scenes from the play. Students will learn the basic premise & purpose of blocking, as well as gain experience in directing and understanding blocking directions.

Education Standards Addressed
TH.B.1.4 The student improvises, writes, and refines scripts based on heritage, imagination, literature, history and personal experiences. – Understands how actors, directors and designers create and refine dialogue and stage directions that convey the playwright’s intent.

Objectives
- Understand the purpose of blocking
- Be able to accurately instruct actors on stage, using stage directions
- Look of contextual cues about movements that should be made
- Block Scenes 7-8

Information
1. The concepts of blocking will remain on the board, and reiterated throughout the rehearsal.

Verification
1. Students will look for contextual cues, and use creative ideas to block Scenes 7 & 8
2. Students will convey the blocking they created to the actors

Activity
1. Review Scenes 7 & 8
2. Blocking of Scene 7
3. Blocking of Scene 8

Schedule of Class
1. Review scenes 7 and 8
2. Block Scenes
3. Review Scenes 1-6

Materials Needed
- Scenes 1 & 2
- Script Analysis
- Character Analysis

Additional Notes
- Remind class of outside rehearsal schedule
**Title:** Blocking: Scenes 9-10  
**Grade:** 12  
**Subject:** Theatre  
**Instructor:** Kelly Crotty

---

### Overview & Purpose

The students will develop directing and acting skills by taking turns directing scenes from the play. The students will learn the basic premise & purpose of blocking, as well as gain experience in directing and understanding blocking directions.

### Education Standards Addressed

TH.B.1.4 The student improvises, writes, and refines scripts based on heritage, imagination, literature, history and personal experiences. – Understands how actors, directors and designers create and refine dialogue and stage directions that convey the playwright’s intent.

---

### Objectives

- Understand the purpose of blocking
- Be able to accurately instruct actors on stage, using stage directions
- Look of contextual cues about movements that should be made
- Block Scenes 9-10

### Information

1. The concepts of blocking will remain on the board, and reiterated throughout the rehearsal.

### Materials Needed

- Scenes 1 & 2
- Script Analysis
- Character Analysis

---

### Verification

1. Students will look for contextual cues, and use creative ideas to block Scenes 9 & 10
2. Students will convey the blocking they created to the actors.

---

### Activity

1. Review Scenes 9 & 10
2. Blocking of Scene 9

### Schedule of Class

1. Review scenes 9 and 10
2. Block Scenes
3. Review Scenes 1-8

---

### Additional Notes

- Remind class of outside rehearsal schedule
Overview & Purpose
The students will develop directing and acting skills by taking turns directing scenes from the play. Students will learn the basic premise & purpose of blocking, as well as gain experience in directing and understanding blocking directions.

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<tr>
<td>Be able to accurately instruct actors on stage, using stage directions</td>
</tr>
<tr>
<td>Look of contextual cues about movements that should be made</td>
</tr>
<tr>
<td>Block Scene 11 &amp; 12</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Materials Needed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scenes 1 &amp; 2</td>
</tr>
<tr>
<td>Script Analysis</td>
</tr>
<tr>
<td>Character Analysis</td>
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<tr>
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</thead>
<tbody>
<tr>
<td>1. Students will look for contextual cues, and use creative ideas to block Scenes 11 &amp; 12</td>
</tr>
<tr>
<td>2. Students will convey the blocking they created to the actors</td>
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<table>
<thead>
<tr>
<th>Activity</th>
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</thead>
<tbody>
<tr>
<td>1. Review Scenes 11 &amp; 12</td>
</tr>
<tr>
<td>2. Blocking of Scene 11</td>
</tr>
<tr>
<td>3. Blocking of Scene 12</td>
</tr>
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<table>
<thead>
<tr>
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<tbody>
<tr>
<td>• Remind class of outside rehearsal schedule</td>
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<table>
<thead>
<tr>
<th>Schedule of Class</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Review scenes 11 &amp; 12</td>
</tr>
<tr>
<td>2. Block Scenes</td>
</tr>
<tr>
<td>3. Review Scenes 1-10</td>
</tr>
</tbody>
</table>
**Title:** Blocking: Scenes 13-14  
**Date:** 11/8

| Grade: 12 | Subject: Theatre | Instructor: Kelly Crotty |

### Overview & Purpose

The students will develop directing and acting skills by taking turns directing scenes from the play. Students will learn the basic premise & purpose of blocking, as well as gain experience in directing and understanding blocking directions.

### Education Standards Addressed

TH.B.1.4 The student improvises, writes, and refines scripts based on heritage, imagination, literature, history and personal experiences. — Understands how actors, directors and designers create and refine dialogue and stage directions that convey the playwright’s intent.

### Objectives

- Understand the purpose of blocking
- Be able to accurately instruct actors on stage, using stage directions
- Look of contextual cues about movements that should be made
- Block Scenes 13-14

### Information

1. The concepts of blocking will remain on the board, and reiterated throughout the rehearsal.

### Verification

1. Students will look for contextual cues, and use creative ideas to block Scenes 13 & 14
2. Students will convey the blocking they created to the actors.

### Activity

1. Review Scenes 13 & 14
2. Blocking of Scene 13
3. Blocking of Scene 14

### Materials Needed

- Scenes 1 & 2
- Script Analysis
- Character Analysis

### Additional Notes

- Remind class of outside rehearsal schedule

### Schedule of Class

1. Review scenes 13 and 14
2. Block Scenes
3. Review Scenes 1-12
# Blocking: Scene 15

**Grade:** 12  
**Subject:** Theatre  
**Instructor:** Kelly Crotty

<table>
<thead>
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<th>Overview &amp; Purpose</th>
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<tbody>
<tr>
<td>The students will develop directing and acting skills by taking turns directing scenes from the play. Students will learn the basic premise &amp; purpose of blocking, as well as gain experience in directing and understanding blocking directions.</td>
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<table>
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</table>
| • Understand the purpose of blocking  
• Be able to accurately instruct actors on stage, using stage directions  
• Look of contextual cues about movements that should be made  
• Block Scene 15 |

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</table>

<table>
<thead>
<tr>
<th>Verification</th>
</tr>
</thead>
</table>
| 1. Students will look for contextual cues, and use creative ideas to block Scenes 15  
2. Students will convey the blocking they created to the actors |

<table>
<thead>
<tr>
<th>Activity</th>
</tr>
</thead>
</table>
| 1. Review Scene 15  
2. Blocking of Scene 15  
3. Review Previous scenes |

<table>
<thead>
<tr>
<th>Schedule of Class</th>
</tr>
</thead>
</table>
| 1. Review scene 15  
2. Block Scene  
3. Review scenes 1-14 |

<table>
<thead>
<tr>
<th>Materials Needed</th>
</tr>
</thead>
</table>
| • Scenes 1 & 2  
• Script Analysis  
• Character Analysis |

<table>
<thead>
<tr>
<th>Additional Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Remind class of outside rehearsal schedule</td>
</tr>
</tbody>
</table>
**Title:** Costume Design  
**Date:** 11-15*  

**Grade:** 12  
**Subject:** Theatre  
**Instructor:** Kelly Crotty

<table>
<thead>
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<th>Education Standards Addressed</th>
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<tbody>
<tr>
<td>Students will understand the purpose and process behind the costume designers’ role, and the use of costumes within a production. They will gain hands on experience by designing costumes for TWM.</td>
<td>TH.A.3.4.2 Demonstrate understanding of technical theatre design used to enhance the theme, period, and style of a specified production... understand the technical aspects of theatre production to safely create costumes.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Objectives</th>
<th>Materials Needed</th>
</tr>
</thead>
</table>
| • Explain the purpose of costume design & costumes  
• Discuss the process of creating costume designs  
• Design costumes for TWM | • Notes on costume designers  
• Script  
• Character analysis |

<table>
<thead>
<tr>
<th>Information</th>
<th></th>
</tr>
</thead>
</table>
| 1. Purpose of costumes  
2. Responsibilities of costume designers  
3. Steps to designing | |

<table>
<thead>
<tr>
<th>Verification</th>
<th>Other Resources</th>
</tr>
</thead>
</table>
| 1. The class will have a discussion analyzing the impact certain colors, fabrics, and types of apparel have on the perception of a character.  
2. Creation of costumes for TWM | http://www.aact.org/people/costumedesigner.html |

<table>
<thead>
<tr>
<th>Activity</th>
<th></th>
</tr>
</thead>
</table>
| 1. The class will discuss the process of costume design/ effects of costumes on a production.  
2. The class will design costumes for Mitch & Morrie in TWM. | |

<table>
<thead>
<tr>
<th>Schedule of Class</th>
<th></th>
</tr>
</thead>
</table>
| 1. Purpose of costumes & design  
2. Process of costuming  
3. Discussion/analysis  
4. Designs for TWM. | |
**Costume Designer**

- Costume designers are responsible for creating the look of each character; they choose the clothes and accessories characters will wear.
- Costumes can be made, bought, adjusted from other costumes.
- The costumes should reflect the traits of the characters.

- Things that effect the audience’s perception of a character:
  - Shapes
  - Colors
  - Textures
  - Costumes needed to be discussed with director, set and lighting designers so that the costumes can mesh with the entire production concept.

- What can costumes do?
  - They can provide information about a character’s:
    - Social Status
    - Gender
    - Age
    - Occupation

- Why are costumes important?
  - They can reinforce the mood of a production
  - Distinguish major characters from minor characters
  - Show character’s relationships

- How are costumes designed?
  - The designer reads and re-reads the script
  - Research the fashions of the time period
  - Discussions with the whole design team

- Responsibilities:
  - Create a costume plot
  - Obtain or create costumes
  - Take note & make quick changes possible.
  - Create costume sketches
**Overview & Purpose**
Students will understand the purpose and process behind the set designers’ role, and the importance of a set within a production. They will gain hands on experience by designing the set for TWM.

<table>
<thead>
<tr>
<th>Education Standards Addressed</th>
</tr>
</thead>
<tbody>
<tr>
<td>TH.A.3.4.2 Demonstrate understanding of technical theatre design used to enhance the theme, period, and style of a specified production... understand the technical aspects of theatre production to safely create costumes.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Objectives</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Explain the purpose of set design &amp; scenery</td>
</tr>
<tr>
<td>• Discuss the process of designing a set</td>
</tr>
<tr>
<td>• Design set for TWM</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Purpose of scenery</td>
</tr>
<tr>
<td>2. Responsibilities of scenic designers</td>
</tr>
<tr>
<td>3. Steps to designing a set</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Verification</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The class will have a discussion analyzing the impact certain colors, shapes, levels and rooms have on the atmosphere of a play.</td>
</tr>
<tr>
<td>2. Creation of set for TWM</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The class will discuss the process of set design/ effects of a set on a production</td>
</tr>
<tr>
<td>2. The class will design the set for TWM.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Schedule of Class</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Purpose of set &amp; design</td>
</tr>
<tr>
<td>2. Process of scenic designs</td>
</tr>
<tr>
<td>3. Discussion/analysis</td>
</tr>
<tr>
<td>4. Designs for TWM.</td>
</tr>
</tbody>
</table>
Set Designer

- Scenic designers are responsible for the scenery, furniture and props within a production.
- It should give the audience information about the director’s concept.

- What should the set do?
  - Set the style and tone for the whole production
  - Create a mood
  - Give clues to the time and place of the action
  - Allow characters different options for action/movement

- How are sets designed?
  - Designer reads and re-reads the script
  - Note the time of day, location, season, historical period and any set changes needed
  - Meeting with the director and entire design team to be sure all aspects work together
  - Dimensions/ floor plans of the stage to be used
  - Sketch of the set
  - 3-D model of the set
### Overview & Purpose
Students will understand the purpose and process behind the light designer’s role, and the importance of lighting in a production. They will gain hands on experience by designing the lighting for TWM.

### Education Standards Addressed
TH.A.3.4.2 Demonstrate understanding of technical theatre design used to enhance the theme, period, and style of a specified production... understand the technical aspects of theatre production to safely create lights.

### Objectives
- Explain the purpose of lighting design
- Discuss the process of designing lights
- Design lights for TWM

### Materials Needed
- Notes on lights/designers
- Script
- Character analysis

### Information
1. Purpose of lighting
2. Responsibilities of lighting designers
3. Steps lighting design

### Verification
1. The class will have a discussion analyzing the impact certain lighting colors, patterns, intensities and angles have on the mood and location of a play
2. Creation of lighting design for TWM

### Activity
1. The class will discuss the process of lighting design/effects of lighting on a production.
2. The class will design lights for TWM.

### Schedule of Class
1. Purpose of lighting & design
2. Process of lighting design
3. Discussion/analysis
4. Designs for TWM.

### Other Resources
http://www.aact.org/people/lightingdesigner.html
**Lighting Designer**

- Lighting designers use light to create effects that will match the mood and setting of the production.

- What can lights do?
  - Basic purpose: allow the actors to be seen by the audience.
  - Set the mood
  - Indicate the time and location
  - Draw audience’s attention to parts of the stage
  - Change the look of objects on stage

- How are lights designed?
  - The designer reads and re-reads the script
  - Discuss with the director about how lights could enhance the production
  - Agree on a “look” for the play
  - The set is taken into consideration when decided which instruments to use
  - Paintings and photos to show examples of the mood or style desired
  - A lighting plot: drawing of stage with layout of lights
  - Instrument Schedule: A list of instruments with its purpose, color and circuit number
  - Cue Sheet: list of lighting effects and cue numbers
**Title:** Sound Design

**Grade:** 12  **Subject:** Theatre  **Instructor:** Kelly Crotty

<table>
<thead>
<tr>
<th>Overview &amp; Purpose</th>
<th>Education Standards Addressed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will understand the purpose and process behind the sound designer’s role, and the importance of sound in a production. They will gain hands on experience by creating a sound design for TWM.</td>
<td>TH.A.3.4.1 Demonstrate understanding of the elements of set design that enhance the theme, period and style of a specified theatre production... use scientific and technological advances to develop visual and aural staging elements that complement the interpretation of a text.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Objectives</th>
<th>Materials Needed</th>
</tr>
</thead>
</table>
| - Explain the purpose of sound design  
- Discuss the process of designing sound  
- Create a sound design for TWM | - Notes on sound/designers  
- Script  
- Character analysis  
- Scene analysis |

<table>
<thead>
<tr>
<th>Information</th>
<th>Verification</th>
<th>Other Resources</th>
</tr>
</thead>
</table>
| 1. Purpose of sound  
2. Responsibilities of sound designers  
3. Steps of sound design | 1. The class will have a discussion analyzing the impact certain music, levels, and sound effects have on a play.  
2. Creation of sound design for TWM | http://www.aact.org/people/sounddesigner.html |

<table>
<thead>
<tr>
<th>Activity</th>
<th>Schedule of Class</th>
</tr>
</thead>
</table>
| 1. The class will discuss the process of sound design/effects of sound on a production  
2. The class will design sound for TWM. | 1. Purpose of sound & design  
2. Process of sound design  
3. Discussion/analysis  
4. Designs for TWM. |
Sound Designer

- Sound designer is responsible for creating the sounds effects in a production.

- What can sound do?
  - Motive actions
  - Establish time, season, weather
  - Set mood
  - Transition scenes

- How is sound designed?
  - Sound designer reads and re-reads a script
  - Meeting with director and entire design team to ensure a cohesive concept
  - Designer sits in on rehearsals
  - Compose music/ find sound effects
  - Sound plot: list of all the music and sound cues for each scene/act.
  - Cue sheet- list of the sound effect, number and cue line
**Overview & Purpose**
To review the purpose and process of the various design aspects of a production. Review the designs for TWM and discuss any changes.

**Education Standards Addressed**
TH.A.3.4.2 Demonstrate understanding of technical theatre design used to enhance the theme, period, and style of a specified production.

<table>
<thead>
<tr>
<th>Objectives</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Review the process of costume, set, lighting and sound design</td>
</tr>
<tr>
<td>• Review the purpose of various designs</td>
</tr>
<tr>
<td>• Discuss the designs created for TWM and any changes needed</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Materials Needed</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Design notes from previous classes</td>
</tr>
<tr>
<td>• Designs</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Designer/designs and duties/purpose</td>
</tr>
<tr>
<td>2. Designs for TWM</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Verification</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Open discussion about the process and purpose of various designs</td>
</tr>
<tr>
<td>2. Discussions/analysis/comparison about the designs created</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Presentations/completion of TWM designs</td>
</tr>
<tr>
<td>2. Review/discussion of designs</td>
</tr>
<tr>
<td>3. Make any changes needed</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Schedule of Class</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Review designs &amp; purposes</td>
</tr>
<tr>
<td>2. Discussion/opinions about designing</td>
</tr>
<tr>
<td>3. Review TWM designs</td>
</tr>
<tr>
<td>4. Move onto cueing if time permits</td>
</tr>
</tbody>
</table>
Title: Technical Rehearsal: Cue-to-Cue  
Date: 12-6*

**Grade:** 12  **Subject:** Theatre  **Instructor:** Kelly Crotty

<table>
<thead>
<tr>
<th>Overview &amp; Purpose</th>
<th>Education Standards Addressed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will understand the purpose and process of the cue-to-cue technical rehearsal.</td>
<td>TH.E.3.4.4 Understand all technical elements used to influence the meaning of the drama</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Objectives</th>
<th>Materials Needed</th>
</tr>
</thead>
</table>
| - Explain the process and purpose of technical rehearsals  
- Allow students to experience/run a cue-to-cue  
- Work through the play with a cue-to-cue | - Script  
- Prompt book  
- Cue sheets  
- Tech notes |

<table>
<thead>
<tr>
<th>Information</th>
<th></th>
</tr>
</thead>
</table>
| 1. Information about the format of cue-to-cue and various technical rehearsals  
2. Steps/goals of a cue-to-cue rehearsal | |

<table>
<thead>
<tr>
<th>Verification</th>
<th></th>
</tr>
</thead>
</table>
| 1. Discussion of cue-to-cue  
2. Work through a cue-to-cue for TWM | |

<table>
<thead>
<tr>
<th>Activity</th>
<th></th>
</tr>
</thead>
</table>
| 1. Information on technical rehearsals  
2. Prepare Cue-to-Cue for TWM with actors, SM and designers.  
3. Run Cue-toCue | |

<table>
<thead>
<tr>
<th>Schedule of Class</th>
<th></th>
</tr>
</thead>
</table>
| 1. Purpose of tech rehearsals  
2. Process of tech rehearsals  
3. Cue-to-cue for TWM | |
# Technical Rehearsal: Tech Run

**Grade:** 12  **Subject:** Drama  **Instructor:** Kelly Crotty

## Overview & Purpose
Students will experience a technical run of a show, its purpose and format.

## Education Standards Addressed
TH.E.3.4.4 Understand all technical elements used to influence the meaning of the drama

## Objectives
- Students will understand the process of a technical run
- How it differs from a cue-to-cue and a full run or dress rehearsal

## Materials Needed
- Notes
- Prompt book
- Cue notes
- Tech notes
- Set
- Props
- Lights
- Sound

## Information
1. Review goals of technical rehearsals
2. Technical Run process

## Verification
1. Run through TWM, only stopping to fix cues/technical issues

## Activity
1. Class discussion/review on technical rehearsals
2. Technical run-thru

## Additional Notes
- Remind class of outside rehearsal schedule

## Schedule of Class
1. Technical Run process and differences
2. Start tech-run
## Title: Technical Rehearsal: Full Run-Thru

**Date:** 12-10*

**Grade:** 12  **Subject:** Theatre  **Instructor:** Kelly Crotty

<table>
<thead>
<tr>
<th>Overview &amp; Purpose</th>
<th>Education Standards Addressed</th>
</tr>
</thead>
<tbody>
<tr>
<td>The students will see all the pieces of the production come together. They will experience a full run of TWM with all technical elements in place.</td>
<td>TH.E.3.4.4 Understand all technical elements used to influence the meaning of the drama</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Objectives</th>
<th>Materials Needed</th>
</tr>
</thead>
</table>
| • Full run-thru of TWM with technical elements | • Prompt Book  
• Tech notes  
• Cue sheets  
• Script  
• Props  
• Set  
• Sound  
• Lights |

<table>
<thead>
<tr>
<th>Information</th>
<th></th>
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</thead>
</table>
| 1. Explain the process of a run-thru—no stops despite any mistakes  
2. Notes will be given at the end the run/next class | |

<table>
<thead>
<tr>
<th>Verification</th>
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</thead>
<tbody>
<tr>
<td>1. Completeness of run-thru</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Activity</th>
<th>Additional Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Full Technical Run-thru!</td>
<td>• Remind class of outside rehearsal schedule</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Schedule of Class</th>
<th></th>
</tr>
</thead>
</table>
| 1. Brief overview of the run-thru process  
2. Run-thru of TWM | |
### Overview & Purpose
Allows students to experience & understand the purpose/process of a dress rehearsal.

### Education Standards Addressed
TH.E.3.4.4 Understand all technical elements used to influence the meaning of the drama.

### Objectives
- Discuss the purpose of a dress rehearsal
- Discuss the process of a dress rehearsal
- Have a dress rehearsal for TWM

### Information
1. Main points of a dress rehearsal
2. Things needed for a dress rehearsal
3. Goals of a dress rehearsal

### Verification
1. Successfulness of dress rehearsal for TWM
2. Class discussion of observations/opinions

### Activity
1. Full dress rehearsal for TWM
2. Notes for designers, actors, SM, etc.

### Schedule of Class
1. Purpose of dress rehearsal
2. Process of dress rehearsal
3. Dress rehearsal for TWM
4. Class discussion

### Materials Needed
- Notes
- Prompt Book
- Costumes
- Tech notes

### Additional Notes
- Dress rehearsal also on 12/15 after school
### Overview & Purpose
Students will experience the culmination of their efforts throughout the semester by performing TWM during class time for students, teachers and parents.

### Education Standards Addressed
TH.E.1.4.13 Demonstrate responsible behavior in dramatic activities as a participant of audience member.

### Objectives
- Experience the process of a performance
- Experience performing onstage, for an audience
- Allow for constructive criticism

### Information
1. Discussion of pre & post performance duties
2. The difference between rehearsals and performances

### Verification
1. Completeness of the performance for TWM
2. Reception of audience
3. Questions/observation form class

### Activity
1. Performance of TWM in class
2. After school and evening performances.
3. Class discussion/ audience feedback

### Schedule of Class
1. Overview of performance schedule
2. Performance.
3. Notes with cast & crew
4. Observations from class

### Materials Needed
- Prompt Book
- Set
- Props
- Costumes
<table>
<thead>
<tr>
<th>Overview &amp; Purpose</th>
<th>Education Standards Addressed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will experience the film form of entertainment. They will be able to compare/contrast the differences in the play (script), novel, performance and film versions of TWM.</td>
<td>TH.C.1.4.1 Understand the cultural and historical influences on dramatic forms</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Objectives</th>
<th>Materials Needed</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Observe the differences in film and theatre</td>
<td>• TWM Movie</td>
</tr>
<tr>
<td>• Understand the different aspects various media forms offer</td>
<td></td>
</tr>
<tr>
<td>• Allow students to conclude what sets theatre apart from other media</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Information</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Review differences discussed between the play and the book</td>
<td></td>
</tr>
<tr>
<td>2. TWM Movie</td>
<td></td>
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</tbody>
</table>

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<thead>
<tr>
<th>Verification</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>1. Prepare to discuss differences between the film interpretation &amp; the play next class</td>
<td></td>
</tr>
<tr>
<td>2. Next class: Discuss the differences between the film, play and book.</td>
<td></td>
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<thead>
<tr>
<th>Activity</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>1. Watch TWM</td>
<td></td>
</tr>
<tr>
<td>2. Students will take notes of differences they notice to discuss next class</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Schedule of Class</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Review play/book differences</td>
<td></td>
</tr>
<tr>
<td>2. Watch TWM</td>
<td></td>
</tr>
</tbody>
</table>
### Overview & Purpose
Students will observe the differences in films, books, and plays.

### Education Standards Addressed
TH.C.1.4.1 Understand the cultural and historical influences on dramatic forms

### Objectives
- Provide understanding of the differences between films and plays, both in performance and in objectives.
- Provide students with the opportunity to differentiate the goals achieved by various media forms

### Information
1. Differences in plays/novels
2. Differences in various media forms
3. Purpose of various forms

### Verification
1. Discuss differences between the film interpretation & the play next class
2. Discuss the differences between the film, play and book.

### Activity
1. Class discussions about the movie
2. Opinions/criticisms on the film vs the play
3. Analysis of the purpose of plays and movies

### Schedule of Class
1. Opinions about the play, novel and movie
2. Discussions about the differences: when to use which form
Discussion Questions - Film

What is lost from the book or play in the movie?

Is there anything that is gained or emphasized?

Did you realize anything new about Mitch, Morrie or the story in general?

How did you feel about finally seeing Janine?

How does Mitch/Morris differ from the way you viewed them?

Do you think that happens in life, people see you differently than you are?

Have you had a teacher like Morrie?

Mitch’s list included things like love, work, aging, etc. What would your list include?
**Overview & Purpose**

The class will reflect on the entire semester, and review the concepts learned.

**Education Standards Addressed**

TH.E.1.4.4 Demonstrate understanding of the collaborative skills and artistic discipline required to participate in rehearsals and theatre productions.

<table>
<thead>
<tr>
<th>Objectives</th>
<th>Materials Needed</th>
</tr>
</thead>
</table>
| • Students will realize the progress they’ve made throughout the semester both academically and personally.  
• Review course concepts for final | • List of topics covered  
• Review sheet  
• Whiteboard  
• Marker  
• Notes |

<table>
<thead>
<tr>
<th>Information</th>
<th>Verification</th>
</tr>
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</table>
| 1. Topics covered throughout the semester  
2. Personal assessment |

<table>
<thead>
<tr>
<th>Activity</th>
<th>Schedule of Class</th>
</tr>
</thead>
</table>
| 1. Class discussions  
2. Review sheet | 1. Open discussion about the course, personal achievements, students will be encouraged to give constructive criticism.  
2. Review sheet for final exam. |
### Overview & Purpose
Students will be tested on their knowledge of the concepts presented in the course, as well as write a reflective essay about their personal growth within the class.

### Education Standards Addressed
TH.E.1.4.4 Understands the necessity of goal-setting, self-discipline, punctuality, meeting deadlines, and fulfilling responsibilities when mounting a theatrical production.

### Objectives
- Assess students’ knowledge of the production process
- Receive reflective feedback about the course and student’s perception of their growth

### Information
1. Essay question
2. Exam Questions

### Verification
1. The essay & exam will show the students understanding and growth within the course.
2. Opportunity for feedback/critique on course

### Activity
1. Final exam questions
2. Essay Questions
3. Course feedback

### Schedule of Class
1. Exam
2. Essay
3. Course evaluation
Works Cited


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Marshall, Peter D. "Script Breakdown - Script and Scene Analysis - Free Article Courtesy of ArticleCity.com."


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Thompson, James. "Thesis Interview." E-mail interview. 01 Nov. 2010.


Velazquez, Edwin S. "Thesis Interview." E-mail interview. 01 Nov. 2010.