

Introduction & INTENTIONS

You have come to the CHOOSE YOUR OWN ADVENTURE portion of this unit.

You will choose ONE PROJECT to complete to finish up your adventure in this module.

But first breathe, here is what I want to let you know about these projects...

What I am looking for here is that you take a risk.

You go out of your comfort zone.

You try something new with Theatre.

You are better each time you do a project.

Remember, YOUR STORY BECOMES YOUR GRADE.

Show me a story of change. Show me a story of what you learned through this module.

Show me a story of how you gave great effort and learned some really big lessons about LIFE, LEARNING, YOURSELF, YOUR GOALS, and a smidge of THEATRE.

Let your project be a story of GROWTH and DEVELOPMENT as an ARTIST & A HUMAN BEING.

Theatre is about creating better human beings. Show me how that is happening through this class and YOUR WORK.

That is what I want to see. Show me how you are better today than when you started this module.

Tell me your story of how YOUR character changed.

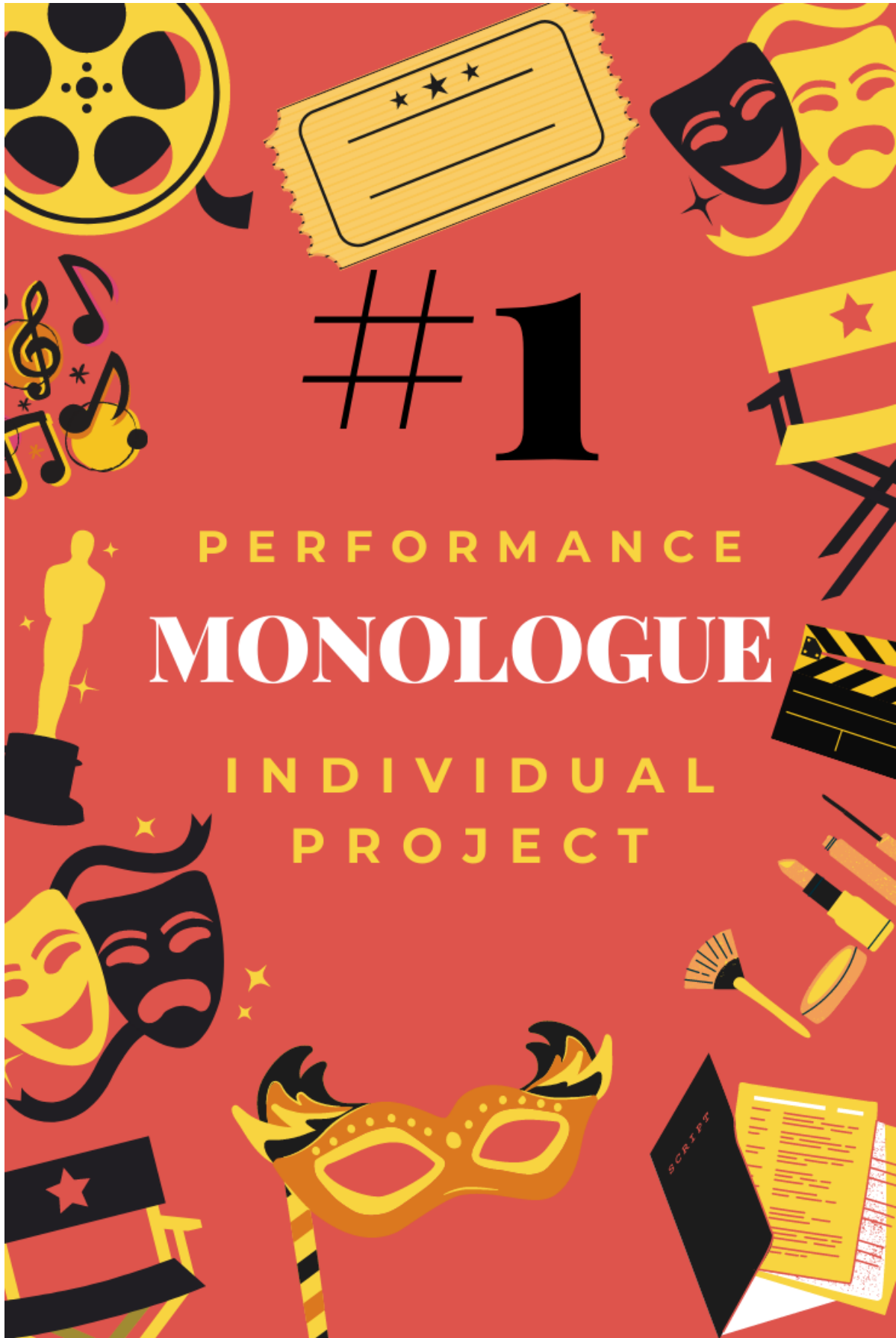
I can't wait to listen and learn from you.



**CHOOSE
YOUR
OWN
THEATRE
ADVENTURE**

PROJECT CHOICES

1. Performance: MONOLOGUE: Individual
2. Performance: ENSEMBLE/DUET SCENE: Group
3. Technical: COSTUME DESIGN: Individual
4. Technical: SET DESIGN: Individual
5. Technical: PROPS MASTER: Individual
6. Technical: SOUND DESIGN: Individual
7. Technical: PRODUCTION & MARKETING: Individual
8. Writing: PLAYWRITING: Individual or Group
9. Analysis: Play Analysis: Individual
10. Performance/Analysis/Technical: CHARACTER ITEMS: Individual or Group
11. Analysis: CHARACTER STUDY: Individual
12. Director: INSPIRATION BOARD: Individual
13. Director: ARISTOTLE'S ELEMENTS: Individual
14. Choreography: DANCE & PERFORMANCE: Individual or Group
15. Dramaturg: DRAMATURGY: Group
16. Original: CREATE YOUR OWN: Individual
17. Informed Viewer: THEATRICAL CRITIQUE: Individual



#1

PERFORMANCE
MONOLOGUE

INDIVIDUAL
PROJECT

1. PERFORMANCE PROJECT: MONOLOGUE

FIRST OF ALL: Take a breath. I know this looks daunting. It is like a threw EVERYTHING I KNEW about preparing and presenting a monologue all on one long DOCUMENT. And that is exactly what it is. Because you all come to this at different performance levels. And with different goals.

1. Choose a 1-3 minute monologue from the play we read in class or another play of the same period of Theatre History. You must use the monologue as written by the playwright in the text. THE PLAYWRIGHT IS KING.
2. Choose TWO PREPARATION STEPS from the following choices presented in detail on the slides in the RESOURCE in this very PORTFOLIO entitled PREPARING YOUR MONOLOGUE (and there is an outline form later in this document.)
3. Give me the nitty gritty details...

PLAY TITLE:

CHARACTER:

WHY YOU CHOSE THIS CHARACTER:

WHY YOU CHOSE THIS MONOLOGUE:

ACT & SCENE MONOLOGUE IS FROM:

Which of the following steps will you be utilizing for your MONOLOGUE preparation?

Why have you chosen these steps?

How do you think they will help you?

RESOURCES...

<http://www.leontheatre.com/troupe-1429#/monologues-more/>

STEPS TO PREPARING A MONOLOGUE

Complete slideshow here...

<https://static1.squarespace.com/static/578eb479f5e231d1bffb72ce/t/5d5de19f5722880001116820/1566433708239/preparing+a+monologue.pdf>

STEP 1: Start with the TEXT

Find your STORY

Find the SUSPENSE

Find the STRUCTURE

STEP 2: Make CHOICES

A. CHOOSE CHUNKS

SECTION	CHUNK
Beginning	your first CHUNK of dialogue (first complete thought)
	the next CHUNK of dialogue
	the next CHUNK
	the last CHUNK from the beginning section
Middle	now the first middle CHUNK
	so on
	so forth
	yes, write all the CHUNKS
	which will make up the entire monologue
End	PEREPETEIA (may be other places, but it is its own CHUNK)
	and your final CHUNK

B. CHOOSE DESCRIPTIONS

	TO USE (seeable)	TO AVOID (unseeable)
VERBS	challenges, confronts, begs, announces, dares, flirts, gossips, warns, lectures, ponders, frets, assures, jokes, goads, coaches, teaches, pleads, confesses, teases, vows, attacks, encourages, grills, invites, complains, threatens, apologizes,	tells, states, remembers, describes, asks, answers, discusses. informs, recalls, says
ADVERBS	boldly, hesitantly, sincerely, happily, scornfully sarcastically, hopelessly, shamefully, exhaustedly, frustratedly, mischievously, arrogantly, confidently, eagerly, nervously, dreamily, carefully, hopefully, righteously, furiously, coolly, haughtily, apologetically, lovingly, giddily, shyly, boldly, casually	

SECTION	CHUNK	
Beginning	your first CHUNK of dialogue (first complete thought)	nervously scolds
	the next CHUNK of dialogue	bravely confesses
	the next CHUNK	bitterly complains
	the last CHUNK from the beginning section	excitedly confides
Middle	now the first middle CHUNK	frustratedly lectures
	so on	abruptly regroups
	so forth	patiently teachers
	yes, write all the CHUNKS	casually dismisses
		furiously condemns

	which will make up the entire monologue	
End	CLIMAX (may be other places, but it is its own CHUNK)	agitatedly demands
	and your final CHUNK	brokenly begs

C. CHOOSE A VARIETY OF SIZES & SPEEDS

SECTION	CHUNK	DESCRIPTION	SIZE & SPEED
Beginning	your first CHUNK of dialogue (first complete thought)	nervously scolds	small & fast
	the next CHUNK of dialogue	bravely confesses	big & slow
	the next CHUNK	bitterly complains	big & fast
	the last CHUNK from the beginning section	excitedly confides	small & fast
Middle	now the first middle CHUNK	frustratedly lectures	small & slow
	so on	abruptly regroupes	big & slow
	so forth	patiently teachers	small & slow
	yes, write all the CHUNKS	casually dismisses	small & fast
	which will make up the entire monologue	furiously condemns	big & fast to big & slow
End	CLIMAX (may be other places, but it is its own CHUNK)	agitatedly demands	big & fast
	and your final CHUNK	brokenly begs	small & slow

STEP 3: STAGING OPTIONS

FOCUS

STAGE POSITIONING

GESTURES

BUDGET

STEP 4: STAGING YOUR MONOLOGUE

PLANNING YOUR STAGING

THE FIRST MOMENT

ONE CHUNK AT A TIME

THE LAST MOMENT

STEP 5: ACTING IN THE MOMENT

ACTIONS

AS IF

ACTING YOUR STAGING

STEP 6: ENTRANCES & EXITS

STEP 7: PREPARING FOR AN AUDITION

GIVE YOURSELF FEEDBACK

TAKING DIRECTION

4. **PREPARE YOUR MONOLOGUE** for class presentation OR to upload a recorded file of your performance. **PLAN, MEMORIZE, REHEARSE, and be performance ready.**
5. **FINALLY, SUBMIT YOUR PROJECT VIA CANVAS.** REMEMBER, if your project in before the LIFELINE Due Date, you will receive the most amount of feedback and can get a critique on what you need to do for improvement. You can always resubmit for a growth grade if you show me how you effectively applied the feedback to improve your performance

Once the due date has passed, you can still perform or turn it in ANY time before the 9 weeks is up and you will receive full credit for whatever work you have done, however you may not receive a lot of actionable feedback for improvement.



#2

PERFORMANCE

DUET OR ENSEMBLE SCENE

GROUP
PROJECT

2. PERFORMANCE: Duet or Ensemble Scene

FIRST OF ALL: Take a breath. I know this looks daunting. It is like a threw EVERYTHING I KNEW about preparing and presenting a SCENE all one on super long DOCUMENT. And that is exactly what it is. Because you all come to this at different performance levels. And with different goals.

1. Choose a 3-5 minute scene from the play we read in class or another play of the same period of Theatre History. You must use the monologue as written by the playwright in the text. THE PLAYWRIGHT IS KING. You must have the number of performers as are in the scene. If someone is one stage and doesn't speak, then you can have someone stand in for them or imply they are there.
2. Choose THREE PREPARATION STEPS from the following choices presented in detail in the RESOURCE in this very PORTFOLIO entitled 5 STEP REHEARSAL PLAN (and there is an outline form later in this document.)
3. Give me the nitty gritty details...

PLAY TITLE:

ACT & SCENE CHOSEN:

CHARACTERS:

WHY YOU CHOSE THIS SCENE:

Which of the following GOALS will you be utilizing for your REHEARSAL preparation?

Why have you chosen these GOALS?

How do you think they will help you?

GOAL #1 The first part of rehearsal is about familiarizing yourself with the script and reading closely for information.

STEP 1: Do your three read thru's and answer all the script analysis questions that come with your script. Then finish this page of questions and highlight your script.

GOAL #2: The second part of the rehearsal process is about setting up your environment.

A: Read through the script again, this time taking notes on setting. Discuss the setting with your scene partner(s) and then address the following questions in complete sentences.

B: Draw a diagram of the setting. Include furniture, doors, anything your characters may move around, sit/stand/lean/kneel/lie on, or interact with.

C: Set up some chairs to mimic your diagram. Do a read through of your script (with feeling), moving through the space you have established.

D: Discuss the following questions with your scene partner(s) and then address them in complete sentences.

GOAL #3: Finding the story of your scene, memorizing your lines, and solidifying blocking based on objectives and tactics.

A: A SCENE MEMORIZATION HACK: DIVIDE IT UP

B: READ THRU AND TRY IT SCRIPT-LESS

C: THIS TIME WITH MOVEMENT & FEELING

GOAL #4: practicing the scene as a whole unit without your script (YES, I SAID WITHOUT YOUR SCRIPT!!!) & Getting critiqued!

A: FIRST STUMBLE THROUGH SCRIPT-LESS REHEARSAL

B: RUN THROUGH TROUBLE SPOTS

C: HAVE ANOTHER GROUP WATCH & CRITIQUE

GOAL #5: These LAST rehearsals are about INFORMED revising & preparing for an excellent performance.

Part 1: RECORD AND WATCH YOUR PERFORMANCE VIDEO

Part 2: ONE LAST CRITIQUE

Part 3: FINAL REHEARSAL

4. PLAN, MEMORIZE, & PREPARE YOUR SCENE for class presentation OR to upload a recorded file of your performance. PLAN, MEMORIZE, REHEARSE, and be performance ready.
5. FINALLY, SUBMIT YOUR PROJECT VIA CANVAS. REMEMBER, if your project in before the LIFELINE Due Date, you will receive the most amount of feedback and can get a critique on what you need to do for improvement. You can always resubmit for a growth grade if you show me how you effectively applied the feedback to improve your performance

Once the due date has passed, you can still perform or turn it in ANY time before the 9 weeks is up and you will receive full credit for whatever work you have done, however you may not receive a lot of actionable feedback for improvement.



#3

TECHNICAL
**COSTUME
DESIGN**

INDIVIDUAL
PROJECT

3. TECH: Costume Project

Costume Design Project Goal: To research an existing play and create original costume designs for two characters from that play.

Requirements:

1. Choose a play from the time period we are studying. You may choose the play we read or another play of that same period of Theatre history. You are welcome to choose another option but make sure it is a rich world with lots of visual inspiration, so you have material to research.
2. Decide your ORIGINAL VISION for the play. Is it done in the original time period? Or another time period? Is there a theme you want to embody in your costumes? A particular reference? An allusion to something in the play? THINK CREATIVELY. How can you tell the stories of these characters VISUALLY IN THEIR COSTUME DESIGN (color, style, shape, line, texture, pattern, etc...)
3. Choose your two characters. These two characters should embody some sort of tension, conflict, or drama between them. You will need to make design choices to express their characterization and relationships to each other in a visual manner.
4. You will create one costume designs for each character that uses color, shape, line, and texture to visually express your intentions and ideas.
5. You are encouraged to draw your own character, but you are also welcome to use the body template provided. If the idea of drawing makes you uncomfortable, remember, this isn't about having a "perfect" drawing, it's about being able to visually communicate an idea to the audience and your collaborators.
6. You will be evaluated on your ability to express your ideas, not on your drawing "ability." Show me that you know the story of the play and the story of these characters and have done something creative and original to express these stories in your design.

7. You will turn in a Designer's Statement that explains and “sells” your design concept to the director (ME). Part of being a designer is collaborating with a team and being able to communicate what choices you make and how they support (and enhance) the overall artistic vision.

RESOURCES: Costume Design

TIMELINE OF COSTUMES & SHOES

<https://www.journeys.com/articles/a-historical-timeline-of-fashion-and-shoes>

A GENERAL OVERVIEW OF COSTUME DESIGN

<https://www.geneseo.edu/~blood/CostumeDesign1.html#:~:text=As%20discussed%20in%20the%20last,combines%20its%20line%20and%20mass.>

COLOR THEORY FOR COSTUME DESIGN

<https://www.tribenawaar.com/color-theory-for-costuming/>

And PINTEREST is your best source for this. Go to PINTEREST and search for COSTUME and the time period you are interest in.

<https://www.pinterest.com/>

You can even check out my INSPIRATION BOARDS for costumes for shows that I have directed.

<https://www.pinterest.com/leamarshall/80s-inspiration-for-costumes/>

And here is a board full of amazing costume designs...

<https://www.pinterest.com/brooklit/costume-design-sketches/>

NOW LET'S WATCH SOME PEOPLE WHO DO THIS REALLY WELL....

[Working In The Theatre: Costumes](#)

[Behind the Scenes: "How to Succeed" Costume Designer Catherine Zuber](#)

[WICKED Costumes: Design/Build](#)

[Follies | Vicki Mortimer On Costume](#)

[Costume Design in 'His Dark Materials'](#)

[National Theatre: Fifty Years of Costume](#)



4

TECHNICAL
SET DESIGN

INDIVIDUAL
PROJECT

4. TECH: Set Design Project

PLAY TITLE:

AUTHOR:

STYLE or TIME WRITTEN:

SCENE YOU ARE CREATING A SET DESIGN FOR:

1. CREATING YOUR SET CONCEPT

SCRIPT CUES: Answer the following questions

Where does the scene take place (city, town, specific place, specific room)?

What details are given about the setting?

When does the scene take place (year, season, time of day)?

Is this an interior or exterior space?

Are there windows, doors, stairs, etc.?

Are there any other items that MUST be a part of this set?

What is this scene about?

How many characters must be in this scene?

What images does the scene create for you?

What type of theme does the scene portray?

What is emotionally happening in this scene?

|

WHAT IS YOUR DESIGN CONCEPT?

Can you think about something ORIGINAL, INNOVATIVE, INTERESTING, EXPLORING the themes of the play?

How will you show this CONCEPT in your design?

Will your set be TRADITIONAL for the time period of your play OR a modern adaptation?

|

2. TYPES OF SET DESIGN:

Will you use a minimalist, realistic, or abstract set?

What in the story made you choose that type?

How will your set reflect the time period of the play?

Give a general description of how the set is going to look...

What is the visual impact you want your set to have on the audience? What will they know about the story JUST from looking at your set?

3. VISUAL INSPIRATION/RESEARCH:

SHOW me in 5 images from online INSPIRATION or RESEARCH or METAPHORS for what you want in your set. These images are to inspire or set your design concept NOT to be copied or replicated. They are INSPIRATION, not for DUPLICATION. Cite your sources and tape those images onto a blank piece of paper or print them all on one piece of paper and attach it to this packet.

4. ELEMENTS OF DESIGN:

What are the main emotions of this scene?

How will you demonstrate this with space?

Will your set be crowded or sparse?

How does that help tell the story?

Types of Line (straight, curved, jagged, etc...) ?

Why are you choosing the type of line (straight, curved, jagged, etc...) you are choosing?

How will your use of line help tell the story?

Textures on the set? Why are you choosing the textures you are choosing? How will those textures help tell the story?

Shape?

Why are you using the shapes you are using?

How do they help tell the story?

Proportion? Big set pieces or small? How will that help tell the story?

How will you use the set design to CONTRAST or show OPPOSITES? (illustrate the use of contrast/opposites in the set design)

5. COLOR THEORY:

What season does this scene take place?

What time of day?

What are the main emotions of this scene (colors to use)?

Will you use a monochromatic color palette?

Complimentary colors?

Explain why you are using the color scheme you are using...

Use markers, crayons, colored pencils to show your color scheme below...

What should the audience know about the theme just by the colors you chose for your set design?

6. SET PIECES:

What set pieces will you need for your set?

Make a sketch drawing of each piece that will be on your set.

Is your stage a PROSCENIUM, THRUST, THEATRE IN THE ROUND or other type of stage?

How does this impact your set design?

7. SET PLOT:

Make a SET PLOT (black and white overview blueprint) of where every set piece will go on a piece of graph paper. This just shows the placement of every set piece on the stage.

8. SET RENDERING:

Make a SET RENDERING (from the audience perspective, colored, show texture, pattern, and lines) of how the set will look on a piece of plain paper. This shows exactly how your set will look from the audience perspective.

RESOURCES: Set Design

THIS IS BEST ARTICLE I have ever read about SET DESIGN: I love the 3 R's, READ, RENDER, REALIZE
<https://dramatics.org/read-render-realize/>

SET DESIGN INSPIRATION from PINTEREST

Here is a link to my set design inspiration boards from various shows that I have directed.

<https://www.pinterest.com/leamarshall/set-design/>

This board is just title IDEAS because they are visuals that I think look great and I may want to use as inspiration for a set design in the future.

<https://www.pinterest.com/leamarshall/set-design/ideas/>

[THE LION KING: Setting the Scene](#)

[Building Broadway: HAMILTON Set Designer David Korins](#)

[Designing Broadway: MISERY Set Designer David Korins](#)

[Working In The Theatre: Scenic Design](#)

[Behind the Scenes of Wicked \(Set Design\)](#)

[WICKED Scenery: Design Concept](#)

[Designing Theatre: The Comedy of Errors](#)

[Design Challenge - designing and making a set](#)



#5

TECHNICAL

PROPS MASTER

INDIVIDUAL
PROJECT

5. TECH: Props

The Props Designer/ Manager is responsible for obtaining all props needed for the production.

READ THIS ARTICLE: <https://dramatics.org/props-drive-plots/>

They also work with the Stage Manager in gathering appropriate rehearsal props early in the rehearsal process. They may also be called upon to help the Scene Designer dress the set.

RESPONSIBILITIES: Depending on the production's needs, the Props Designer/Manager will pull from storage, purchase, or make the props for the production.

A prop list will be drawn up. It may start with a list in a published script, but the Designer should still read the script and make up their own.

There is no iron clad definition of the word "PROPS." Traditionally, they are the items handled by the actors. AND NO ONE TOUCHES ANY PROP THAT DOES NOT BELONG TO THEM!

This PROJECT is for my MAKERS out there. Those of you who like to actually create the magical props that we use onstage.

1. Read through the play we read in class.
2. Fill out the PROPS PLOT for each item that will be needed on stage.
3. Locate at least 7 of these props. You can include links on where they could be bought.
4. CREATE ONE of these props (or find it at your home or Goodwill of wherever!)
5. Make sure they fit the time period you envision for the play.
6. Upload photos of them in the provided PROP PLOT or submit your created props to the Director (me.)
7. If your PROP plot includes a weapon, YOU MUST USE A STAGE VERSION of the weapon that is safe to use on stage.



#6

TECHNICAL

SOUND DESIGN

INDIVIDUAL
PROJECTS

6. TECH: Sound Design

SOUND DESIGN PROJECT #1

If the play we read in class had a sound track...

Create a soundtrack of 8 songs that represent these parts of the play...

1. The Theme
2. The Opening Scene
3. The Time Period
4. The Main Character
5. One other Character
6. The Highest Moment of Tension
7. The Ending
8. Your Favorite Line from the Play

SOUND DESIGN PROJECT #2

The sound designer is in charge of anything that is heard during the production. This includes any live or recorded music and sound effects as well as the vocal projection of the actors, both speaking and singing.

1. Go through the script and find any places where there will be sound effects needed.
2. Acquire pre-recorded sound effects and decide where they go during the production.
3. You may also choose to create and record your own sound effects. This is called FOLEY sound design. <https://www.masterclass.com/articles/film-101-understanding-foley-sound-and-why-foley-sound-is-important#what-is-foley-art>
4. Choose previously recorded music for scene changes, underscoring, or featured moments during the production.
5. Turn in your SOUND EFFECTS LIST and a playlist (or folder) of all prerecorded sound effects IN ORDER they are needed in the show.



#7

TECHNICAL

PRODUCTION & MARKETING

INDIVIDUAL
PROJECT

7. MARKETING: Production Poster

STEP 1:

FIND online **3 production posters** for the featured play (the one we read together in class.)

Make a document with each of these posters featured on the doc.

Answer these questions about each poster...

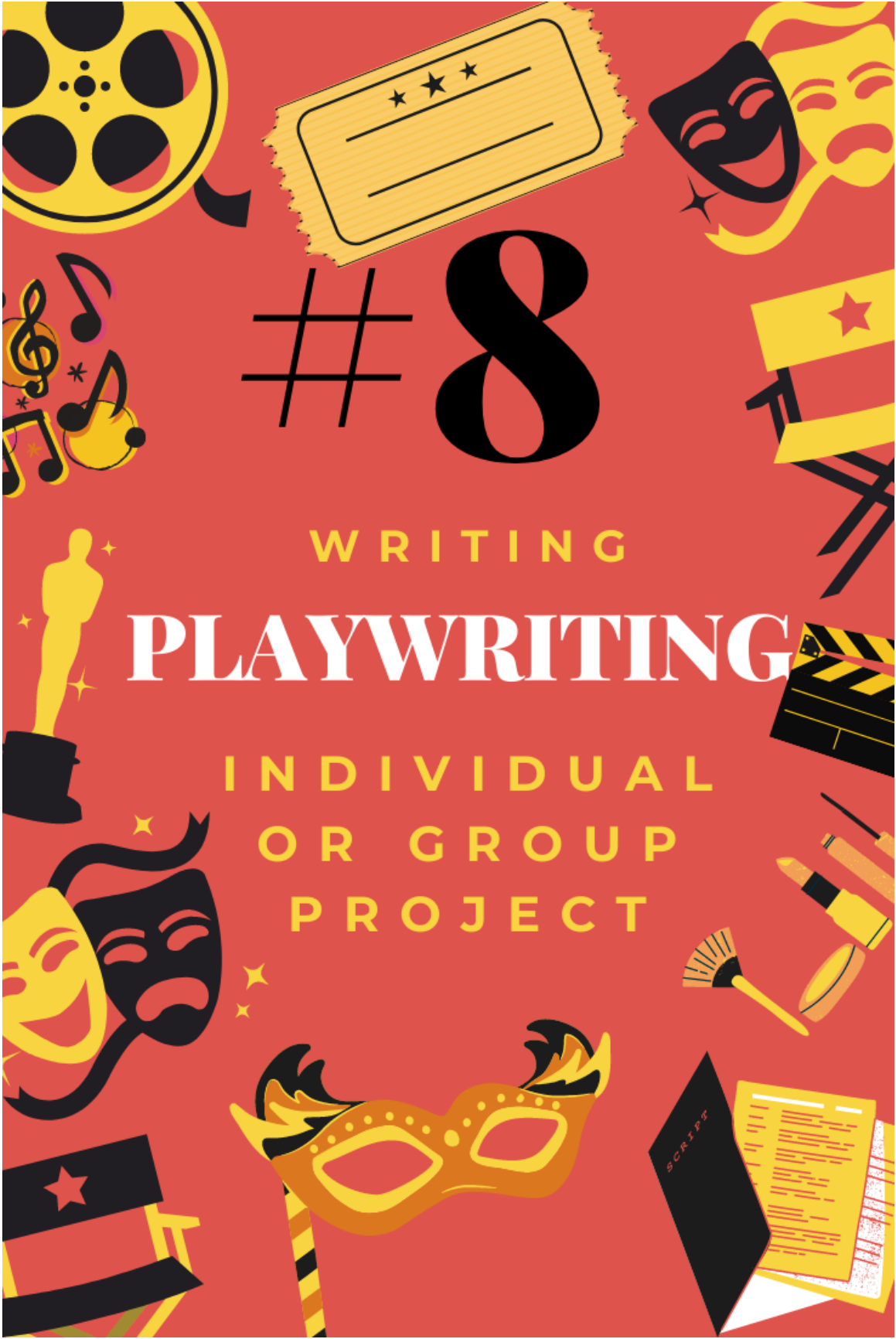
1. Is the essential information on the poster (who, what, where, when, and why should you see this play?)
2. What is the FOCAL POINT on the poster?
3. Why do you think they chose that image?
4. What is the theme/central image/key art of the poster?
5. Does it help support the theme of the play?
6. Is this poster too busy? Can you tell the focal point in 5 seconds?
7. Is there white space? Is it simple and compelling? Or too busy?
8. Is there an element of FRAMING to focus your eye on a key image?
9. Do the colors on the poster help tell the story? How?
10. Will this be a traditional telling of this story or a modern adaptation? Can you tell from the poster? How do you know?
11. Is there a quote from the play? Or a short powerful statement about the play on the poster?
12. Was this an interesting poster? Did it make you want to see this play?

STEP 2:

Now create your perfect Production Poster for the play we read in class!

1. Define the who (is putting on the show), what (title of show), where, when, and why for this production. Make sure everyone knows the essential information.
2. Create a FOCAL POINT. Where do you want people to look or focus on your poster? Where will that focal point be on the poster?
3. Will you FRAME that focal point or the entire poster?

4. Choose an element of the play's theme to illustrate with your central image or key art work on your poster.
5. Make sure the colors on your poster tell us something about the story being told.
6. White space is your friend. Keep it simple and effective.
7. Can it be read from a distance? Is it too crowded? Too complex?
8. Does your poster reflect a traditional telling of this story? Or is it a modern adaptation?
9. Can you add a quote from the play to the poster?
10. Or come up with a catchy statement that really sells the play to the audience?



#8

WRITING
PLAYWRITING

INDIVIDUAL
OR GROUP
PROJECT

8. PLAYWRIGHT: Playwrights Wanted

Choose one of these Playwriting PROJECTS and CHOOSE two of the videos below to watch before you start writing...

Which videos did you watch?

Tell me 3 take aways from each video that you will show in your writing for this project...

1. Write a modern day adaption of the play we read in class.
2. Write a modern play in the style of the period of Theatre history we have studying.
3. Write a traditional play in the style of the period of Theatre history we are studying.
4. Write an alternative ending to the play we just studied, or a deleted scene, or a prequel, or a 1 year later play.
5. Use one of the characters from the play we read and create another part of their story.
6. Use a minor character from the play we read and create a play in the same style with them as the main character.
7. Create a playwriting project that in some way reflects this unit of study and WRITE A PLAY!!!

PLAYWRITING MASTER CLASS MOMENTS

[Playwrights Series: Top Tips](#)

[Playwrights Series: Stagecraft](#)

[Playwrights Series: Style](#)

[Playwrights Series: Scenes](#)

[Playwrights Series: Dialogue](#)

[Playwrights Series: Narrative](#)

[Playwrights Series: Character](#)

[Playwrights Series: Process](#)



#9

ANALYSIS

PLAY
ANALYSIS

INDIVIDUAL
PROJECT

9. ANALYSIS: Trilogy of Analysis

Choose the play we read in class OR another play written in the same time period as the play we read as a class...

Written Options- Select one of the following options. Write an organized, thoughtful response, using appropriate spelling, grammar, and punctuation; include a works cited page if necessary. Your response should be a minimum of 300 words (not including the works cited page.)

SELECT ONE OPTION FOR WRITTEN RESPONSE

- 1) What is the essential question posed by the playwright through this play? What answer does the playwright offer? What are your thoughts?
- 2) What one line or speech from the play really represents the central idea/theme/moral of the play? Explain the context for the line. Discuss how this line communicates the theme.
- 3) Why do you think this play is considered a classic, included on a “plays you should read” list? What makes it compelling, timeless, and/or lasting? Or do you disagree?
- 4) Research the playwright. Write about his/her life and work. If possible, research the production history of the play itself (premiere, awards, original/notable casts, etc.).
- 5) Consider the time and place in which this play was written and originally performed. What impact does that period have on the play? What impact might the play had on the culture of its time? Some research into the time period will likely be necessary to answer this question.

THEN ADD 2 CREATIVE OPTIONS:

Write a deleted scene using characters from the play. This could be an event that was talked about in the play, but didn’t happen onstage; a moment right before the action of the play, or right after; the options are fairly limitless. The scene should be at least 2 pages long (typed & printed); use appropriate script formatting.

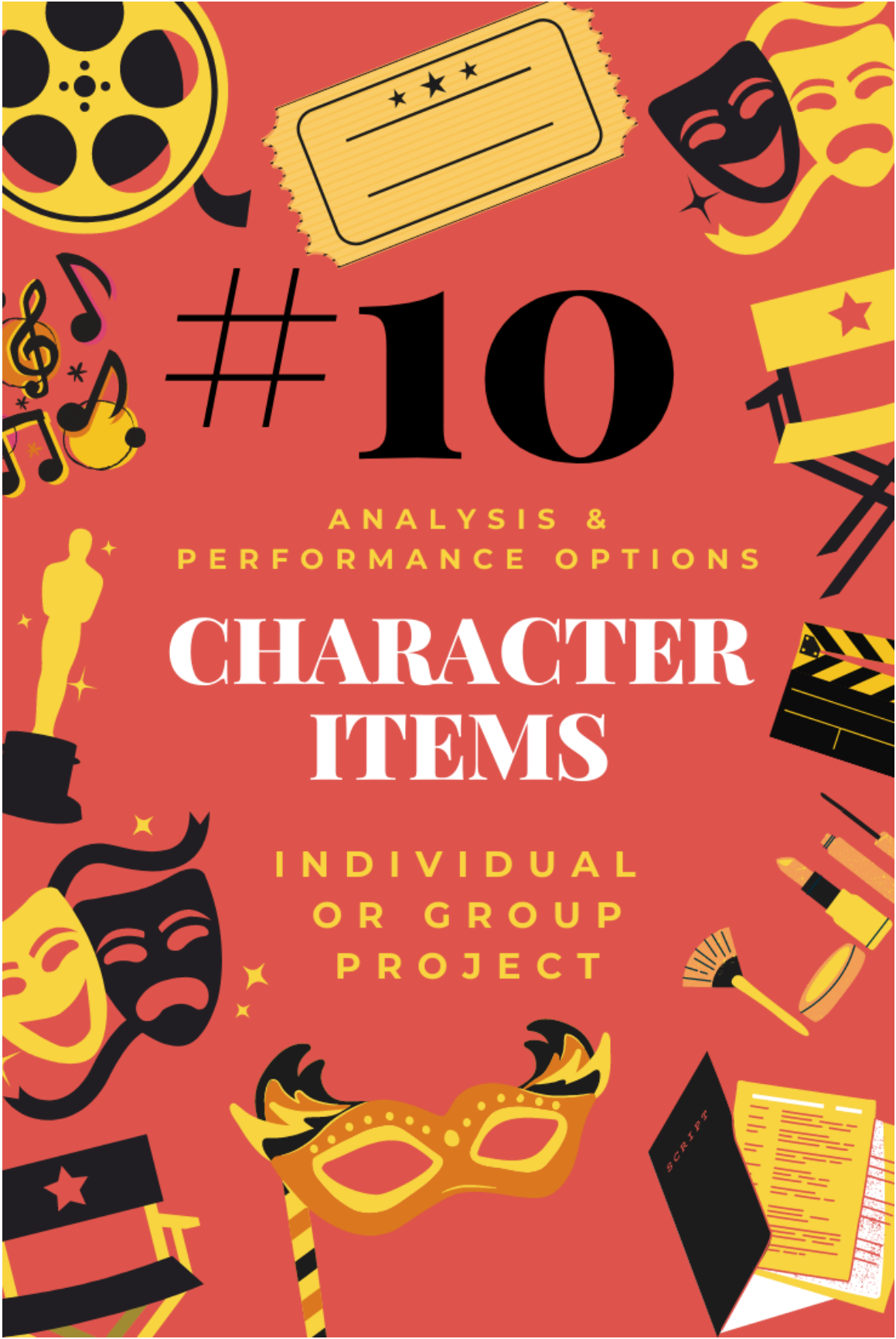
Create a poster for a production of the play. Make your poster vibrant and eye catching; use images that reflect the ideas from the play. Make sure to include any information that might attract an audience, as well as dates, times, and place (you may invent these).

Create a word collage. Using key words and phrases from the play, create a word collage. This may be cut & paste, or electronic (i.e. Wordle), but it must be printed and turned in.

Create a character scrapbook. Select one of the characters from the play and create a scrapbook that he/she might create. This needs to be at least 5 pages.

Create a character’s diary. Select of the characters from the play and create a diary that he/she might write. This needs to be at least 4-6 entries long and should include reflection on at least some of the events from the play.

Create a meme that relates to the play. There are several meme creators on the internet. Be creative on this!



#10

ANALYSIS &
PERFORMANCE OPTIONS

CHARACTER ITEMS

INDIVIDUAL
OR GROUP
PROJECT

10. ANALYSIS: Character Items

INDIVIDUAL PROJECT

Select a theatrical piece that fits the TIME PERIOD of Theatre that we have been studying.

Read the script and copy out the dramatis personae (list of characters).

Assume that all the actors will be dressed the same: black pants, black shoes, and black shirt. For each character, select one costume item, prop, or piece of furniture that best complements that character.

For each item:

- 1) Describe the item.
- 2) Include a sketch/clipping or swatch/photograph/image of the item.
- 3) List two-three points per character that explain WHY you chose this item and how the character would use the item.

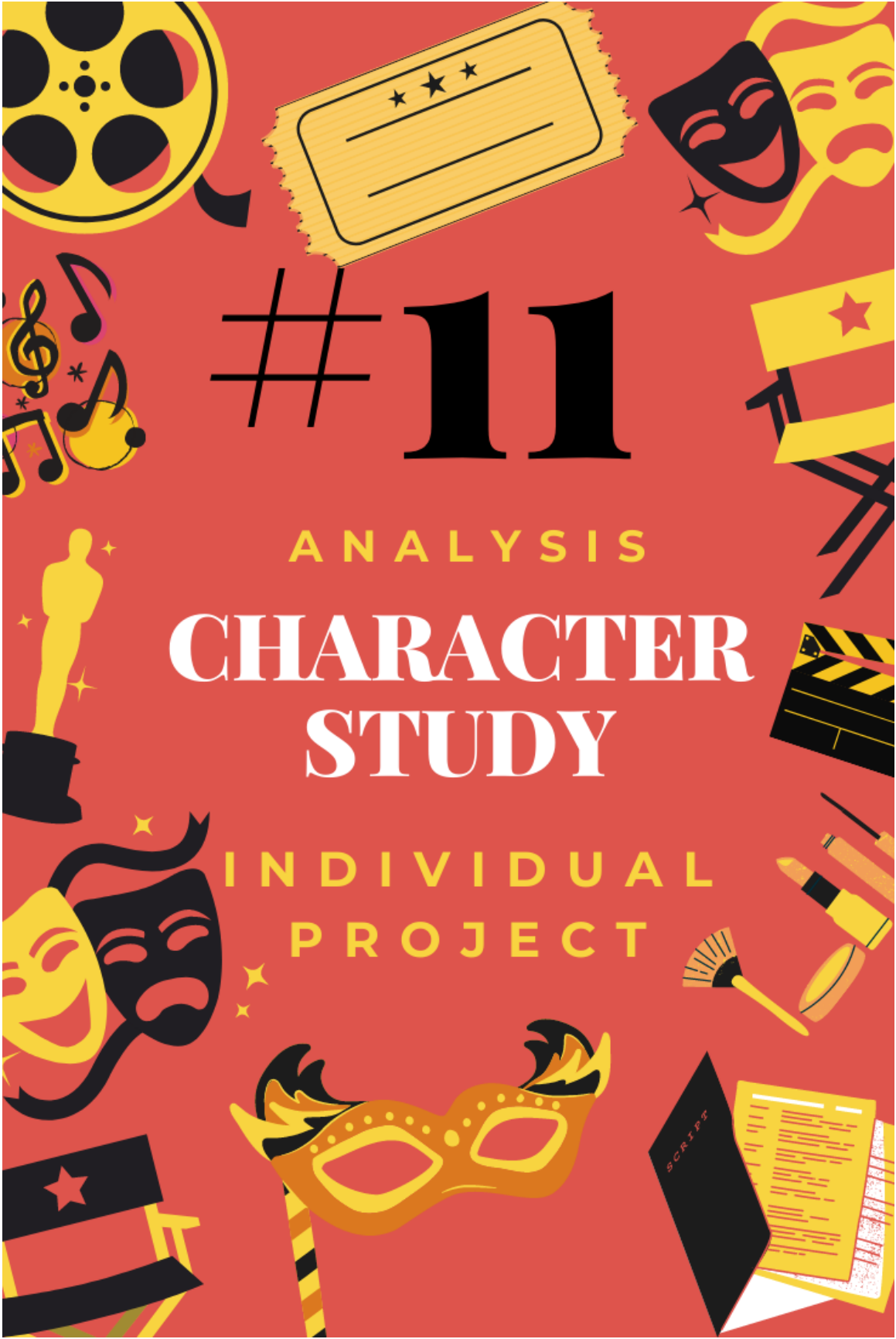
Or a GROUP PROJECT

Students sort themselves into groups of three to four. Each group will select a theatrical piece they would like to work on, read the script, and select a scene from the play that they would like to present. Make sure that there are the same number of students in the group as characters in the scene.

Students will cast the scene amongst themselves, block the scene, and memorize their lines to present to the class.

Each student will each select and acquire/make one costume item, prop, or piece of furniture to use in the scene that best complements their character.

Each group will present their scene to the rest of the class. For the presentation, students will wear black pants, black shoes, and a black shirt. They will each use the costume, prop, or furniture piece they selected for their character and no other item of props, costumes, or furniture.



11

ANALYSIS
**CHARACTER
STUDY**

INDIVIDUAL
PROJECT

11. ANALYSIS: Character Study

Using the play we read in class OR another play from the same period of Theatre History

CHARACTER:

PLAY:

Character Analysis Sheet

Please answer the questions below as thoroughly as possible. Some answers may be in the script. Some answers you will have to use text clues from the script to make an educated guess. Some you may have to guess all together based on your understanding of the character and your creativity.

1. Demographics of your character

- a. Age
- b. Appearance
- c. Where they're from
- d. Current location and WHY
- e. Economic Status and WHY

SHOW TEXT EVIDENCE FOR ONE OF THESE ANSWERS (use an actual line that either your character says or someone else says about your character):

2. Physicality of your character

- a. How do they stand?
- b. Any physical disabilities? (limps, bad back, etc.) and WHY
- c. Clothes and WHY
- d. Jewelry and WHY
- e. How does your character walk and stand? Confidently? Creepily? Etc. and WHY
- f. Voice (high, low, loud, soft, accent)

SHOW TEXT EVIDENCE FOR ONE OF THESE ANSWERS (use an actual line that either your character says or someone else says about your character):

3. Your character's biggest desire and WHY do they want that

SHOW TEXT EVIDENCE (use an actual line that either your character says or someone else says about your character):

4. What/Who is stopping your character from acquiring that desire?

5. What is your character willing to do to get their desire met?

6. Your character's greatest fear and WHY

7. Your character's occupation (career, or no career?)

8. Beliefs (religious or otherwise) and WHY

SHOW TEXT EVIDENCE FOR ONE OF THOSE ANSWERS (use an actual line that either your character says or someone else says about your character):

9. Family – Parents, siblings, raised by who?

10. A song that your character would identify with? Why?

11. Items that are associated with your character – something they carry or usually have (an example might be the talking bird cane, if you were Mary Poppins) and WHY?

12. Your favorite line that your character says that sums them up to you.

13. Something that someone else says about your character that tells you a lot about your character.

14. An action that shows you how your character really feels.

15. Write three paragraphs (that's 12-15 complete sentences) as your character on a piece of notebook paper. You can make it a journal entry, or it can just be a "thought vomit" – whatever you like. Just start to think like your character, then write about it.

16. Create an inspiration board for your character. Include at least 10 images of things that your character would like, do, wear, think about, metaphors for your character, a meme your character would appreciate. Put them on a document or make a slideshow or Power Point Presentation or a Pinterest Board and link it here...



#12

DIRECTOR'S
VISION

INSPIRATION
BOARD

INDIVIDUAL
PROJECT

12. VISUAL: Inspiration Board

You are going to create a VISUAL INSPIRATION BOARD on Pinterest for the PLAY we read in class.

Here is one that I made for the play TRIFLES by Susan Glaspell
<https://www.pinterest.com/leamarshall/trifles/>

I should see these things reflected in your board: (your board should have 30 or more pins on it)

1. Costume Ideas (for at least 5 characters)
2. Set Design Ideas (at least 3)
3. Special or Interesting Props Needed (at least 3)
4. Historical Influences (at least 3)
5. Visual Imagery that represents the THEME
6. Songs or movies that remind you of the play
7. Character Inspirations
8. Play posters that inspire you
9. Research into the Playwright links
10. Research into that particular style of Theatre History (at least 3 links)
11. Something that surprised you that came up in your search that you think is inspirational
12. A quote that reminds you of the THEME of the play or a line from the play



#13

DIRECTOR

ARISTOTLE'S ELEMENTS

INDIVIDUAL
PROJECT

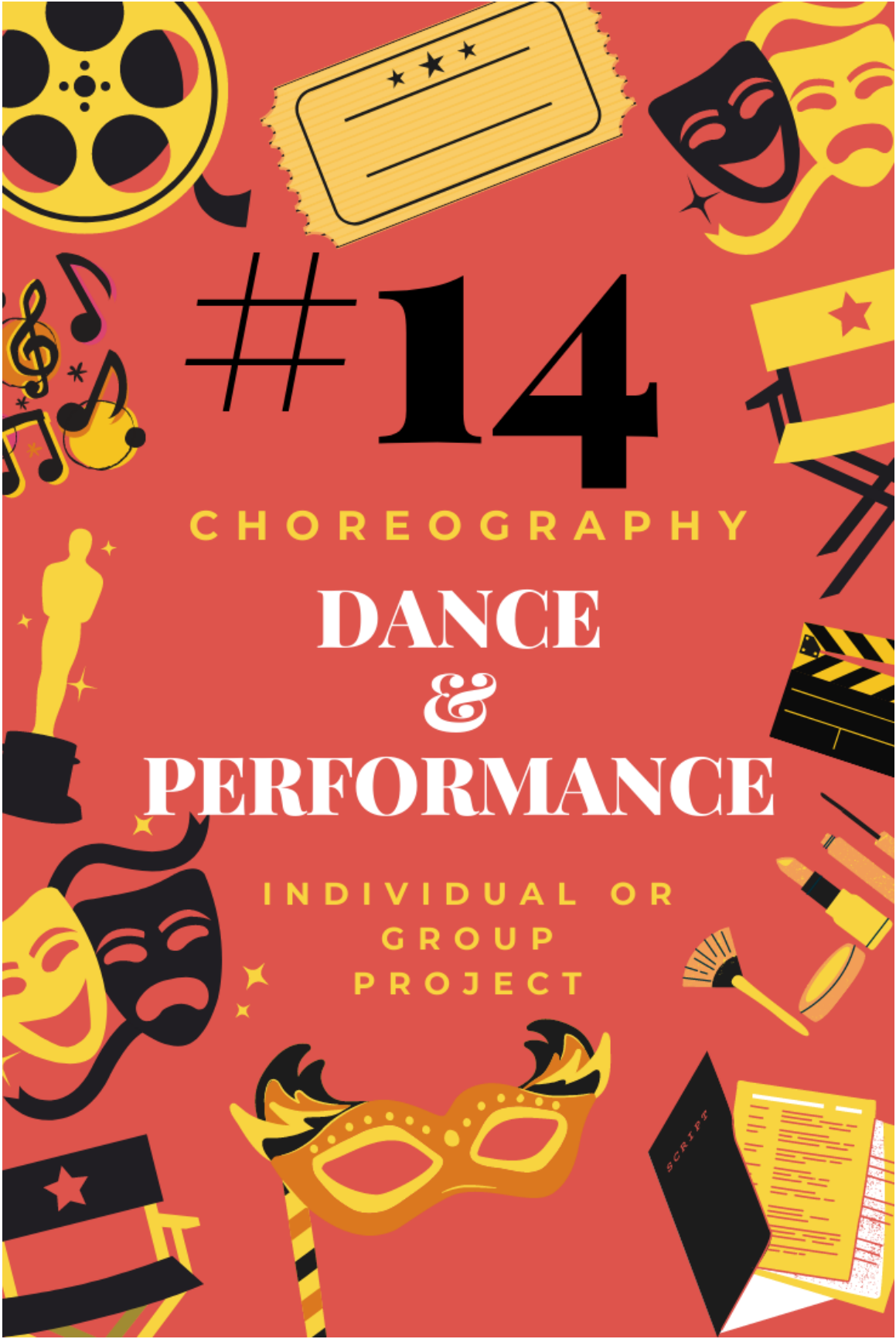
13. ARISTOTLE: Evaluation of a Play

Play Title:

Playwright:

Theatrical Historical Time of the Play:

ARISTOTLE ELEMENTS	WHAT TO DO, QUESTIONS TO ANSWER, THINGS TO PONDER
PLOT	Create a plot diagram of the events. Include EXPOSITION, INCITING INCIDENT, RISING ACTION, PERIPETEIA, FALLING ACTION, & DENOUEMENT events.
THOUGHT	State the THEME of the play (in as few words as possible) Answer Goethe’s three questions in this order... 1. What was the playwright trying to do with this play? 2. How well did they do it? 3. Was it worth the doing?
CHARACTER	Name the “vivid characters” who face and overcome “obstacles” that we can recognize. What are the obstacles they overcome? What “tactics” do they use to overcome these obstacles. How does each major character change during the play? Are there any stereotypical or flat characters? How are they important to the action of the play?
DICTION	Examples of POETIC language. key lines, metaphorical language? Do any characters have a particular style of speaking? Does this help to tell the story fully?
MUSIC	What sounds or music does this play need? Are there any emotional moments that can be helped by music? What types of songs or specific sounds will you need?
SPECTACLE	What SPECTACULAR elements does this play need? Costumes? Sets? Lights? Sound? Special Effects? All plays have some elements of spectacle, though some have many more than others. Find moments of spectacle in your play. Silence can be a moment of spectacle in a noisy world.
FINAL ANALYSIS	List the ORDER of these elements based on this play. Which of these elements do you think are the strongest in this play? Which do you think is the weakest in this play. Order them #1-6. Does this play fit with what you think are the most important elements of a play? Why or why not?



#14

CHOREOGRAPHY

DANCE & PERFORMANCE

INDIVIDUAL OR
GROUP
PROJECT

14. CHOREOGRAPHY: Dance & Performance

1. Choose a song that represent the THEME, CHARACTER, or a SCENE from the play we read in class. (must have school appropriate lyrics)
2. Create a choreographed number for a solo or ensemble dance.
3. The motions in your dance should reflect in some way the THEME, CHARACTER, or SCENE you have chosen.
4. You must costume the dancers in some way that again reflects the THEME, CHARACTERS, or SCENE you have chosen
5. You will perform live or upload a file of your filmed CHOREOGRAPHED piece.



#15

DRAMATURG

DRAMATURGY

GROUP
PROJECT

15. DRAMATURGY GROUP Project

WHAT IS DRAMATURGY?

Dramaturgy is an exploration of the world of the play—both the text itself and how the text engages with the world in which we live.

A dramaturg is a dedicated person on the creative team whose primary task is to support the play's development by asking key questions, starting conversations, researching, providing context, and helping the artists as they work together to tell the intended story.

Since each piece of theater is unique, the role of a dramaturg is further defined on a project-by-project basis. Each process requires a customized approach that begins with a deep understanding of the play and of the generative artist's goals.

A dramaturg helps us better tell why we're doing this work (to draw real life connection to our script) and how we can help the audience better understand our show and why we're doing it.

Dramaturgy is many things. It is equal parts critic, editor, connector and researcher.

A dramaturg wears many hats and helps to make sure that a show is historically accurate, lives up to the original intention of the playwright, helps to ensure the community fully understands the work.

DRAMATURGY GROUP PROJECT

Objective: understand the real-life connections within a play or musical.

STEP ONE: Create list of research topics related to your show.

Things to consider when generating this list:

Time period of the show and time period the show was actually written.

- Are there any connections between the two?
- Similar things happening in society (ie. The Crucible and Red Scare).
- What were the major things happening historically during the time period of the show?
- Any customs or traditions important at the time that are unfamiliar to students today?
- Are there any specific vocabulary/allusions in the script tied to the time period of the show?

- Location of the show? Is the geography important? (probably to some extent)
- Are there any customs or major societal differences between the world of your students and where the show takes places?
- Do you change or reference different locations? If so, where are these locations

Central Topic/Theme/Historical Event

- Does your show take place around a specific historical event?
- Does your show reference specific people or events from a specific time?
- Does your show touch on a specific topic?
- Does your show satirize or allude to a specific cultural phenomenon or event?

STEP 2: DIVIDE UP THE TOPICS

Once you've generated a list, pick several topics that emerged from your research in STEP 1.

- script vocabulary/allusions
- historical timeline: political (add 10 years before show takes place and 5 after)
- historical timeline: societal (add 10 years before show takes place and 5 after)
- specific event/cultural phenomenon
- If you'd like to focus specifically on just a theme of your show (ie. bullying), do the same process to create several different research topics related to that theme
- Make sure the topics are diverse enough to cover the full scope of your show.

STEP 3: ASSIGN THE TOPICS TO INDIVIDUALS TO RESEARCH

- Everyone will have 30 minutes to gather as much data and images as possible.
- At the end of the 30 minutes they will have 15 minutes to organize their information into a readable document that all students in the group will use for the next step.
- If possible, this is best done if the students collaborate via their PORTFOLIO OneDriveNotebook COLLABORATION space.

STEP FOUR: FULL GROUP SHARE (10 minutes)

Re-gather as a large group. Spend time evaluating the following as you share thoughts and images collected:

- any major connections to the story they discovered
- any major connections between research subjects
- anything they learned that made them view the story in a new light.

STEP FIVE: WRAP UP/ASSESSMENT (10 minutes)

Have students turn to a person next to them and share one new thing they learned, one thing they learned that will impact their performance, and one thing they want to know more about.

STEP SIX: NOW PUBLISH YOUR DRAMATURGY WORK

CHOOSE ONE WAY TO PUBLISH

1. Create a dramaturgy handbook that can be used in rehearsals.
2. Use the information collected to create an insert for a play program explaining the world of the play and its societal connections.
3. Create a PowerPoint (or similar project) displaying the information collected to be played in the lobby prior to the show.
4. Create a lobby displays with the information collected.



#16

CREATE YOUR OWN

ORIGINAL PROJECT

INDIVIDUAL
OR GROUP
PROJECT

16. CREATE: Your Own Theatre Project

Maybe there is an extreme MAKE UP PROJECT you would like to do for the play we just read...

<https://dramatics.org/the-creature-maker/>

OR Design a GORE EFFECT for the show...

<https://dramatics.org/blood-and-guts/>

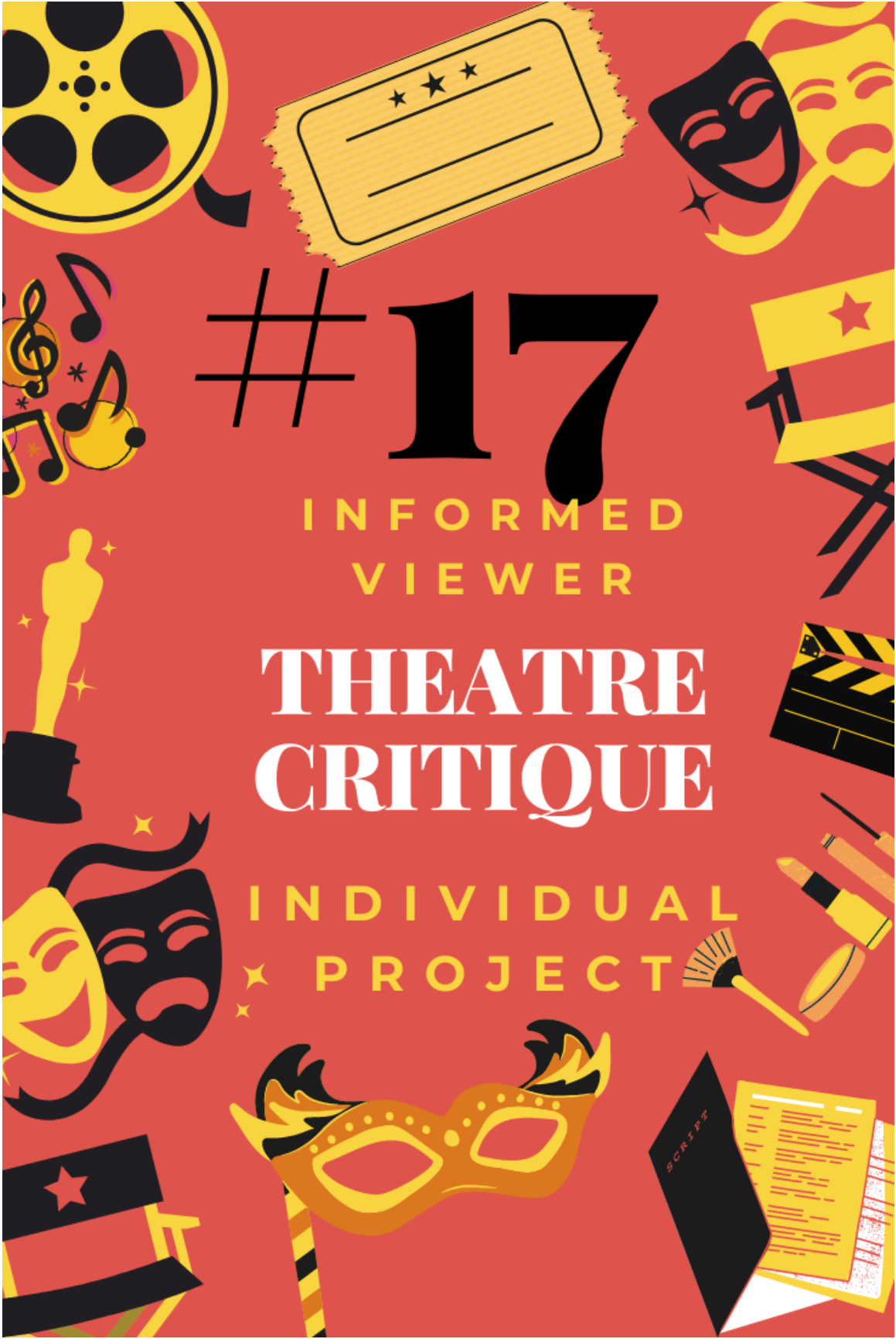
Or do a LIGHTING PROJECT...

<https://dramatics.org/storytelling-through-lighting/>

Or want to create a COSPLAY costume for a character from the play...

<https://dramatics.org/cosplay-creations/>

Let me know of a NEW or ORIGINAL project idea that you have...



#17

INFORMED
VIEWER

**THEATRE
CRITIQUE**

INDIVIDUAL
PROJECT

17. CRITIQUE: An Online Production

Find an online production of the play we read in class OR another play in the same Theatrical style (or a modern adaptation of the play we read)

LINK TO THE PLAY YOU WATCHED:

Write a traditional Theatre Critique:

Paragraph 1—The Basics Include the answers to the five W's:

Who (the playwright, directors, and actors) (do an online search for their names if you can)

What (the title of the play)

Where (the name of the school or theater)

When (when did you see it?)

Why (In a few sentences, state the basic theme of the show)

Paragraph 2—The Plot

Briefly summarize the plot of the show:

How well did the story work?

Was it interesting, entertaining?

Paragraph 3—The Acting

Reactions to the performers playing the characters in the play:

Use their real names and character names

Were they believable?

How was their volume and articulation?

Did their gestures and body movement stay true to the character?

Paragraph 4—The Design

Set: *Did it establish a definite mood and correct time period for the play?

Lights: *Did they convey appropriate mood, emphasis, and brightness?

Costumes and Makeup: *Were they true to the period of the show and to the characters?

Sound: *How did the sound effects and music contribute to the show's mood?

*If this performance was a musical, what is your opinion of the orchestra's performance?

Choreography & Dance: How did it help to tell the story?

Paragraph 5—The Audience's Reaction and YOURS

What is the play's effect on the audience?

What was your opinion of the show as a whole?

A judgment or recommendation – would you recommend others see this play?

Paragraph 6—Historical Style of the Play

What period of Theatrical History did this play originate?

How does it fit the elements of that period of Theatre History?

If it is a modern version, how did they modernize the elements?

Remember to:

Back up all your opinions with valid reasons.

Be objective, fair, and sincere.

Evaluate the entire production.

Be constructive.

Indicate good points along with those you felt needed improvement.

Enjoy the show—don't go to be overly critical.