

Fort Wayne
youththeatre
*Education
Guide*



2021-22 SEASON

Fort Wayne youtheatre

About Us...

As the fifth oldest active children's theatre in the nation, Youtheatre is dedicated to its mission to "educate, engage and entertain" through quality theatrical experiences. In 1934, Dr. Clive McAllister, president of the Old Fort Players (now the Civic Theatre), appointed a committee to create a junior or children's theater branch of the organization. The committee established the philosophy that the new "Children's Theatre" would develop poise, better diction, and self-esteem for children through dramatic instruction. They would give at least one play a year, and awaken enthusiasm in children for beauty in art and integrity in dramatic literature.

The first class began with an enrollment of a whopping 40 students, each of which paid just \$1.00 for 8 classes! The first production, "The Steadfast Tin Soldier," was performed at the Majestic Theatre in Fort Wayne and had a cast of 75 young people. Tickets were only 10 cents for children and 25 cents for adults.

In 1954, the Majestic Theatre was deemed unsafe for children by the fire department and so the Children's Theatre spent the next 10 years at various locations in the city. By the time it rejoined the Civic Theatre at the Old Palace Theatre, it had a new name, the "Fort Wayne Youtheatre." In 1973, both organizations moved to their current home in the Arts United Center on E. Main Street in downtown Fort Wayne. The Youtheatre became autonomous in 1984.

In 1978, Broadway star Harvey Cocks became the Executive Director of Youtheatre. Even after retiring from that position, Harvey has remained as our Artist in Residence; and after 40+ years, he is still inspiring young actors and actresses! In 2010, he was joined by Leslie Hormann, who served as Executive/Artistic Director until 2018.

Youtheatre is currently managed by Executive/Artistic Director Todd Espeland, who came to us in 2018 after serving as Artistic Director of the Kalamazoo Civic Theatre. He is joined by Assistant Director/Director of Outreach Christopher J. Murphy and Administrative Assistant/Marketing Director Megan Ebbeskotte and a staff of outstanding local artists who serve as teachers, guest directors, choreographers, music directors and designers.

For over three quarters of a century, Youtheatre has produced classes, camps and theatrical productions for the artists and audiences of northeast Indiana. Our touring "Youtheatre-On-The-Go" troupe takes literature-based shows into the community, performing in hospitals, libraries, community centers and more. In 2018, our Linda L. Ruffolo "Young Heroes of Conscience" Series, which has spotlighted the likes of Anne Frank, Ryan White, Harriet Tubman and Ruby Bridges, won the "Mayor's Arts Award."



ELEMENTS OF A PRODUCTION

SETS

The scenery pieces that form the area in which the performers act out the play. Sometimes scenery is very realistic, making the audience think they are inside a real house, for example. Other times the scenery is quite fanciful or limited. What different sets can you name in the show? What time and place does it look like?

LIGHTS

The lighting instruments that help to create the right atmosphere on the stage. Lights direct the attention of the audience to specific areas of the stage or to a specific performer. The lights may be different colors to add special effects such as nighttime or a storm. How do the lights in this production show changes in the time and place?

PROPS

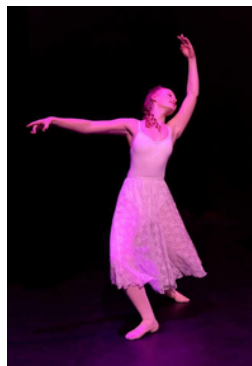
The objects performers carry to help them act out the story. Look for important props that help define character or place. Can you name a few?

MAKE-UP

The cosmetic bases, blushes, lipsticks, mascara and eye liners which helps the performer physically become the character he/she is playing. Make-up is also used so that the performers facial features can be seen clearly under the bright stage lights from a distance. Do you notice any special make-up in the show?

COSTUMES

The clothing the performers wear. Depending on the story being acted out, this clothing may be what a character of the time would have actually worn. It may also be very exaggerated or fantastic in the case of a dream or a fairy-tale. Costumes help the audience know what a character is like or where and when he/she lived. Are the costumes drab or colorful? Do they look realistic? What do they tell you about the time and place?



MEET *the* TEAM

TODD ESPELAND, CO-DIRECTOR

Todd is the Executive/Artistic Director of the Fort Wayne Youtheatre. He is the former Artistic Director of Commedia Zuppa Mask Company, The Kalamazoo Civic Theatre and a graduate of the world renowned Dell' Arte International. While at Dell' Arte, Todd did extensive post-graduate work in Mask, Clown, Circus Techniques, Commedia Dell' Arte and Physical Theatre. He holds MFA in Directing from the University of Nevada Las Vegas.

With Commedia Zuppa Todd served as a mask and movement specialist and artist in residence Off-Broadway for the Rosebud Theatre Company, and at many regional theatres, colleges, universities and toured original works of theatre nationally and internationally including his award winning Theatre for Young Audiences mask show BOXHEAD. During this time he was also a lead coach and director with Starfish Circus, a nonprofit that focuses on helping kids develop skills for healthy, active and enthusiastic lives through circus & performing arts.



CHRISTOPHER J. MURPHY, CO-DIRECTOR



CHRISTOPHER J. MURPHY is proud to share Youtheatre's mission with the young artists of our community. Murphy began his long association with Youtheatre as an actor, then as a teacher and guest director before joining the organization full-time in 2016. As the Assistant Director and Director of Outreach, he directs, teaches and oversees Youtheatre's diverse community outreach programs such as Youtheatre-On-The-Go.

Before coming to Youtheatre, Murphy spent twenty-two years as the Theatre Director at his alma mater, Blackhawk Middle School, from 1993- 2015. In addition, Murphy has been a Master Teacher with F.A.M.E. (Foundation for Art and Music in Education) for fifteen years, taught at arts camps throughout the United States, and worked extensively as a producer/director/writer in the orchestral world. He lives in downtown Fort Wayne with the finest canine known to man, Herbie Murphy.

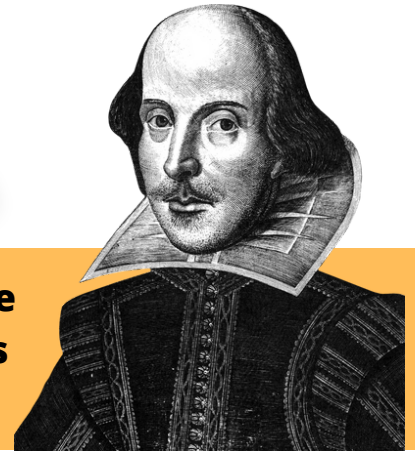
Q: What does a Director do?

A: A Director collaborates with and supervises all the other members of the production team (sets, lights, costumes, etc.) to make sure everyone is working together to tell the same story. He or she also directs the movement of the performers and helps them develop characters and relationships. In short, the Director is THE BOSS.

BIOGRAPHY:

William Shakespeare

William Shakespeare (1564-1616) is often praised as the world's greatest playwright. Though he lived 400 years ago, his plays are still studied and enjoyed today.



Early Life

William Shakespeare was born in 1564 in the town of Stratford-upon-Avon, England. He had three younger brothers and two younger sisters. His father was a glove maker who later became the mayor of Stratford.

When Shakespeare was 18, he married Anne Hathaway. What Shakespeare did to support his young family is unknown. Some scholars think that he was a schoolteacher. Others think that he traveled with a group of actors.

Career in the Theatre

By 1592 Shakespeare was working as a writer and actor in London. In that year a disease called the Bubonic Plague devastated the city. Officials closed the theaters and other public places to stop its spread. Shakespeare then turned to writing poetry. London's theaters reopened in 1594. By then Shakespeare had joined an acting group called Lord Chamberlain's Men. They often presented plays for royalty. Along with acting and writing, Shakespeare also was involved with the business side of theater. He became wealthy.

Shakespeare's Many Plays

Shakespeare wrote 37 plays in 20 years! His plays generally fall into three categories: tragedies, comedies, and histories. Tragedies are plays that describe the downfall of the main character. Shakespeare's most famous tragedies include *Hamlet*, *King Lear*, and *Macbeth*. Comedies are humorous plays that end happily. Shakespeare's comedies include ***A Midsummer Night's Dream***, *As You Like It*, and *The Taming of the Shrew*. Shakespeare's histories are dramas about some of England's powerful kings, including Henry IV and Richard II.

Later years

Shakespeare retired from the theater in about 1610. He returned to his hometown of Stratford-upon-Avon. He died there on April 23, 1616.

THE COMPLETE WORKS OF *William Shakespeare*

**William Shakespeare wrote at least 38 comedies, tragedies and histories in his lifetime; along with over 150 poems.
How many of these timeless plays do you know?**

Comedies:

- *All's Well That Ends Well*
- *As You Like It*
- *Cymbeline*
- *The Comedy of Errors*
- *Love's Labour's Lose*
- *Measure for Measure*
- *The Merchant of Venice*
- *The Merry Wives of Windsor*
- *A Midsummer Night's Dream*
- *Much Ado About Nothing*
- *Pericles*
- *The Taming of the Shrew*
- *The Tempest*
- *Troilus and Cresside*
- *Two Gentlemen of Verona*
- *Twelfth Night*
- *The Winter's Tale*

Tragedies:

- *Anthony and Cleopatra*
- *Coriolanus*
- *Hamlet*
- *Julius Caesar*
- *King Lear*
- *Macbeth*
- *Othello*
- *Romeo and Juliet*
- *Timon of Athens*
- *Titus Andronicus*

Histories:

- *1, 2, and 3 Henry VI*
- *1 and 2 Henry IV*
- *King John*
- *Henry V*
- *Henry VIII*
- *Richard II*
- *Richard III*



SUMMARY:

A Midsummer Night's Dream

A story of order and disorder, reality and appearance and love and marriage. Theseus, Duke of Athens, and Hippolyta, Queen of the Amazons are to be married and great celebrations are planned.



Into the forest:

Egeus brings his rebellious daughter Hermia in front of the Duke. Egeus wants her to marry Demetrius but Hermia refuses, because she's in love with Lysander. The Duke orders Hermia to obey her father or, according to Athenian law, she must face a death penalty or enter a convent.

Hermia and Lysander decide to elope that night. They confide in their friend Helena. However, she's secretly in love with Demetrius so, hoping to win his affection, she tells him of Hermia's plan. That night, all four lovers set out into the forest.

Meanwhile...

A group of Athenian tradesmen (known as the Mechanicals), led by Peter Quince, are planning to perform a play in celebration of the Duke's wedding. They rehearse *The Tragedy of Pyramus and Thisbe* in the same forest.

Love at first sight:

Elsewhere in the forest, the fairy king and queen, Oberon and Titania, argue over Titania's refusal to give up her page-boy to Oberon. He sends his servant Puck to find a magic plant to cast a spell on Titania.

The juice of the plant, when squeezed onto the eyes of someone asleep, causes them to fall in love with the first creature they see when they wake up. Oberon uses the juice on Titania as she sleeps in her bower.

Puck overhears the tradesmen rehearsing and magically transforms Bottom's head into that of an ass. The other men are terrified and flee the forest. When Titania wakes, the first creature she sees is Bottom and she falls rapturously in love with him.

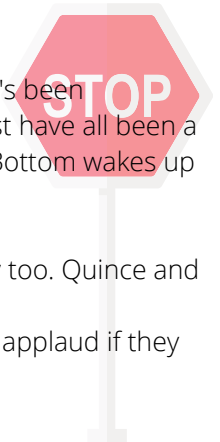
Helena chases Demetrius in the forest and their fighting disturbs Oberon. He tells Puck to use the magic plant on Demetrius too, so that he will fall in love with Helena. However, Puck muddles up the two Athenian men and uses it on Lysander instead, who promptly falls in love with Helena. Both women are confused and Hermia furiously attacks her friend.

STOP reading now if you don't want to know how it ends...

Eventually, Oberon lifts all the enchantments and puts the humans to sleep. Titania is horrified that she's been enamored of an ass and is reconciled with Oberon. On waking, the lovers decide the night's events must have all been a dream. Lysander and Hermia are back to normal, and Demetrius admits he does love Helena after all. Bottom wakes up and recounts his 'strange dream'.

The wedding of Theseus and Hippolyta becomes a triple celebration as the other human couples marry too. Quince and Bottom's troupe amuses the couples with their amateur performance of the play.

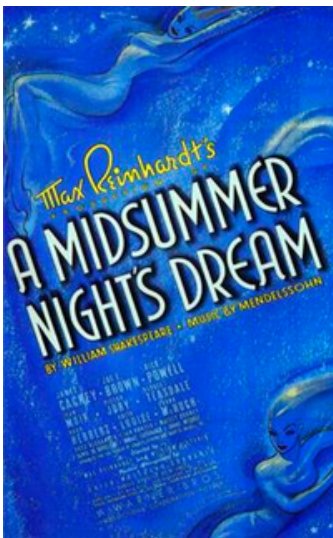
As the couples retire, Oberon, Titania and the fairies perform a blessing, and Puck asks the audience to applaud if they enjoyed the performance.



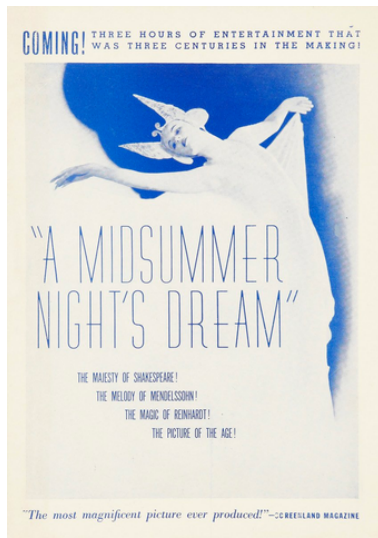
Dream On!

SOME OF THE MANY ADAPTATIONS OF SHAKESPEARE'S CLASSIC COMEDY.

Did you know that more film adaptations have been made from Shakespeare's plays than from any other author's work in any genre or language? There are 410 TV and movie versions of Shakespeare's plays, and at least six for *A Midsummer Night's Dream*.



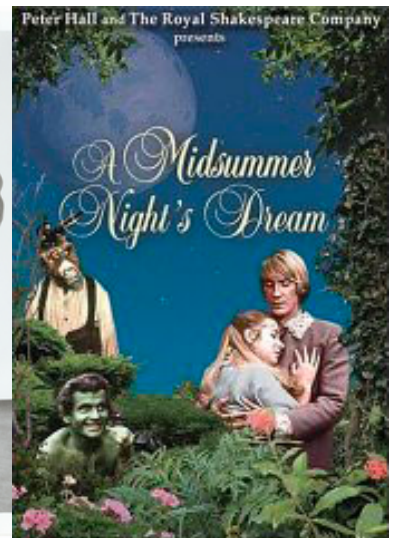
1935 Film



1960 Opera



1962 Ballet



1968 Film



1981 TV Special



1999 Film



2002 Animated Special



2016 TV Special

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Fort Wayne Youtheatre

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Summer Camps**

**Financial Aid is available. Apply Online.*



**Find more info at
www.FortWayneYoutheatre.org**

ACTIVITY #1: WHAT IS A FAIRY?

This activity, best suited for Pre-K to 5th graders, encourages students to get thinking about how to visually design their own forest fairies, and then to bring them to life interact with one of the key elements of this story



Materials needed:

- Safety scissors
- Crayons, markers, or colored pencils

Start by asking the students to share what a fairy would look like in their own version of *A Midsummer Night's Dream*: what clothes do they wear, are they short or tall, do they have any powers? Where do they live? Are they a nice fairy or a mischievous one, like Puck?

Then, have them cut out and color the fairy printed on the next page to create their very own unique fairy character.

Have them describe their colored fairy to the class or their neighbor, or have them act out the scene to the right using their fairy:

Fairy #1: How now, spirit!
whither wander you?

Fairy #2: Over hill, over
dale, thorough bush,
thorough brier

Fairy #1: Over park, over
pale, thorough flood,
thorough fire

Fairy #2: I do wander
everywhere,
Swifter than the moon's
sphere

Fairy #1: And I serve the
fairy queen

Fairy #2: To dew her orbs
upon the green.

DISCUSSION TOPIC:

Youtheatre's production of *A Midsummer Night's Dream* takes place in a school. How would you cast the show within your school? Which teacher would you cast as Oberon? How about Titania? What student would you cast as Puck? How about the lovers? What staff would you cast as the mechanicals?



ACTIVITY #2:

THE REAL HOUSEWIVES OF ATHENS

So much time has passed since *A Midsummer Night's Dream* was written, it's almost as if it was written in a different language. In this activity, best suited for 6th to 12th graders, students will "translate" a Shakespearian scene into contemporary terms.



Start by breaking students into groups of 5. Using the script attached, have each group translate the Lover's Quarrel Scene (Act III Scene ii) as a fight between 21st century people on a reality or talk show, with Puck as the host and a creative and engaging title like, "My man has taken a magic love potion, and doesn't want me anymore".

As your actors write the script, remind them of what happens in the scene:

- Demetrius and Lysander, who used to love Hermia, now both love Helena, and are willing to fight to the death for her!
- Helena, unwilling to believe that anyone would love her, believes all three of them are playing a cruel joke on her. She therefore is very hurt and angry at everyone else.
- Hermia believes that Helena has stolen Lysander's heart from her and is *furious* at Helena.
- Puck, thinks the whole affair is hilarious, which is why he is a good host for this "show."
- According to the stage directions, Hermia lunges for Helena's eyes and the men restrain her. If you choose to do this, be sure to practice it so nobody gets hurt.

Then, have each group act out their scene in front of the class. Expect lots of laughs!

After each group presents, ask the kids:

- How was your Lover's Quarrel different than the one you saw at Youtheatre?
- Is the scene funny?
- Did you find yourself sympathizing with any of the characters?

DISCUSSION TOPIC:

What themes from *A Midsummer Night's Dream* (for example, love's difficulty, jealousy, magic) or moral lessons are still relevant today? What modern movies, books, or TV shows have you observed these themes and/or lessons in?

DEMETRIUS

O, why rebuke you him that loves you so?

HERMIA

Now I but chide; but I should use thee worse,
For thou, I fear, hast given me cause to curse,
If thou hast slain Lysander in his sleep,
Where is he?
Ah, good Demetrius, wilt thou give him me?

DEMETRIUS

I had rather give his carcass to my hounds.

HERMIA

Out, dog! out, cur! Hast thou slain him, then?
Henceforth be never number'd among men!

DEMETRIUS

You spend your passion on a misprised mood:
I am not guilty of Lysander's blood;
Nor is he dead, for aught that I can tell.

HERMIA

I pray thee, tell me then that he is well.

DEMETRIUS

An if I could, what should I get therefore?

HERMIA

A privilege never to see me more!

Exit

DEMETRIUS

There is no following her in this fierce vein:
Here therefore for a while I will remain.
So sorrow's heaviness doth heavier grow
For debt that bankrupt sleep doth sorrow owe:
Which now in some slight measure it will pay,
If for his tender here I make some stay.

DEMETRIUS lies down and sleeps

Enter LYSANDER and HELENA

LYSANDER

Why should you think that I should woo in scorn?

HELENA

You do advance your cunning more and more.
These vows are Hermia's: will you give her o'er?

LYSANDER

I had no judgment when to her I swore.
Demetrius loves her, and he loves not you.

DEMETRIUS

[Awaking] O Helena, goddess, nymph, perfect, divine!
To what, my love, shall I compare thine eye?
Crystal is muddy. O, how ripe in show
Thy lips, those kissing cherries, tempting grow!
O, let me kiss
This princess of pure white, this seal of bliss!

HELENA

O spite! O hell! I see you all are bent
To set against me for your merriment:
If you were civil and knew courtesy,
You would not do me thus much injury.
Can you not hate me, as I know you do,
But you must join in souls to mock me too?
If you were men, as men you are in show,
You would not use a gentle lady so;
To vow, and swear, and superpraise my parts,
When I am sure you hate me with your hearts.

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To vow, and swear, and superpraise my parts,
When I am sure you hate me with your hearts.

LYSANDER

You are unkind. Demetrius; be not so;
For you love Hermia; this you know I know:
And here, with all good will, with all my heart,
In Hermia's love I yield you up my part;
And yours of Helena to me bequeath,
Whom I do love and will do till my death.

HELENA

Never did mockers waste more idle breath.

DEMETRIUS

Lysander, keep thy Hermia; I will none:
If e'er I loved her, all that love is gone.
Look, where thy love comes; yonder is thy dear.

Re-enter HERMIA

HERMIA

Lysander, found!
But why unkindly didst thou leave me so?

LYSANDER

Why should he stay, whom love doth press to go?

HERMIA

What love could press Lysander from my side?

LYSANDER

Why seek'st thou me? The hate I bear thee made me leave thee so?

HERMIA

You speak not as you think: it cannot be.

HELENA

Lo, she is one of this confederacy!
Now I perceive they have conjoin'd all three
To fashion this false sport, in spite of me.
Injurious Hermia! most ungrateful maid!
Have you conspired, have you with these, contrived
To bait me with this foul derision?
Is all the counsel that we two have shared,
The sisters' vows, the hours that we have spent,
O, is it all forgot?
And will you rent our ancient love asunder,
To join with men in scorning your poor friend?

HERMIA

I am amazed at your passionate words.
I scorn you not: it seems that you scorn me.

HELENA

Have you not set Lysander, as in scorn,
To follow me and praise my eyes and face?
And made your other love, Demetrius,
To call me goddess, nymph, divine and rare,
Precious, celestial?

HERMIA

I understand not what you mean by this.

LYSANDER

Stay, gentle Helena; hear my excuse:
My love, my life, my soul, fair Helena!
Helen, I love thee; by my life, I do.

DEMETRIUS

I say I love thee more than he can do.

LYSANDER

If thou say so, withdraw, and prove it too.

DEMETRIUS

Quick, come!

HERMIA

Lysander, whereto tends all this?

LYSANDER

Hang off, thou cat, thou burr! vile thing, let loose,
Or I will shake thee from me like a serpent!

HERMIA

Why are you grown so rude? what change is this?
Sweet love,--

LYSANDER

Thy love? out, tawny Tartar, out!
Out, loathed medicine! hated potion, hence!

HERMIA

Do you not jest?

HELENA

Yes, sooth; and so do you.

LYSANDER

Demetrius, I will keep my word with thee.

DEMETRIUS

I would I had your bond, for I perceive
A weak bond holds you: I'll not trust your word.

LYSANDER

What, should I hurt her, strike her, kill her dead?
Although I hate her, I'll not harm her so.

HERMIA

What? Can you do me greater harm than hate?
Hate me?

LYSANDER

Ay, by my life;
And never did desire to see thee more.
Therefore be out of hope, of question, of doubt;
Be certain, nothing truer; 'tis no jest
That I do hate thee and love Helena.

HERMIA

O me! you juggler! you canker-blossom!
You thief of love! what, have you come by night
And stolen my love's heart from him?

LYSANDER

Ay, by my life;
And never did desire to see thee more.
Therefore be out of hope, of question, of doubt;
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HERMIA

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And stolen my love's heart from him?

HELENA

Fine, i'faith!
Have you no modesty, no maiden shame,
No touch of bashfulness? What, will you tear
Impatient answers from my gentle tongue?
Fie, fie! you counterfeit, you puppet, you!

HERMIA

Puppet? why so? ay, that way goes the game.
Now I perceive that she hath made compare
Between our statures; she hath urged her height;
And with her personage, her tall personage,
Her height, forsooth, she hath prevail'd with him.
And are you grown so high in his esteem;
Because I am so dwarfish and so low?
How low am I, thou painted maypole? speak;
How low am I? I am not yet so low
But that my nails can reach unto thine eyes.

HELENA

I pray you, though you mock me, gentlemen,
Let her not hurt me. Let her not strike me.
You perhaps may think,
Because she is something lower than myself,
That I can match her.

HERMIA

Lower! hark, again.

HELENA

Good Hermia, do not be so bitter with me.
I evermore did love you, Hermia,
Did ever keep your counsels, never wrong'd you.

LYSANDER

Be not afraid; she shall not harm thee, Helena.

DEMETRIUS

No, sir, she shall not, though you take her part.

HELENA

O, when she's angry, she is keen and shrewd!
She was a vixen when she went to school;
And though she be but little, she is fierce.

HERMIA

'Little' again! nothing but 'low' and 'little'!
Why will you suffer her to flout me thus?
Let me come to her.

LYSANDER

Get you gone, you dwarf;
You minimus, of hindering knot-grass made;
You bead, you acorn.

DEMETRIUS

You are too officious
In her behalf that scorns your services.
Let her alone: speak not of Helena.

LYSANDER

Now she holds me not;
Now follow, if thou darest, to try whose right,
Of thine or mine, is most in Helena.

DEMETRIUS

Follow! nay, I'll go with thee, cheek by jowl.

Exeunt LYSANDER and DEMETRIUS

HERMIA

You, mistress, all this coil is 'long of you.

HELENA

I will not trust you, I,
Nor longer stay in your curst company.
Your hands than mine are quicker for a fray,
My legs are longer though, to run away.

Exit

HERMIA

I am amazed, and know not what to say.

Exit

POP QUIZ:

Test Your Memory

See how much you remember from the performance of **A MIDSUMMER NIGHT'S DREAM** with this brief quiz on the play, the plot and characters.

- Why is Egeus angry with his daughter, Hermia?
 - She won't do her chores
 - She refuses to marry her betrothed
 - She can't bear children
 - She spent all of his money
- Why doesn't Demetrius love Helena?
 - He loves Hermia
 - Helena is too low on the social ladder
 - He is already married
 - Helena never talks to him
- What play are Quince, Bottom, and the gang rehearsing?
 - Pyramus and Thisbe*
 - Antigone*
 - Oedipus Rex*
 - Herakles*
- Oberon and Titania are fighting over a patch of land: true or false?
 - True
 - False
- What does Oberon order Puck to sprinkle over Titania's, then the four lovers', eyes?
 - Fairy dust
 - A sleeping potion
 - Skunk spray
 - A love potion
- Which animal does Puck turn Bottom's head into?
 - A horse
 - A goat
 - A donkey
 - A rabbit
- Why do Lysander and Demetrius want to fight each other?
 - They come from different social standings
 - Both have fallen in love with Helena
 - Demetrius insulted Lysander's mother
 - Lysander owes Demetrius money
- In the end, Lysander marries Hermia, and Demetrius marries Helena: true or false?
 - True
 - False
- How does the Mechanicals' play end?
 - The two lovers get married
 - The lion eats the both of them
 - They are booed offstage before the play ends
 - Both the lovers die
- When breaking the fourth wall, what does Puck advise the audience to do if they hated the play?
 - Pretend it was just a dream
 - Don't come back
 - Leave a bad review
 - Show a little mercy

Answer Key

Q1: b: She refuses to marry Q2: a: He loves Helena Q3: a: Pyramus and Thisbe Q4: b: False Q5: d: A love potion Q6: c: A donkey Q7: b: Both have fallen for Helena Q8: a: True Q9: d: Both the lovers die Q10: a: Pretend it was a dream

COMING SOON...

2022 SUMMER THEATRE CAMPS!

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youtheatre
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MUSICAL
THEATRE
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2022:
A SUMMER
OF DRAMA!
(THE FUN KIND!)



RISING STARS
ACTING CAMP



Suggested Reading...

Elementary: *Illustrated Stories from Shakespeare* by Usborne, *A Midsummer Night's Dream* by Bruce Coville, and *William Shakespeare and the Globe* by Aliko Brandenburg

Middle School: *The Shakespeare Stealer* by Gary Blackwood, *Shakespeare: His Work and His World* by Michael Rosen, and *King of Shadows* by Susan Cooper

High School: *Shakespeare: The Biography* by Peter Akroyd, *The Tempest* by William Shakespeare, and *This Must Be Love* by Tui T. Sutherland



LANGUAGE ARTS

STANDARDS

Most Youtheatre productions are literature-based and on the recommended reading list of the Library of Congress.

Language Arts Standard: Perceive, identify, describe and analyze the distinguishing characteristics of form, structure and style of story.

- Retell story identifying plot, theme, characters, and setting.
- Recall story plot utilizing chronological order.

Language Arts Standard: Evaluate Theatre/Literary work based on critical perception and analysis.

- Share perception of theatre experience in the area of voice, movement, mood and motivation.
- Make suggestions for alternative endings.
- Analyze and critique story and performance through creative writing.
- Create a similar story through creative writing.

Language Arts Standard: Use Theatre /Literary work to develop affective areas of self-concept, problem solving and interpersonal skills.

- React to feelings of self and others within a production.
- Identify conflict within story as it relates to self and others.
- Compare and contrast problems and resolutions found in different stories and real life situations.
- Express personal attitudes, values, and belief systems as it relates to theatre piece.
- Interact freely in conversations, class discussions and dramatic activities.
- Contribute to the solving of problems through dramatization/improvisation.

Language Arts Standard: Examine Theatre /Literary work in a historical and multicultural context.

- Identify similarities and differences between characters from diverse cultures depicted.
- Identify historical differences/figures in different time frames depicted in story.
- Identify significance of historical aspects in story.

Exploring Aesthetics: A Philosophical Basis for Life!

- Attending live theatre helps children value its importance to the community and helps develop a lifelong commitment and love of Theatre and Literature. Students experience aesthetic growth through appreciation of Theatre.
- Students discover through experience that making art is an essential human activity. It requires collaboration, and enhances creative thinking.

