

Study Guide

Director of Education
Heather Baird

Education Associate
Tyler Easter

Education Coordinator
Fran Tarr

A Musical with Puppets

1001 NIGHTS.



A LOVE STORY ABOUT LOVING STORIES
Book by Adam Koplan & Robert Lopez
Music & Lyrics by Robert Lopez
Directed by Adam Koplan

ATLANTIC THEATER COMPANY

TABLE OF CONTENTS

Section 1: The Play

Characters, Setting, Themes

Section 2: Cast & Creative

Cast and Creative Biographies

Section 3: Your Students As Audience

Theater Vocabulary

A Letter from Sherry/Scheherazade —
Caitlin Donohue

Section 4: Your Students As Actors

Warm-up Game

Reading a Scene for Understanding

Scene/Character Analysis

Section 5: Your Students As Artists

Puppet Activity

Explode the Moment!

Diction and Dramatization

Thumbs Up or Thumbs Down?
—Student Review

Discussions

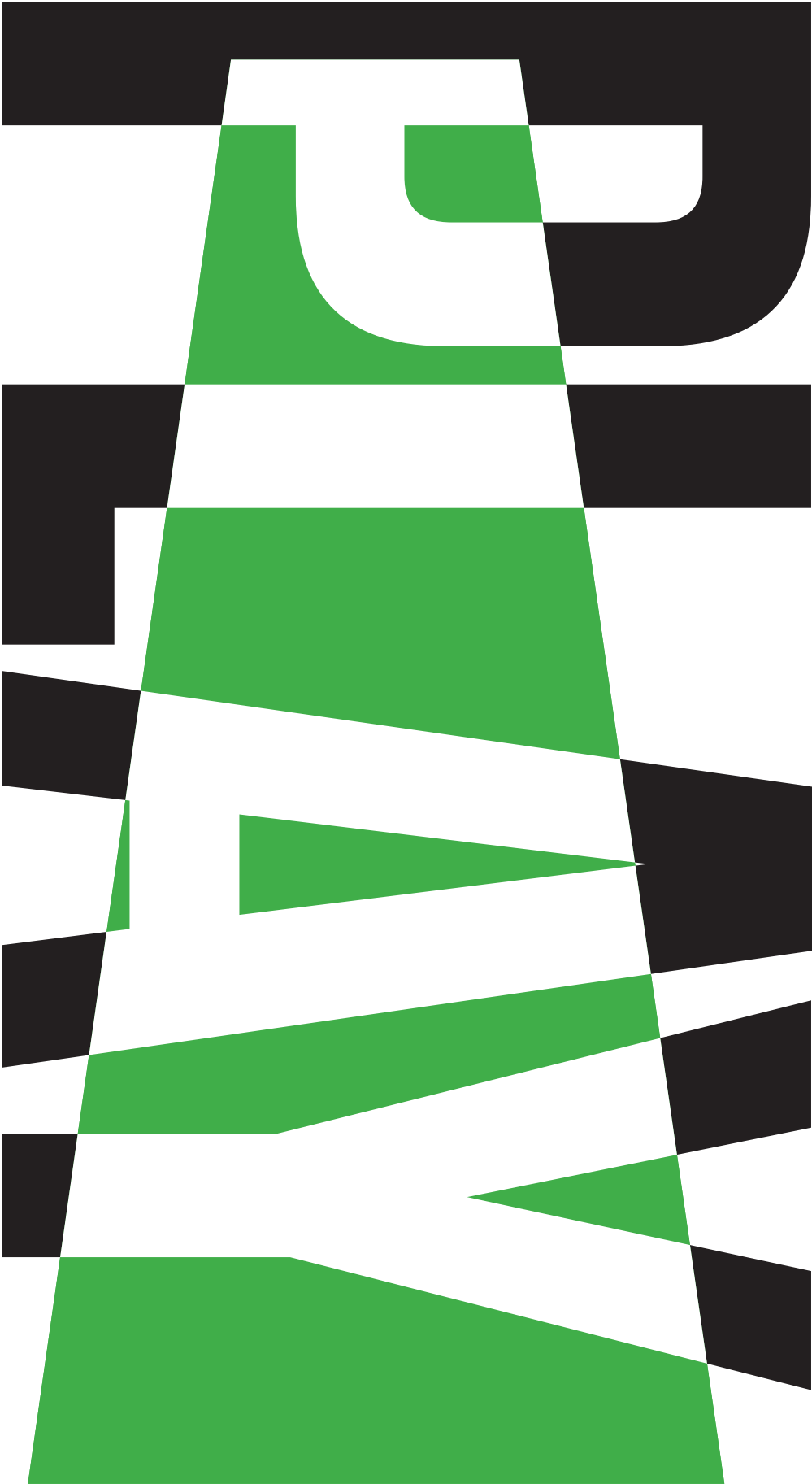
DOE Blueprint

STRAND Benchmarks Section

Section 6: The Atlantic Legacy

Atlantic Theater Company &
Atlantic Acting School

Section 1:
The Play
Characters,
Setting,
Themes



TEACHER OBJECTIVE

To introduce students to the characters, settings, and story of *1001 Nights: A Love Story About Loving Stories*

STUDENT GOAL

To understand that the actors will simply and truthfully create the story of the play.

CHARACTERS

THE LIVE ACTORS:

SHEHEREZADE/Sherry

KING

VIZIER

GUARD 1

GUARD 2

THE PUPPETS:

PUPPET CHORUS

FISHERMAN

CHIEFTAIN OF THE 40 THIEVES

ALI BABA

SISTER OF ALI BABA

KING

QUEEN AL'ANYA

NON- "PUPPET CHORUS" PUPPETS

THE QUEEN

JESTER

GENIE

ROCCO, BRUNO, FRANCO & 36 other DANGEROUS THIEVES

THEMES

Know Yourself

Stories

The Power of Imagination

Transformation

SETTING

Sherry's bedroom and an imaginative far-off kingdom.

Section 2:
Cast & Creative
Cast and Creative
Biographies





ROBERT LOPEZ

Book, Music and Lyrics

wrote the songs for Disney's *Frozen* along with wife and collaborator Kristen Anderson-Lopez, earning them an Oscar® and two Grammys®. Lopez is the co-creator of the Tony® winning *Avenue Q* and *Book of Mormon*. Lopez and Anderson-Lopez co-wrote the original musical *Up Here*, the score for Disney's *Winnie the Pooh* and *Finding Nemo: The Musical*. Currently they are adapting *Frozen* for Broadway and working on the Disney animated films *Gigantic* and *Frozen 2*. Lopez shared two Emmy® Awards for "The Wonder Pets", and was nominated for "Scrubs" and the 87th Academy Awards. Other TV: "South Park," "The Simpsons" and "Phineas and Ferb." Lopez is one of 12 artists to "EGOT" — i.e. win Emmy®, Grammy®, Oscar®, and Tony® Awards. He has also won Drama Desk, Outer Critics Circle, Drama League, Lucile Lortel, Frederick Loewe and Edward Kleban awards. A graduate of Yale, Lopez now resides in Brooklyn with his wife and two daughters.

MADLINE SMITH

Music Director

is delighted to be working at ATC! Broadway: *Waitress* (Pianist/Copyist/Music Asst.), *Frozen* (Music Asst.); Off-Broadway: *Futurity* (Assoc. MD), *An Octoroon* (Assoc. MD), *The Light Princess* (MD). TV: *The Wiz! Live* (Music Asst.). Regional: *Witness Uganda* (ART), *Spring Awakening* (Gloucester Stage Co.). Madeline has music directed readings for NYMF, NAMT, and MTF as well as concerts at 54 Below, Joe's Pub, and the Laurie Beechman. B.A. from Harvard University in Music and Classical Civilizations. MadelineASmith.com. Thanks to this wonderful team and cast!



ADAM KOPLAN

Director, Book

is the founding Artistic Director of The Flying Carpet Theater Company where he has helped to create 9 world premieres. His current production, *Alpin Hong: Chasing Chopin* recently appeared at Lincoln Center as part of their Meet the Artist series, has toured to 8 states, and has played for over 6000 people. The debut production of *1001 Nights: A Love Story About Loving Stories* at the Center for Puppetry Art won two Suzi awards for excellence in Atlanta theatre. In addition to professional theatre, Adam works in arts education and previously served as the chair of the Theatre Department at the Dreamyard Project. MFA, University of WA; BA, Swarthmore College; Training: Ecole Jacques Lecoq.

MK LAWSON

Choreographer

has been working as a choreographer for the past seven years, having helped birth nearly 40 productions-babies in that time. Nat'l Tour: *Ivy + Bean*. With Atlantic for Kids!: *Mr. Chickee's Funny Money*, *Camp Kappawanna* (by Lisa Loeb), *The Pirate La Dee Da* (Off-Bway Alliance Award). Regional: *RENT*, *Damn Yankees*, *Avenue Q* (OSTC) *The Wedding Singer*, *Best Little Whorehouse...* (Sharon Playhouse) *Parade* (WPPAC) For NYU: too many to count! but favs include *The Drowsy Chaperone*, *Assassins* (Dir/Chor) and the Marvin Hamlisch Tribute production of *Sweet Smell of Success*. Upcoming: *Dir/Chor - The Secret Garden* (NYU).

PJ ADZIMA

Ensemble/King

is royally pumped to be a part of *1001 Nights* with ATC! Most notably, PJ has appeared in *Volleygirls*, (2013 Winner Best of Fest), *TINK!*, and *The Coblanteans* at NYMF. Additional credits include: *The Bacchae* at La Mama Experimental Club, *A Midsummer Night's Dream* in Washington Square Park with Gorilla Rep, *Very Bad Words* at NYC Fringe, *Polkadots: The Cool Kids Musical* at The Ivoryton Playhouse, and *GUNS: A Cabaret* under director Liz Swados. PJ is also a founding member and the current Artistic Director of Madcap Repertory Theatre. MMC grad! Love to Mom, Dad, Eric, and Julia. Thanks to the entire team for this wonderful opportunity. Find out more at pjadzima.com

CAITLIN DONOHUE

Ensemble/Sherry

is beyond excited to make her Atlantic debut in *1001 Nights*! She graduated from Boston University in 2015 with a bachelor's degree in journalism and concentrations in sociology and deaf studies. Favorite university credits include *Chicago* (Roxie), *Dirty Rotten Scoundrels* (Christine), *Avenue Q* (Bad Idea Bear), and *The Human Comedy* (Helen). Selected Regional credits: *Chicago* (June/Dance Captain, BroadwayWorld Award for Best Ensemble), *Metamorphoses* (Myrrha), *Footloose* (Rusty), *The Crucible* (Mary Warren), *Little Women* (Amy), and the New England premiere of *Spring Awakening* (Wendla). National anthem: Agganis Arena & Fenway Park. Endless thanks to this wonderful team, her family, friends, & MCB. Let's tell stories! caitlin-donohue.com

LYDIA GRANERED

Ensemble/Head Genie

is currently looking for a different qualifier to say she is thrilled to be making her Atlantic debut with the cast of *1001 Nights*. She is a recent graduate of the Atlantic Acting School through NYU's Tisch School of the Arts. Her past roles include the Stage Manager in *Our Town*, Maria in *Twelfth Night*, and Lynette in *Anything For You*. She is also a director, writer, and composer when she's not on stage. Great at high-fives. Endless thanks to the Atlantic as well as friends and family back in Nashville!

JAMEE HANSON

Ensemble/Queen

is thrilled to be working with the entire cast and crew of *1001 Nights*! This is her first production since graduating NYU's Tisch School of the Arts in May, where she studied at the Atlantic Acting School. Favorite past roles include Holly in *Uncommon Women*, Annabel in *Lucky Stiff*, and Tracy Turnblad in *Hairspray*. When she's not on stage, you can find her planning her next trip to Disney World, researching the likelihood of adult humans turning into mermaids, and trying (poorly) to satisfy her obsession with makeup. Ultimate gratitude for the world's best friends, and never-ending love for Mom, Kel, and the Helser clan!

DONOVAN MENDELOVITZ

Ensemble/Orange

is stoked to be making his ATC debut with *1001 Nights*! Donovan recently toured with Theatreworks USA as Buzz in *Fly Guy & Other Stories* and can't wait to perform again for the whackiest kind of audience: kids! Other Recent Credits: *West Side Story* (STONC), *Sweeney Todd* (Piper Theatre) *Spring Awakening* (YA4Ever - LA). He also is a founding member of Madcap Repertory Theatre here in NYC.

DEREK CHRISTOPHER MURPHY

Ensemble/Blue

is thrilled to be making his Atlantic Debut with the cast and crew of *1001 Nights*! He was most recently seen on stage in the American premiere of Adam Rapp's *Wolf in the River* at The Flea Theater. Other NYC Theater: *Take Care* (The Flea), *Fuerza Bruta* (The Daryl Roth Theatre), *Urinetown* (The John Cullum Theatre). Regional/International: *Robin Hood* (WTF), *The Wedding Play* (WTF), *Baby Wants Candy's Thrones! The Musical* (Edinburgh Fringe Festival), *Assassins* (Edinburgh Fringe Festival). Derek graduated from Princeton University with a degree in English and Theater.

VANESSA PEREDA-FELIX

Ensemble/Yellow

is delighted to be making her Atlantic Theater Company debut in *1001 Nights*! She graduated with her B.A. in Theatre Arts from California State University Fresno and has been in NYC ever since. Vanessa has had the pleasure of working with several theater companies in many capacities as an actor throughout NYC including: SoHo Rep, EST, The Bushwick Starr, the PIT and with Superhero Clubhouse at the New Victory Theater. vanessapfelix.com

BEN SCHRAGER

Ensemble/Vizier

Atlantic debut. Ben recently starred in Lake Dillon Theater Company's production of Mark St. Germain's *Dancing Lessons* (2016 Henry Award Nomination: Outstanding Lead Actor in a Play). Other New York/Regional Credits: *Man of La Mancha* and *His Girl Friday* (Barrington Stage Company, dir. Julianne Boyd), the world premiere of Liz Swados and Erin Courtney's *The Nomad and Serials* (Flea Theater), *Reunion Practice* (The 24 Hour Plays), and *Two Gentlemen of Verona* (Delaware Shakespeare Festival). Training: BFA, NYU-Tisch (Atlantic Acting School and RADA). Ben has also performed in readings, workshops, and cabarets at Williamstown, New Dramatists, Joe's Pub, The York, The Flea, and The Kaufman Music Center, working alongside artists such as Norm Lewis, William Finn, Elizabeth Stanley, Nora York, Neigel Smith, and Taylor Mac. He is a current member of The Flea's resident acting company, The Bats. For more info, visit BenSchrager.com

Section 3: Your Students As Audience

Theater Vocabulary,
a Letter from Sherry/
Scheherazade —
Caitlin Donohue



“Plays should tell simple, honest stories.”

—David Mamet, American playwright & noted actor, William H. Macy, founders of Atlantic Theater Company

The following activities will assist your students in understanding the intentions of the playwright to tell a simple story.



PUPPETEER

A person who uses puppets in performances to entertain people.

1001 NIGHTS VOCABULARY

STORYTELLER

**Someone who tells
or writes stories.**

PROTAGONIST

The main character in a novel, play, movie, etc.

THEATER VOCABULARY

Teacher Objective

To be able to discuss theater through a common, shared vocabulary.

Student Goal

To understand that the most effective way to discuss theater and new ideas is through a shared vocabulary.

Action: The events that move along the story of the play and which influence the characters within the play.

Characters: Individuals the audience learns about from their actions and reactions.

Ensemble: A group of performers working together to create a complete production.

Dialogue: The exchange of speech between two characters which reveals the feelings of the character as well as the story of the play.

Monologue: A speech by one actor on stage which is intended to reveal the inner thoughts of the character the actor plays.

Character Arc: The change produced in a character by the events and other characters in the play.

Musical Theater: A twentieth century creation where writers and musicians collaborate to create a play which features song, dance and drama.

Mood: The overall feeling the play evokes.

Costume: The clothes, boots, etc., worn by the actors based on their character.

Prop: Objects used by an actor to enhance their character. For example, wine glasses at a bar for drinks.

Set: The constructed environment of a play within which the action takes place.

Sound: Noises and music used in the play.

A LETTER FROM SHERRY

Teacher Objective

To introduce the students to professional New York City actors, their process and motivation.

Student Goal

To understand that actors need an enthusiastic, informed audience to view their work.

Materials

Chalkboard, chalk, paper, pens, the webbing and discussion triggers.

Dear fellow story lovers,

My name is Caitlin Donohue, and I am playing Sherry in the awesomely magical production of *1001 Nights*.

Sherry is a bright and imaginative 11-year-old girl who regularly transforms her bedroom into different worlds from her favorite storybooks. In this show, you will see Sherry create a royal kingdom, a spooky cave, an underwater adventure, and much more.

I jumped at the chance to audition for *1001 Nights* because I have enjoyed teaching many children's theatre workshops over the past ten years. During my first audition, I felt right at home with the encouraging and friendly creative team. At callbacks, I sang songs from the show, acted out scenes (with lots of funny voices), and danced my heart out. I didn't hold back any energy because I knew I wanted to be a part of this amazing play!

This rehearsal process has been the most joyful one of my life! The script was hilarious from the start, but our cast and directors worked together to create new jokes and magic in every scene. We each bring our own strengths and quirks to the rehearsal room, which has helped us grow into one big, happy, giggly family. *1001 Nights* brings out my inner child every day and reminds me of the brilliance of a child's pure imagination.

Sherry believes that telling stories is important, and I couldn't agree more. A good story can expand minds and change lives forever. We are so excited to share our hearts and our laughter with you. Thank you for joining us on our special storytelling journey!

Royally Yours,

Caitlin

Section 4: **Your Students** **As Actors**

Warm-up Game,
Reading a Scene
for Understanding,
Scene/Character
Analysis





“Actors should remain truthful to the story and their character.”

- David Mamet, American playwright & noted actor, William H. Macy, Founders of Atlantic Theater Company



The following activities are designed to assist your students in understanding the actor’s “job.” Like every job, even acting has its “tools.”

▲ACTOR W▲ARM-UP/ FOLLOW THE LE▲ADER

GRADES K - 5

Teacher Objective

To engage students in using their minds and bodies together as communication tools.

Student Goal

To explore how to effectively communicate using their mind and body together.

Materials

Large open space for movement.

Step One

Students sit in a circle.

Step Two

Demonstrate how to “shake-out” our body for the students. Hands, arms, feet, and legs.

Step Three

Ask the students to follow-along as you lead them through the “shake-out”.

Step Four

Ask the students how they feel after their “shake-out”.

▲ACTOR WARM-UP/ MIIND MELD

GRADES 4 - 6

Teacher Objective

To engage students in using their minds and bodies together as communication tools.

Student Goal

To explore how to effectively communicate using their mind and body together.

Materials

Large open space for movement.

Step One

All students stand in a circle. Starting with a pair of students, the two students face one another and the rest of the class counts “3-2-1.” After “1,” both students say the first word that pops into their head. It can be anything.

Step Two

Moving to the right or left around the circle, we move to a new pair of students (one will be from the original group and one will be the student to their left or right) and we count “3-2-1” again as a class. This time, after “1,” both students are trying to mind meld and say the word that connects the two words said before.

Step Three

Repeat this around the circle until a pair successfully mind melds and says the same word at the same time.

READING A SCENE FOR UNDERSTANDING

GRADES 4 & 5

Teacher Objective

To introduce the Practical Aesthetics “tools” for breaking down a scene. To understand the character and the story of the scene by relating the character’s action to the student’s own life.

Student Goal

To understand that an important part of creating a simple, honest character involves knowing what that character “wants.”

Materials

Copies of the scene from 1001 Nights

A SCENE FROM *1001 NIGHTS*

KING

Now wife we go to sleep.

SHEHEREZADE

Of course. Great King.

KING

And don't try to sweet-talk me out of anything.
My mind is set.

First thing tomorrow...

(Makes "off with your head gesture.")

SHEHEREZADE

Oh of course Your Highness. I understand.

KING

Turban off. Sleep mask on.

(pause)

Can I confess something?

KING

If you must.

SHEHEREZADE

I don't think I'll be able to fall asleep tonight.

KING

Yes. Yes. That happens to me sometimes. Try
counting sheep.

SHEHEREZADE

Doesn't work.

KING

Warm milk?

SHEHEREZADE

Sadly no. The only thing that helps is telling stories
to my sister. And she isn't here.

KING

I suppose it'll be a long night for you. Alas.

SHEHEREZADE

Hey I have an idea!

KING

Hmm?

SHEHEREZADE

I could tell YOU a story.

KING

What sort of story?

SHEHEREZADE

It'll be short. But fun!

KING

Oh all right. Why not? Get on with it.

SHEHEREZADE

Mind if I wear my "storytime hat?"

KING

Not at all. Mind if I hold my red blankie?

SHEHEREZADE

Not at all.

KING

Proceed!

SCENE ANALYSIS WORKSHEET

Here are your “tools” for understanding your character:

IF YOU'RE PLAYING THE KING...

IF YOU'RE PLAYING SHEHEREZADE...

What is my character literally doing?

The King is literally talking to Scheherazade about going to sleep.

Scheherazade is literally talking to the King about her sleeping problems.

What does my character want?

The King wants Scheherazade to understand that he has to handle very important matters in the morning.

Scheherazade wants the king to open up his imagination to stories.

What is the action I'm going to play?

To get someone to let me off the hook.

To get someone to take a leap of faith.

Section 5: Your Students As Artists

Puppet Activity

Explode the Moment!

Diction and
Dramatization

Thumbs Up or
Thumbs Down?—
Student Review

Discussions

DOE Blueprint

STRAND Benchmarks
Section





“Create your own work.”

- David Mamet, American playwright & noted actor, William H. Macy, Founders of Atlantic Theater Company

The following activities will assist your students in understanding themselves as artists creating original work that connects with their own experiences and world.



Cast of Atlantic for Kids 1001 NIGHTS. Photos by Joanne Bouknight

CREATE YOUR OWN PUPPET

GRADES K - 5

Teacher Objective

Facilitate the students' abilities to gather details by having them create their own hand-puppet. Encourage the students to develop their own creative insight by using these puppets as triggers for short written scenes.

Student Goal

To use the details from their favorite visual "puppet" moment in the play and to create their own original puppet.

Materials

Pens, pencils, crayons and markers, 8 x 11 tag board, glue, multi-colored construction paper, scissors and copies of the puppet-template design provided.

Motivation

Discuss the high production value of the puppets with your students, asking them to select their favorite puppet "moment" in the performance.

Step One

Have the students cut out their puppet template. Hold a strip of tag board 1" x 10' in reserve to be used as the "handle" for the puppet.

Step Two

Have the students trace around the template on a folded 8 x 11 piece of tag board, and then cut out their puppet.

Step Three

Using their puppet as a new template, have the student lay the template on top of the selected sheets of construction paper they wish to use as the clothes, fur, hats, boots, feet of their puppet - and trace around their puppet.

Step Four

Once the costume/clothes of their puppets are traced around, they should be cut out and glued onto the puppet.

Step Five

Have the students use crayons, markers or small pieces of construction paper to create the faces of the puppet.

Step Six

Once the puppet is completely transformed into a character, have the students wrap the 1" x 10" tag board strip into a circle, and fit it to their individual hand size. Glue this to the back of the puppet. VIOLA!

Step Seven

Have the students gather in small groups and using their puppets, create stories of their own!

EXPLODE THE MOMENT

GRADES 4 - 6

Teacher Objective

To engage students in lively writing on the topic of “You can’t” attitude.

Student Goal

To create a piece of writing about a personal experience with “You can’t” attitude.

Materials

Paper for writing, copy of Explode The Moment Planning Sheet (on the next page), pen or pencil. One tool in a writer’s toolkit is the “explode the moment” tool, in which the writer slows down the action of a particular moment to describe it in vivid detail.

Step One

Ask students to think of a moment when they saw someone else being left out or when they felt left out themselves.

Step Two

Instruct students to think on that experience for a moment and remember the details: specific things they heard, saw, said, felt, thought, and did.

Step Three

Have students fill out the pre-writing worksheet. Encourage students to think of at least two examples for each category.

NOTE: It is alright if one or two categories has only one detail—each should have at least one, most two, and in general as many more as they’d like.

Step Four

Once students have finished the pre-writing brainstorm, tell them to start writing. Encourage them to use all of the details they brainstormed and to dive right in with a strong detail. For example, instead of “One time my friend was made to feel different ...” they might try starting with a quote or with something they saw, felt, or thought.

Step Five

If you like, as additional writing practice, have students revise their work to ensure that every sentence is active and the writing is rich and descriptive.

Step Six

If you like, you may choose to take it to the publishing phase and put together an anthology of student stories.

EXPLODE THE MOMENT PLANNING SHEET

I saw...

I heard...

I felt...

I thought...

I said...

I did...

DICTION AND DRAMATIZATION

GRADES K - 2

Teacher Objective

To develop an understanding of the relationship between the written word and the action of a play.

Student Goal

To gain insight into how plays are constructed.

Materials

Large white sheets of paper, markers and an open space for “acting-out” the dramatization.

Step One

Read the synopsis of *1001 Nights* aloud to the class. Discuss how *1001 Nights* characters deal with their everyday situations.

Step Two

Select one of the themes from *1001 Nights* such as “friends help friends” or “feeling unheard hurts”. Another possibility is to let the students create their own personal movie script of their lives.

Step Three

Ask the students to create a story based on one selected theme while the classroom teacher writes the story on a large sheet of paper for all the students to see.

NOTE: There should be one main good character who is on a journey or adventure with a clear goal at the end, and a character who keeps the main character from completing her journey. The main character’s friends help her complete the journey and achieve her goal.

Step Four

When the story is complete, assign one student to each role in the story.

Step Five

Read the story aloud from the paper while the student “actors” improvise the action and the dialogue of each character in front of the entire class.

NOTE: Encourage the students to contribute dialogue to the story as it is created. Pause while the student “actors” improvise the action and dialogue in the “Acting.”

DRAWING TO WRITE ACTIVITY

GRADES 3 - 4

Teacher Objective

Facilitate the students' abilities to gather details by having them write a story based on an original drawing. Encourage the students to develop their own creative insight by using these drawings as triggers for short written scenes.

Student Goal

To understand that recalling vivid details of an experience is a great artistic "tool."

Materials

Pencils, crayons, markers, 11 X 14 Manila paper, writing paper.

Motivation

Discuss the following concepts with your students:

- Does adding small details to your drawing make it more interesting to look at?
- Do these small details help your drawing tell a good story? Why?
- Do details in writing a story make it more interesting? Believable? Funny?

Step One

Using the art materials, ask students to draw their favorite scenes from 1001 Nights and feel free to mix the scenes and characters together.

Step Two

Use the students' individual drawings to trigger ideas for a written story about the images in their drawing.

AT A LATER DATE: Step Three

Have the students divide into small groups.

Step Four

Each student should create six lines of dialogue for their character. Check the vocabulary list from Section 3 for the definition of dialogue as a reminder. Have each group read their sample scene to the class.

POSTCARD ACTIVITY

GRADES K - 2

Teacher Objective

Develop the student's critical thinking skills, drawing on a number of skills.

Student Goal

To draw the details from their favorite visual moment in the play and to write a personal response to the play.

Materials

Pens, pencils, crayons and markers, copies of the postcard design provided.

Motivation

Discuss the play with your students, asking them to select their favorite "moment" in the performance.

Step One

On the front of the card, draw your favorite scene from 1001 NIGHTS with as much detail as possible - color, design, background. Fill the entire front of the postcard with your drawing.

Step Two

On the back of the card, write to a friend or family member about your feelings concerning the scene on the card's front.

Step Three

Address the postcard to the friend or family member.

NOTE: Small groups may arrange their postcards in the sequence in which their drawn scenes appeared in the play.

ATLANTIC FOR KIDS



ATLANTIC FOR KIDS





TO:



TO:

CREATING YOUR OWN REVIEW: THUMBS UP OR THUMBS DOWN?

GRADES 4 - 6

Teacher Objective

To introduce the critical thinking skills involved in expressing one's personal opinion.

Student Goal

To understand that the 4Ws can be used to critically describe an artistic experience. To enhance the literacy skills of the 4Ws and sequencing in writing.

Materials

Paper, pen, copy of *1001 Nights* program, attached worksheets.

Step One

Review the four W's (who, what, where, when).

Step Two

Review the "Thumbs Up or Thumbs Down" worksheet with your students. Remember there is no right or wrong response. Each student's review will be based on individual opinion.

Step Three

Using the "Thumbs Up or Thumbs Down" worksheet, ask the students to write their review in three paragraphs - beginning, middle and conclusion.

Step Four

Post the reviews in the classroom.

THUMBS UP OR THUMBS DOWN?

Who:

What:

Where:

When:

List some images that first spring to mind when you think about the play:

List some words or phrases that will remind you of points you want to make:

What did you think of the play? What was your opinion?

How do you think the costumes, lights, and music affected the performance?

How might you start your paper?

1001 NIGHTS: A LOVE STORY ABOUT LOVING STORIES

a review by:

This image shows a blank sheet of white paper designed for writing. It features a series of evenly spaced horizontal blue lines across its entire width. A single vertical red line runs down the left side of the page, creating a narrow margin. The paper is otherwise completely empty, with no text or other markings.

DISCUSSIONS AND DOE BLUEPRINT

Partner Discussions:

When students have the opportunity to discuss a theater production with others, they discover connections that they may not have made to the story and also aspects of the story they might have missed or misinterpreted. Having partner discussions not only brings a social component to experiencing live theater but also supports comprehension. Use the following process to set up an effective partner discussion.

Use the following process to set up an effective partner discussion.

- Face your partner. Be sure you are both on the same level (sitting on the floor or at desks).
- Decide who will go first in sharing his/her connections and insight into the story.
- Place your program under a chair or behind you if you are the listener. This prevents distractions and allows you to be focused on listening to your partner.
- Tell a little about the play. Talk about a scene or character that was interesting or funny. Also share any portion of the play that confused you.
- Share a part of the play where you changed your thinking about the story or about a character.
- Describe details and traits of one of the characters.
- Once you are done, ask your partner if s/he has any questions.

Correlates to Common Core Speaking and Listening: Comprehension and Collaboration, 1-3.1A, 1-3.1D

STRAND BENCHMARKS

Theater Making: Acting

Benchmark: Students increase their ability as imaginative actors while continuing to participate as collaborative ensemble members. Students demonstrate the ability to reflect on and think critically about their own work.

Theater Making: Playwriting/Play Making

Benchmark: Students refine their ability as playwrights to express point of view and personal vision.

Developing Theater Literacy

Benchmark: Students develop skills as critics by analyzing the critical writings of others.

Making Connections through Theater

Benchmark: Students demonstrate a capacity for deep personal connection to theater and a realization of the meaning and messages of theater.

Working with Community and Cultural Resources

Benchmark: Students invigorate and broaden their understanding of theater through collaborative partnerships with theater professionals.

THE ATLANTIC LEGACY

Inspired by the Group Theater, Stanislavsky, and a passion for ensemble acting, David Mamet and William H. Macy formed the Atlantic Theater Company with a select group of New York University Undergraduate drama students. Since its inception in 1985, Atlantic has produced more than 100 plays and garnered numerous awards, including: 12 Tony Awards, 15 Lucille Lortel Awards, 16 OBIE Awards, six Outer Critics Circle Awards, seven Drama Desk Awards, three Drama League Awards, three New York Drama Critics Circle Awards and the Pulitzer Prize for Drama. Noted productions include: *Spring Awakening*, *Port Authority*, *The Lieutenant of Inishmore*, *The Beauty Queen of Leenane*, *Boy's Life*, and *American Buffalo*. The Atlantic Theater Company's mission is to produce plays simply and truthfully, utilizing an artistic ensemble. Atlantic believes that the story of the play and the intent of its playwright are at the core of a successful theatrical production.

The Atlantic Acting School fosters new generations of actors by passing on the tools learned from Mamet and Macy and by preparing students for all aspects of a career in film, television and theater. The Atlantic offers studies through New York University, a full-time conservatory program, part-time programs and summer workshops. Atlantic for Kids offers acting classes in an after school setting as well as summer programs for children ages 4 to 18.

Atlantic Theater Company &
Atlantic Acting School
76 Ninth Avenue, Suite 537
New York, NY 10011

Call
212-691-5919

Online
atlanticactingschool.org
atlantictheater.org

Linda Gross Theater
336 West 20th Street
New York, NY 10011

Atlantic Stage 2
330 West 16th Street
New York, NY 10011