

STUDY GUIDE: STUDENTS & EDUCATORS



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TABLE OF CONTENTS

SECTION 1: THE PLAY

Synopsis, Characters, Setting, Themes

SECTION 2: CAST & CREATIVE

Playwright, Director & Cast Bios

SECTION 3: YOUR STUDENTS AS AUDIENCE

Theater Vocabulary, Webbing & Discussion Triggers,
Relating Themes To Our Own Lives

SECTION 4: YOUR STUDENTS AS ACTORS

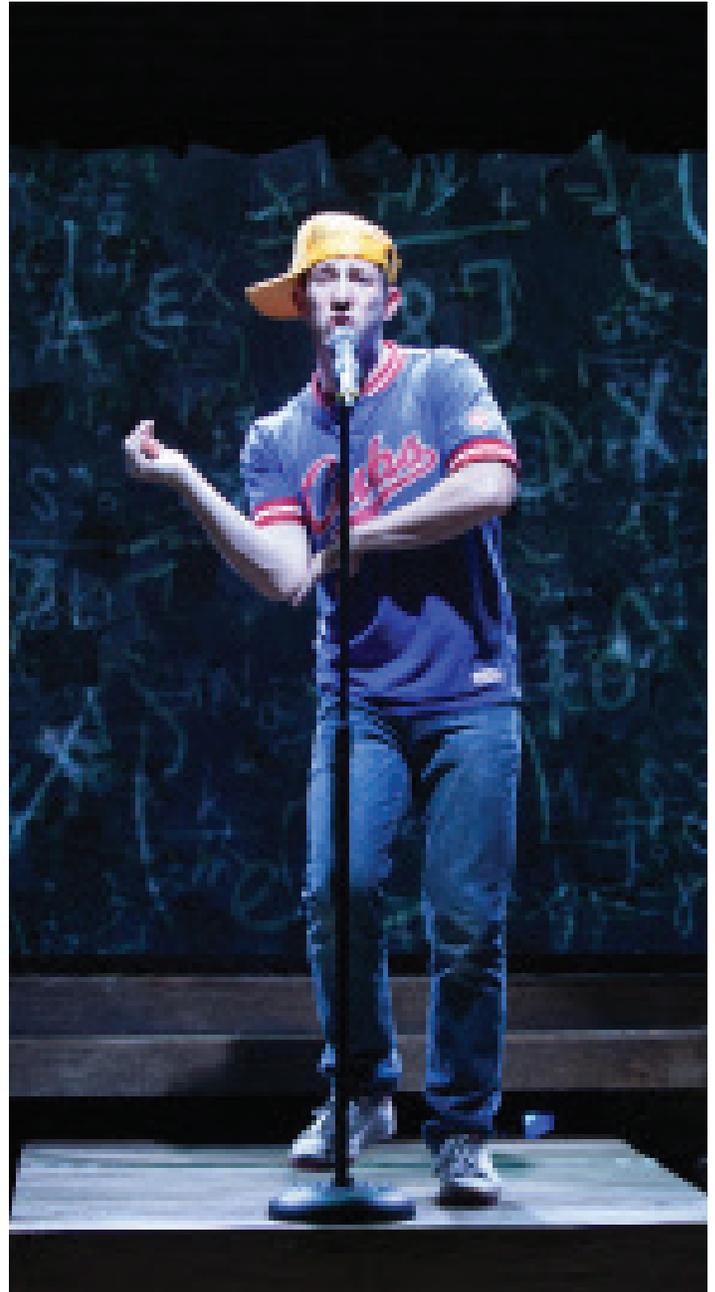
Theater Warm Up Game: Lost and Found, Reading A Scene
For Understanding, Practical Aesthetics Sheets

SECTION 5: YOUR STUDENTS AS ARTISTS

Create Your Own Work - Follow Up, Post Theater Discussion,
Common Core & DOE Theater Blueprint

SECTION 6: THE ATLANTIC LEGACY

Atlantic Theater Company, Atlantic Acting School



SECTION 1: THE PLAY

SYNOPSIS

FOUND was created from scores of surprising and eccentric discarded notes and letters that have been “found” in the real world by everyday people. Inspired by actual events, the show follows Davy who, along with his two best friends, is lost and broke. When he finds a strangely revealing note on his windshield meant for someone else, it sparks an outlandish idea that finds him and his compatriots on a wild, comedic journey. The question is: will Davy be able to find himself among the discarded minutia of others’ lives?

DISCUSSION: At one point in FOUND, Davy explains that: “I’m a voyager – I’m interested in others’ lives to make sense of my own.” Do you agree with Davy’s assessment of observing/knowing others? Why is it valuable to observe/know others?

CHARCTERS

DAVY – Mid to late 20s. Loosely based on Davy Rothbart, creator of FOUND magazine. An affable, creative, charismatic slacker, bursting with optimism and unfocused energy.

DENISE – Early to mid 20s. Sarcastic, blunt, smart, edgy, emotionally guarded. Davy’s roomie, friend, hook-up bud.

KATE – Mid to late 20s. Ambitious, smart, sexy, focused. Leads Davy and the FOUND brand to LA.

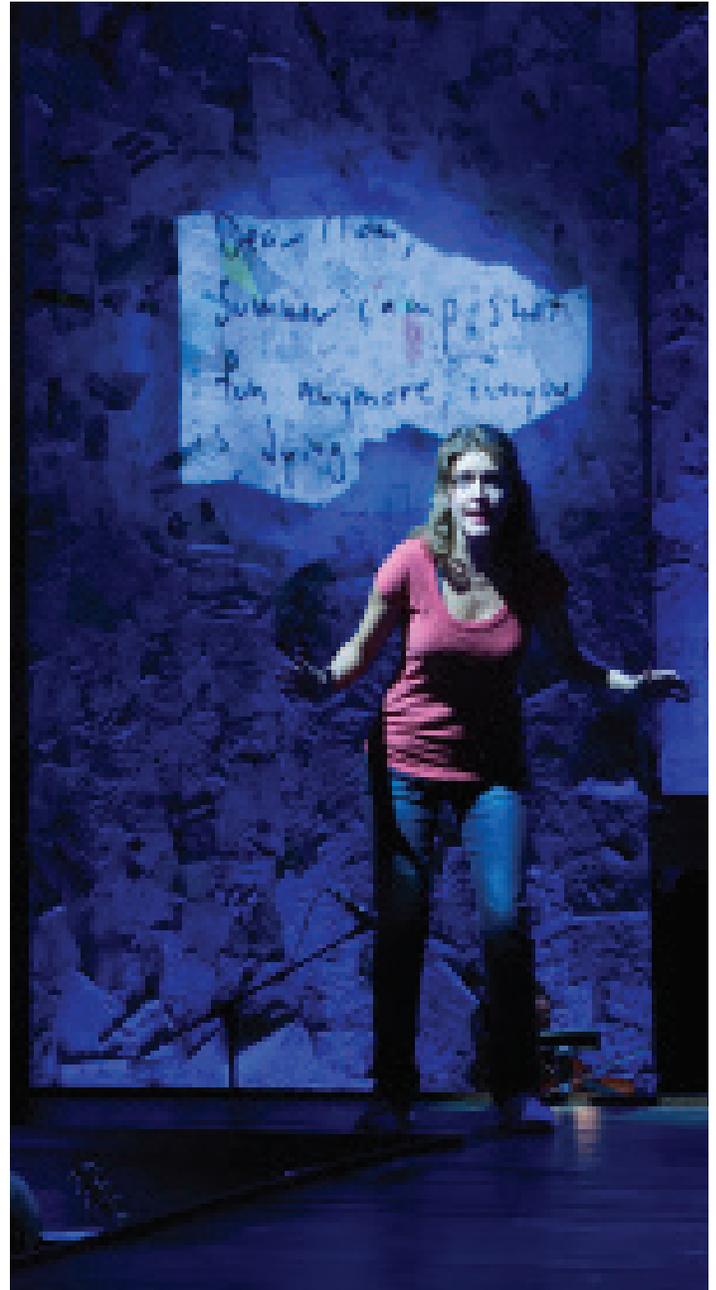
MIKEY D – Mid to late 20s. Open-hearted and loyal. Davy’s big, gay-bear best friend and roomie.

SETTING

Contemporary Chicago and LA

THEMES

Ambition, Betrayal, Loyalty, Weirdness



SECTION 2: CAST & CREATIVE



LEE OVERTREE (*Director, Book*)

Lee Overtree has served as Artistic Director of Story Pirates since he co-founded the organization in 2003. His productions have been presented at the Kennedy Center in Washington DC, the Geffen Playhouse in Los Angeles, Solid Sound Festival (curated by the band Wilco), Bumbershoot Music and Arts Festival in Seattle and at dozens of theatres in New York including at Symphony Space, Ars Nova, Dixon Place, Galapagos and the Upright Citizens Brigade. Other writing/directing credits include productions for major publishing houses, the American Museum of Natural History in New York City and The Natural History Museum of Los Angeles. Lee hosts and directs the weekly Sirius/XM show *Story Pirates Radio*.



HUNTER BELL (*Book*)

Obie Award, Drama League nomination, Tony nomination for the original Broadway musical [*title of show*]. Other credits include the books for *Now. Here. This.* (Vineyard Theatre), *Silence! The Musical*, *Bellobration!* (Ringling Brothers Barnum & Bailey Circus), *Villains Tonight!* (Disney Cruise Lines) and Julie Andrews' *The Great American Mousical*. Hunter is a graduate and distinguished alumnus of Webster University's Conservatory of Theatre Arts, a MacDowell Fellow and a member of the Dramatists and Writers Guilds.



ELI BOLIN (*Music & Original Lyrics*)

Eli Bolin is music director of Story Pirates, which performs songs and sketches adapted from the creative writing of children all over the country. New York: *Volleygirls* (NYMF 2013 Best of Fest and Most Promising New Musical), *Skippyjon Jones* (Lucille Lortel nomination), *I Sing!* (York). Regional: *Roller Disco* (A.R.T.), *Schmoozy Togetherness* (Williamstown). TV: "Sesame Street," "Billy on the Street," "Kristen Schaal Live at the Fillmore" and "Comedy Central Presents: Kristen Schaal." As an actor, Eli appeared on NBC's "30 Rock" as a member of the Woggels. Eli is a graduate of Northwestern and a member of ASCAP and the Dramatists Guild and is represented by Abrams Artists.



STORY PIRATES

Story Pirates is a nationally respected education and media organization founded in 2003 to celebrate the words and ideas of young people. By pairing world-class teachers with first-rate actors and comedians, we offer a variety of tools to make learning more engaging and effective. Dually based in New York and Los Angeles, we are best known for the Idea Storm Program, a master-class writing workshop that brings teaching concepts to life, followed by a musical sketch comedy show featuring stories by students and performed by professional artists. Our acclaimed programs and professional development services for teachers are in place at over 250 schools from coast to coast.

SECTION 2: CAST & CREATIVE

**CHRISTINA ANTHONY** (*Christina*)

Christina Anthony is best known as an alumna of The Second City, where as a writer/performer she co-wrote three original revues for the e.t.c.'s resident stage: *The Absolute Best Friggin' Time of Your Life* (Jeff Award nominee, Actress in a Revue), Studs Terkel's *Not Working* (Jeff Award winner, Best Revue) and *Brother Can You Spare Some Change* (Top 5 Female Performances, Newcity). As an actor/improviser, she has appeared at Upright Citizens Brigade, Barrel of Monkeys, Story Pirates and Congo Square Theatre Company. TV/film: "Key & Peele" Comedy Central, TJ Miller's standup/sketch hybrid "Mash Up" (Comedy Central), "Totally Biased" (FXX), "ER" (NBC) and *The Dilemma* (Universal Pictures).

**NICK BLAEMIRE** (*Davy*)

Broadway: *Godspell*, *Cry-Baby*, *Glory Days* (Music and Lyrics). Tour: *Altar Boyz* (1st National). Off Broadway: *Dogfight* (Second Stage), *The Black Suits* (SPF @ The Public). Regional: *The Last Goodbye* (Williamstown), *Bring it On* (Alliance), James Lapine's *Mrs. Miller Does Her Thing* (Vineyard Playhouse), *Lil's 90th* (Long Wharf). Film: Whit Stillman's *Damsels in Distress*, *Gods Behaving Badly*, *Assassination of a High School President*, *Beach Pillows*. Television: "The Big C," "The Good Wife," "Law & Order: CI," "Zero Hour," "Believe," "Crossbones," "Guiding Light." Composer: *Glory Days* (Signature Theatre and Circle in the Square), *A Little More Alive* (Kansas City Rep), *Soon* (Signature Theatre upcoming in 2015).

**ANDREW CALL** (*Andrew*)

Broadway: *Rock of Ages*, *American Idiot*, *Cry-Baby*, *Glory Days*, *High Fidelity*.
Off-Broadway: *Altar Boyz*.

**DANIEL EVERIDGE** (*Mikey D*)

Broadway: *Grease* (Roger). Off-Broadway: *Falling* (Josh, Drama Desk, Lortel nominations), *Fat Camp* (Robert). The Metropolitan Opera's *Die Fledermaus* (Ivan u/s). Regional: *Falling* (Josh, Meadow Brook Theatre, Andes Award winner), *HMS Pinafore* and *Camelot* (Utah Shakespearean Festival). Film: *Inside Llewyn Davis* (Irish singer). Graduate of North East School of the Arts in San Antonio, TX and Otterbein University.

**ORVILLE MENDOZA** (*Orville*)

Broadway: *Peter and the Starcatcher* (Alex Timbers & Roger Rees, co-directors), *Pacific Overtures* (Roundabout). Off-Broadway: *Passion* (Classic Stage Co., John Doyle, dir.), *Timon of Athens* (The Public Theater), *Road Show* (The Public Theater, John Doyle, dir.), *Romeo and Juliet* (Delacorte, Michael Greif, dir.), *Adrift in Macao* (Drama Desk Award nomination, Primary Stages, Sheryl Kaller, dir.), *The Seagull* (National Asian American Theatre Co.), *Ivanov* (NAATCO & The Mint), *Rashomon* (Pan-Asian Rep); Regional: *The Orphan of Zhao* (American Conservatory Theatre & La Jolla Playhouse, Carey Perloff, dir.).

SECTION 2: CAST & CREATIVE



BETSY MORGAN (*Kate*)

Broadway (original casts): *Les Misérables* (2014 revival), *A Little Night Music* (revival), *The Little Mermaid*, *High Fidelity*. Off-Broadway (original casts): *The Fantasticks* (2006 revival), *Bernarda Alba* (LCT). National tour: *Les Misérables*, *Mamma Mia!*. Regional: created the roles of Leslie Benedict in *Giant* and Tricia Nixon in *First Daughter Suite*, both by Michael John LaChiusa. TV: “Flight of the Conchords” (HBO). Education: B.F.A. from Emerson College.



MOLLY POPE (*Molly*)

Solo/cabaret: *Molly Pope*, *Okay?*, *Introducing Molly Pope*, *The Molly Pope Show*, *The Diva-Lution of Molly Pope* (Joe’s Pub, Ars Nova, Laurie Beechman Theater, Adelaide Cabaret Festival-Australia), *Downtown Series* (Feinstein’s), *Our Hit Parade* (Joe’s Pub), *Tales From the Jazz Age* (Café Carlyle). Stage: Dan Fishback’s *The Material World* (Dixon Place), *Wonderful Town* (Gallery Players). TV: “Law & Order: SVU.” Education: BFA from NYU.



DANNY PUDI (*Danny*)

Danny Pudi can currently be seen on the Yahoo! comedy “Community,” previously on NBC. #sixseasonsandamovie. Other TV credits include “Royal Pains,” “Chuck,” “ER,” “Hot in Cleveland” and “Gilmore Girls.” Film credits include *The Tiger Hunter*, *Vijay and I* and *The Pretty One*. Earlier this year, Danny’s short film *Untucked*, a documentary for ESPN’s “30 for 30” series, premiered at the Sundance Film Festival. Pudi began his career in Chicago where he studied at The Second City. On stage he performs regularly with Siblings of Doctors, a trio of Indian-American comedians.



SANDY RUSTIN (*Sandy*)

Sandy Rustin is an actress, playwright and mom. Her Off-Broadway musical *Rated P (for parenthood)*, is in development for TV with ABC Studios/ABC Family. Sandy regularly appears in UCB’s *Gravid Water* (Best Improv Show, Time Out NY). Other New York credits include *Modern Orthodox* (New World Stages); *I Love You, You’re Perfect, Now Change* (Westside Theatre); *Jolson & Company* (Century Center); *Sarah, Plain and Tall* (Lucille Lortel); and Neil Simon’s *Hotel Suite* (Roundabout). TV: “The Amy Schumer Show,” “Law & Order: SVU,” “As the World Turns,” “All My Children” and “Guiding Light.” Recent new works: *The Cottage* (2014 Reva Shiner Comedy Award finalist) & the web series “Overbooked” (Nickelodeon).



BARRETT WILBERT REED (*Denise*)

Broadway: *Lysistrata Jones*. Off-Broadway: *Bare* (Nadia), *Heathers* (Veronica Sawyer, Lucille Lortel/Drama Desk award nominations). Graduate of The Walnut Hill School and Elon University.

SECTION 3: YOUR STUDENTS AS AUDIENCE

“Plays should tell simple, honest stories.”

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

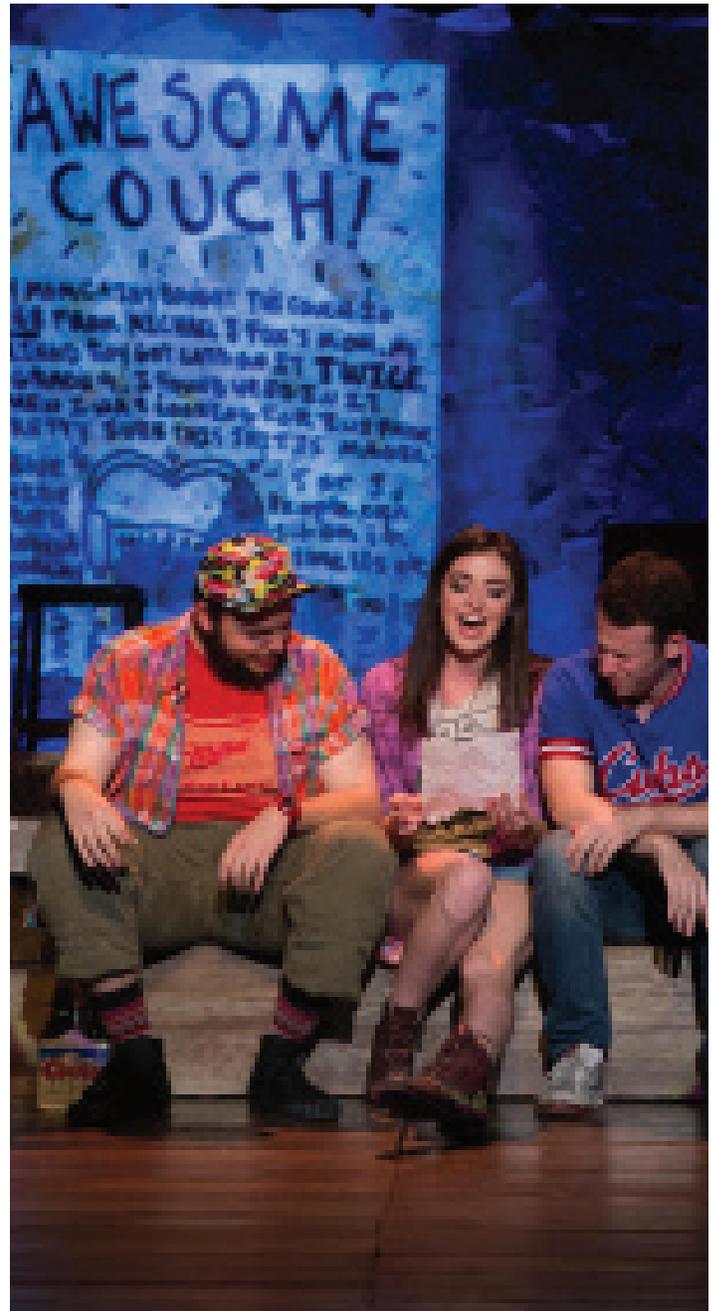
The following activities will assist your students in understanding the intentions of the playwright in telling a simple story.

TEACHER OBJECTIVE

To introduce students to the characters, setting, and story of FOUND.

STUDENT GOAL

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



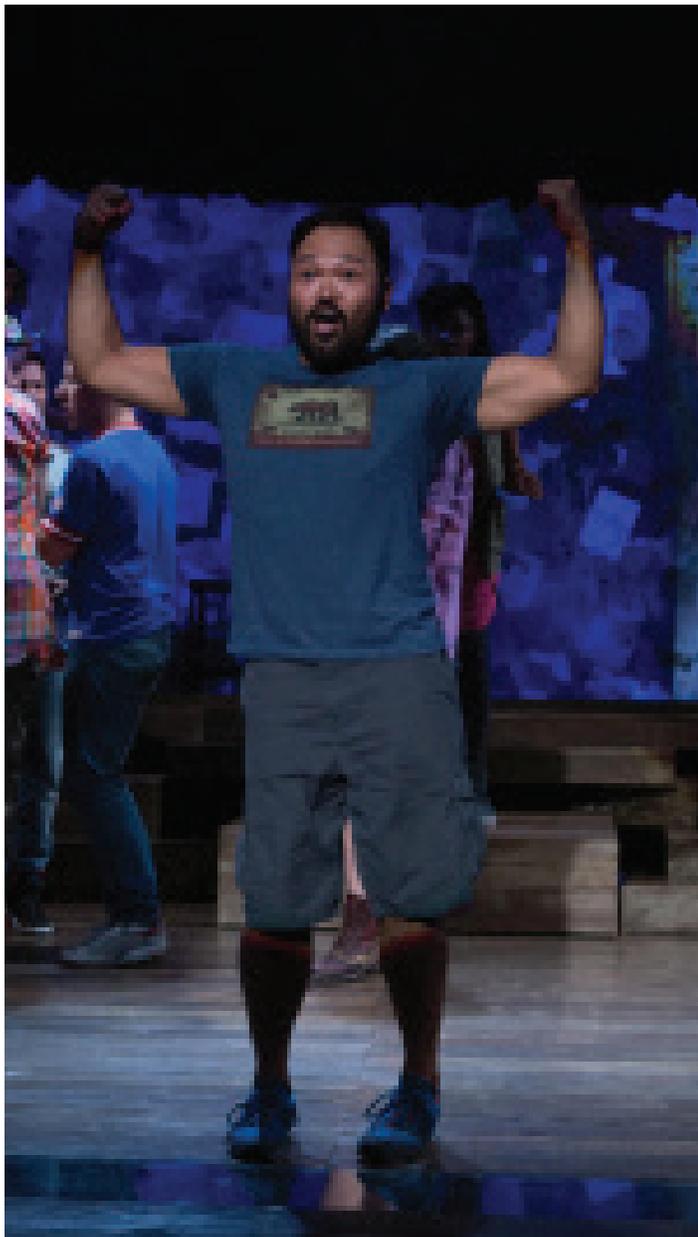
THEATER VOCABULARY

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.

Mood The overall feeling the play evokes.

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

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

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

Lighting The effects used to illuminate the stage, set and characters.

Sound Noises and music used in the play.

WEBBING & DISCUSSION TRIGGERS

TEACHER OBJECTIVE

To develop critical thinking skills through examining the themes in FOUND.

STUDENT GOAL

To understand that the story of the play relates to their own lives.

MATERIALS

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



Webbing Ideas

- | | |
|------------------------|-------------------------|
| Betrayal | Financial Vulnerability |
| Loyalty | Moral Compass |
| Personal Vulnerability | Weirdness |
| Survival Instinct | |

Discussion Trigger

Why do people make the choices they make, even if they know they are acts of betrayal?

"I am not the product of my circumstances. I am the product of my choices." – Stephen Covey

Using the above quote as a critical lens, write your personal definition of commitment and trust.

Step One

Write the Webbing Triggers on the chalkboard.

Step Two

Have each student add their impressions of the meaning of one of these concepts on the board, and how it relates to their own experiences.

Step Three

Use the students' responses to focus on how unique each student's perception is on these concepts. Why is this true?

Step Four

Ask the students to discuss how their integrity plays out in their own lives i.e. with their families.

RELATING THEMES TO OUR OWN LIVES

TEACHER OBJECTIVE

Warm-up students to develop their Critical Thinking skills as well as expand their ability to take ownership of their individual points of view.

STUDENT GOAL

To understand that an individual's personal opinion or point of view does not define them as a person. It is simply a window into understanding them as a free thinker.

SPATIAL ORGANIZATION

Clear open space. One side of the room is "Completely Agree" and the opposite side is "Completely Disagree."



Step One

Instructor indicates each side of the room to the students.

Step Two

Instructor will read statements to the students. These are some possible statements:

- I have seen a play.
- Plays always have happy endings.
- Plays are an accurate portrayal of real life.
- I believe violence is always wrong.
- People should follow all the laws, even if they disagree with them.
- People who have money have the right to do whatever they want.
- Personal security can justify any decision, even if it is morally wrong.
- People should do whatever it takes to feel secure.
- Security is more important than morals.

Step Three

When the instructor reads a statement, students move to either side of the spectrum or anywhere along it. Try to encourage students not to be 100% neutral.

Step Four

After each statement is read and the students move, the instructor should ask certain students to justify their position on the spectrum. The instructor can allow this to spark conversation, or can simply move on to the next statement.

Step Five

After the exercise, in reflection, the instructor can ask the students: "Based on the statements, what themes do you think this show may explore?"

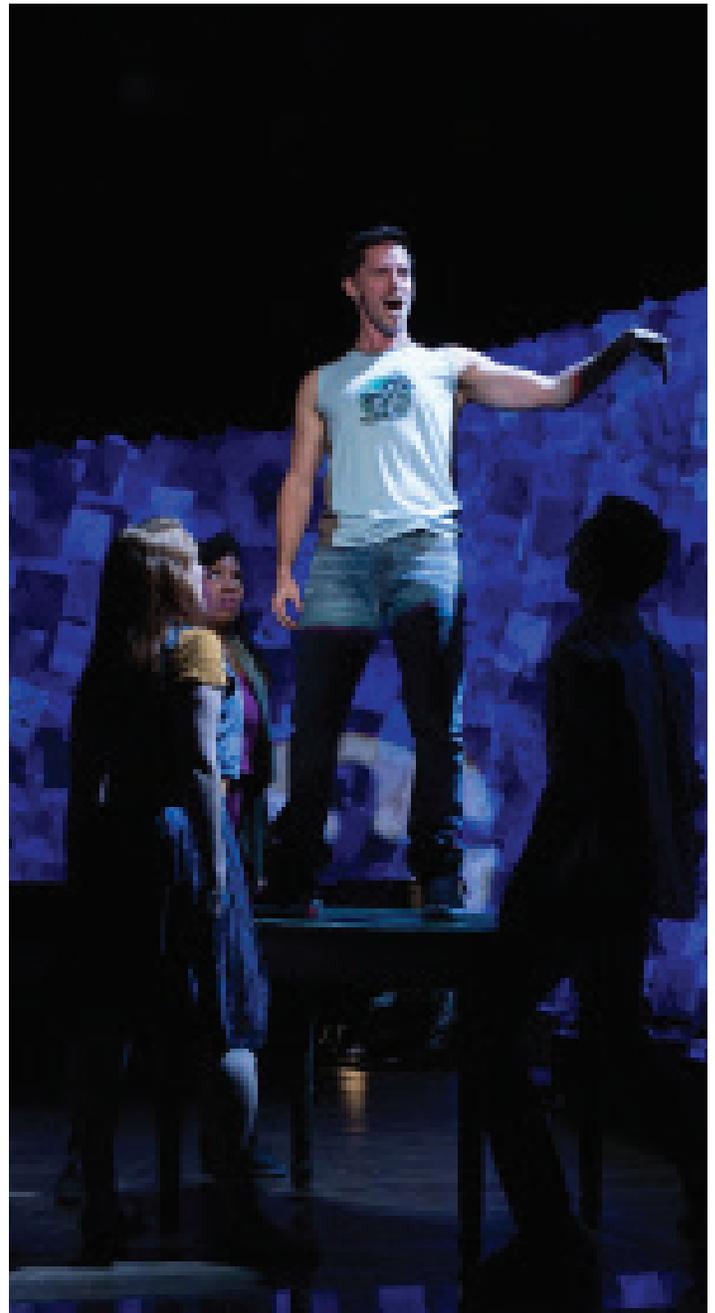
SECTION 4: YOUR STUDENTS AS ACTORS

*“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.”

The Practical Aesthetics acting technique was developed by David Mamet, William H. Macy and the founding members of the Atlantic Theater Company. This technique offers the actor a set of analytical tools to understand the playwright’s intentions and what the characters want. This process of script analysis additionally helps define the actor’s job on stage.



WARM-UP GAME: LOST AND FOUND

TEACHER OBJECTIVE

To demonstrate that truths or falsehoods are tools for building acting techniques.

STUDENT GOAL

To understand that revealing your individual truth or falsehood can develop a nuanced archetypal onstage character.

MATERIALS

Bowl/hat, slips of paper, a chalkboard.



Step One

Distribute two slips of paper to everyone.

Step Two

Write each student's name on the board.

Step Three

Write a fact on each sheet of paper about yourself (takes approximately 5 minutes). One fact needs to be true, and one needs to be a lie.

Step Four

Fold up the pieces of paper and put them in a bowl/hat.

Step Five

Each student randomly picks two sheets of paper out of the bowl.

Step Six

One at a time, a student reads one of their slips of paper out loud to the class.

Step Seven

The class votes on whether they think the statement is true or false.

Step Eight

The author of the statement reveals the truth after the vote.

Step Nine

The students that voted correctly get a point. The author of the slip gets a point for everyone he or she tricked.

It is important that the author stays anonymous until after the vote. This way everyone is forced to guess if what they "found" was true without necessarily knowing the origin of the fact.

Step Ten

When all of the slips are read (or however many time allows) count up the individual points and see who won LOST AND FOUND.

NOTE: This game helps people reflect about themselves and encourages participants to take risks and make guesses about others. It is interesting to see what assumptions people make and compare them to the truth.

READING A SCENE FOR UNDERSTANDING

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 actions 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

Pens, pencils. Copies of the following scene from *FOUND*, and copies of the Literal, Want, Action, As-If Worksheet and/or Mini-Lesson.

PRACTICAL AESTHETICS EXERCISE

Step One

Divide the students in pairs. Ask the students to select which character they want to portray.

Step Two

Allow the students time to read the scene silently to themselves.

Step Three

Ask the students to read the Introduction to the Practical Aesthetic Acting Technique sheet. Have the students answer the four questions on the Scene Analysis Worksheet.

NOTE: The four questions and the students’ answers to them form the basis for the Practical Aesthetics scene analysis; and enables the actor to create a simple, honest character—they’re simply being honest to their own experiences!

Step Four

After the students have completed the question worksheet, ask each pair of actors to read the scene in the front of the class room for an “Audience.” The students should incorporate the ideas from the worksheet as they read the scene.



READING A SCENE FOR UNDERSTANDING

A SCENE FROM FOUND

Denise

Well until you figure your shit out, you've got a really nice little collection going on here.

Davy

What if we made a magazine with all this stuff?

Denise

Like In Touch magazine?

Davy

Just like In Touch magazine, except not shitty.

Denise

I hate In Touch.

Davy

I've seen you buy In Touch.

Denise

Only at the airport.

Davy

I mean, look at all these. It's like this reminder that no matter how messed up my life is, somebody's lizard died, or Andy and his dad are broke too. It's this weirdo snapshot of what's really going on with people. Makes me feel less alone.

Denise

Listen to you with three AM deep thoughts.

Davy

I'm serious. We should publish these.

Denise

And by publish it, you mean I go to Kinko's and make copies.

Davy

Exactly.

Denise

I don't hate your idea, but I have this vision of us living on the streets with a tin can and some sad ass stack of copied notes.

Davy

We can charge a thousand dollars an issue.

Denise

There ya go. All of our problems solved. (She holds up picture) This has to be the cover though. What? Why are you looking at me weird? Do I have something on my face?

Davy

No.

Denise

Then what?

Davy

Nothing, but maybe the cover should be this note: "Davie, I accept you as my husband and life companion from this day forward. I will share what I have and who I am." Wait, this looks like your handwriting. No.



PRACTICAL AESTHETICS INTRODUCTION

ANALYSIS

SCRIPT ANALYSIS is the process of breaking down a beat within a scene. We ask four questions in order to do this.

1. What is the character LITERALLY doing?
2. What does the character WANT?
3. What is the essential ACTION?
4. What is that action like to me? It is AS-IF...

Literal

In this step, the actor determines what the character he or she is playing is literally doing according to the text.

PURPOSE: An actor has to travel far—think of this preparation as the road map.

Want

In this step, the actor identifies the goal of the character in the scene, specifically what the character wants from the other character/s in the scene. The given circumstances of the story inform the WANT.

PURPOSE: To focus the actor on the characters' interaction.

Action

Playing an ACTION is the physical pursuit of a goal. Defining the ACTION of the scene allows the actor to determine what result or CAP he or she is looking for from the other actor/s in the scene.

EXAMPLES:

- Put someone in their place.
- Beg someone for forgiveness.
- Get a favor.
- Get someone to let me off the hook.
- Force someone to face the facts.
- Inspire someone to greatness.
- Get someone to see the light.

PURPOSE: Using an action gives the actor a task and a specific point of view. The Atlantic Theater Company teaches that the Action creates character.

As-If

In this step, the actor personalizes the action by finding a real-life situation in which they would behave according to the action they have chosen for the scene.

EXAMPLE: Get a favor.

It's AS-IF I forgot to do my science homework and I'm asking my teacher for an extra day to hand it in.

PURPOSE: To gain personal insight and urgency to the scene or beat.

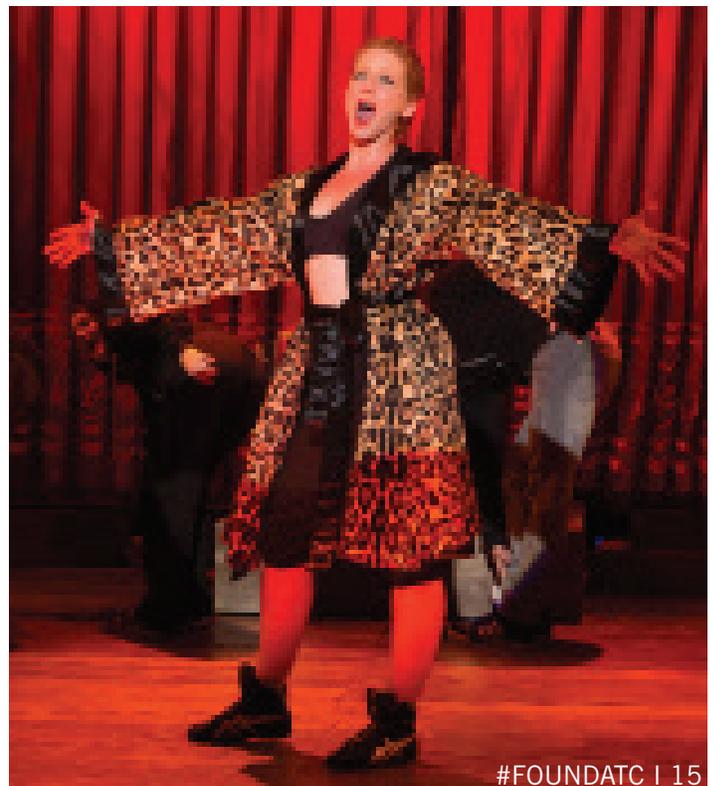
Tactics & Tools

Different ways an actor goes about getting his action.

EXAMPLE: Plead, flirt, demand, inspire, challenge, level, threaten.

Living In The Moment

Reacting impulsively to what the other actor in the scene is doing, from the point of view of the chosen action.



SCENE ANALYSIS WORKSHEET

IF YOU'RE PLAYING DENISE

Here are your “tools” for understanding your character:

What is my character literally doing?

Davy and Denise are literally talking about taking the found notes and turning them into a magazine.

Now can you think of another idea of what Davy and Denise are literally doing?

What does my character want?

Denise wants Davy to get serious about getting a job even if it is turning found into a magazine.

What is the action I'm going to play?

Get someone to accept responsibility.

What other actions might work to create the illusion of character?

The As-if

Now can you remember a time in your own life when you needed to get someone to accept responsibility?

IF YOU'RE PLAYING DAVY

Here are your “tools” for understanding your character:

What is my character literally doing?

Davy and Denise are literally talking about taking the found notes and turning them into a magazine.

Now can you think of another idea of what Davy and Denise are literally doing?

What does my character want?

Davy wants Denise to believe in him and his idea.

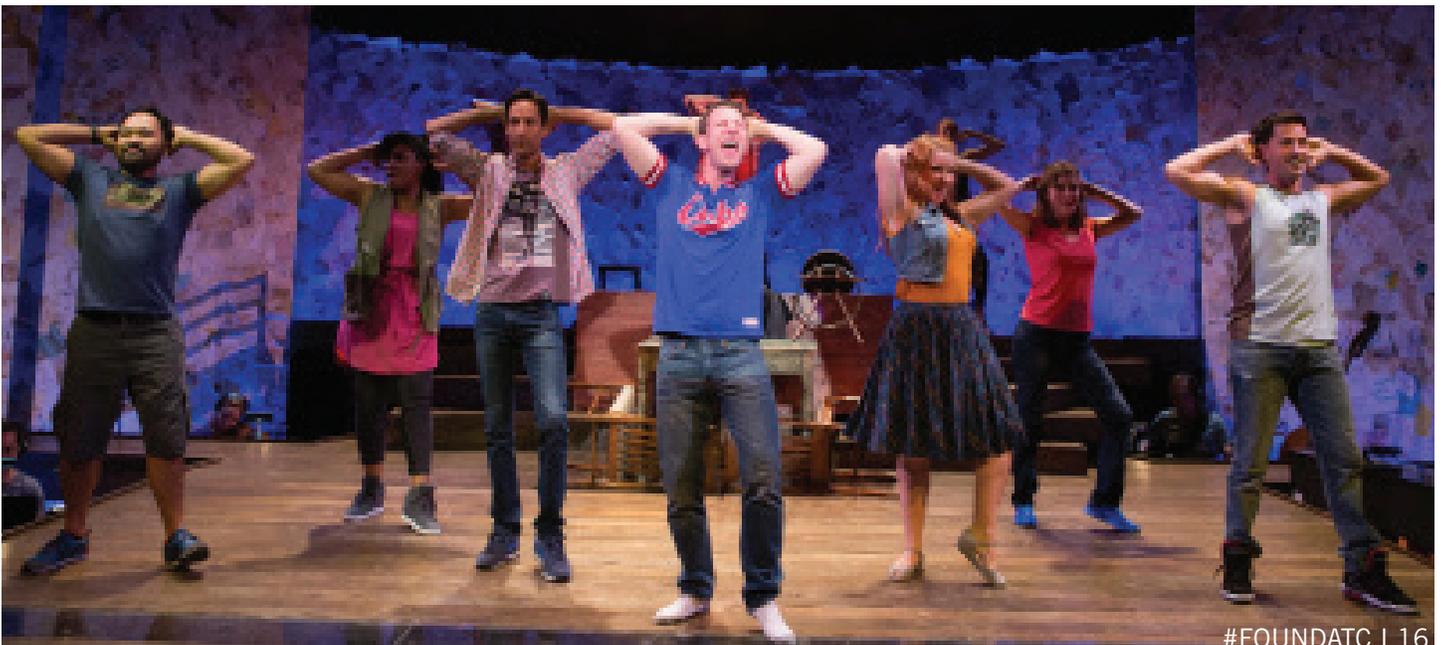
What is the action I'm going to play?

Get someone to see the light.

What other actions might work to create the illusion of character?

The As-if

Now can you remember a time in your own life when you needed someone to see the light?



SECTION 5: YOUR STUDENTS AS ARTISTS

“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.

CONTEMPORARY SOCIAL CONTEXT ACTIVITY

TEACHER OBJECTIVE

To develop Critical Thinking skills through examining the context of FOUND and how to relate that research to the play.

STUDENT GOAL

To understand this relevant context of FOUND and how it informs the truths and messages of the play.
To research the impact of texting on the communication skills of high school students.

Step One

Split students up so they each research only one of the following areas:

- The effect of texting. Pros and Cons.
- How individuals choose to communicate their hopes, fears and everyday experiences.
- Examine the possibility of contributing to found magazine online (foundmagazine.com).

Step Two

Students research each topic individually. Research is done in a tangible visual/interactive format. It does not have to be too extensive.

Step Three

Bring all the students on each topic into groups and give them 20-30 minutes to set up an “exhibit,” like in a museum, of their combined research. Give them objects to encourage creativity, such as tape, string, scissors, tin foil, giant paper, markers, etc.



CREATE YOUR OWN WORK - FOLLOW UP

MUSEUM

Once all the exhibits are in place, students can walk around and learn from the different exhibits. If it's possible to leave exhibits in place, you can leave them up for the rest of the study on FOUND and add to/continually discuss what students learned from their FOUND museum.

DISCUSSION

- How might the context inform FOUND?
- Why do you think Hunter Bell and Lee Overtree wrote FOUND?

MAKE YOUR OWN PLAY

Step One

Separate students into groups of two. One student within each group should be the director and one should be the playwright.

Step Two

Brainstorm as a class locations and time periods, and then randomly assign one of each to each pair, it is then up to the playwright and director to find out a few prominent facts about that time and place, and share it with each other.

Step Three

The playwright should then write a one page monologue within that setting.

Step Four

The director then has control of the play and the playwright should act in a different director's play. The director should stage and lead a discussion with his/her actor.

Step Five

Each pair should present to the class. This can be a process over one or two lessons, or one or two weeks, depending on how extensive and final the performances are expected to be.



POST THEATER DISCUSSION

TEACHER OBJECTIVE

To develop critical thinking skills and emotional literacy through examining the characters in FOUND and how they relate to a student's own experiences.

STUDENT GOAL

To understand connecting the vivid details of an artistic experience to one's own point of view stimulates individual imagination and confidence.

MATERIALS

Pencils, pens, writing paper, chalkboard.

TEACHER OBJECTIVE

To develop critical thinking skills by challenging the plot of FOUND.

STUDENT GOAL

To understand that examining a story backwards, you can see that each event was caused by something that happened prior, but by examining it forwards, there is no way of knowing what can happen.

MATERIALS

Pencils, pens, writing paper.

Step One

Write the names of all the characters on the board and go through them with the students so they remember who is who.

Step Two

Instruct students to write a letter as if they are one of the characters. They should take on the persona of that character (i.e. Kate explaining why she's dating her career).

Step Three

Encourage students to ask questions, to offer advice, to share their true feelings about that character's choices, etc. Really allow students to think freely.

Option One

Each student writes their own alternate ending, starting from right before Mikey D arrives on set during the taping of the pilot.

Option Two

In groups of 3 or 4, students improvise their alternate endings. Students should pick which characters they are playing before jumping into the scene.



COMMON CORE & DOE THEATER BLUEPRINT

ENDURING UNDERSTANDING

Theater conveys the value of preserving the integrity of an idea.

ESSENTIAL QUESTIONS

Does the direction and staging reinforce the sense of betrayal and/or selling out of each of the characters? Provide two examples.

Do you accept the concept put forward in FOUND that we write because we are afraid to verbally commit to our feelings?

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.



SECTION 6: THE ATLANTIC LEGACY

ATLANTIC THEATER COMPANY & ACTING SCHOOL

76 Ninth Avenue, Suite 537, New York, NY, 10011
Phone: 212-691-5919

atlantictheater.org
atlanticactingschool.org

LINDA GROSS THEATER

336 West 20th Street, New York, NY, 10011

ATLANTIC STAGE 2

330 West 16th Street, New York, NY, 10011

Inspired by the Group Theater, Stanislavsky, and a passion for ensemble acting, David Mamet and William H. Macy formed the Atlantic Theater Company in 1983 with a select group of New York University Undergraduate drama students. Since its inception, Atlantic has produced more than 100 plays and garnered numerous awards, including: 12 Tony Awards, 11 Lucille Lortel Awards, 15 OBIE Awards, five Outer Critics Circle Awards, seven Drama Desk Awards, and three Drama League Awards. 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.

