

US Premiere Play

Study Guide: Students & Educators

THE MOTHER

Written by **Florian Zeller**

Translated by **Christopher Hampton**

Directed by **Trip Cullman**



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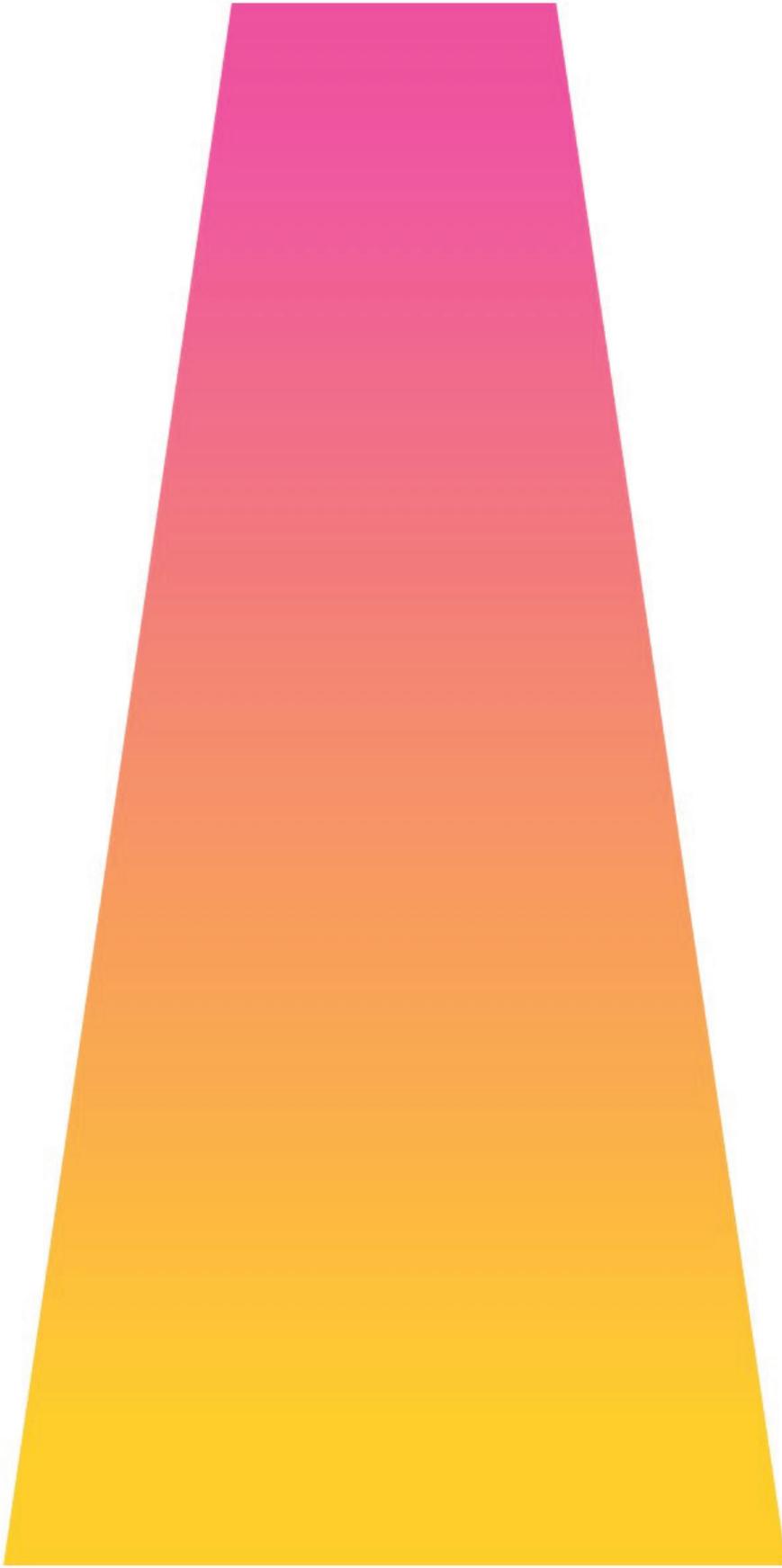
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SYNOPSIS

Can one love one's son too much? Anne has given everything to the family she's built. Now the years have gone by, and her children have grown up and have lives and loves of their own, leaving her alone in a world that is crumbling around her.

Starring Academy Award nominee Isabelle Huppert (*Elle*), *The Mother* is a captivating and disquieting new play about a woman grasping for stability by acclaimed French writer Florian Zeller (*The Father*), translated by Christopher Hampton (*Atonement*) that will leave you questioning the very nature of reality.

THEMES

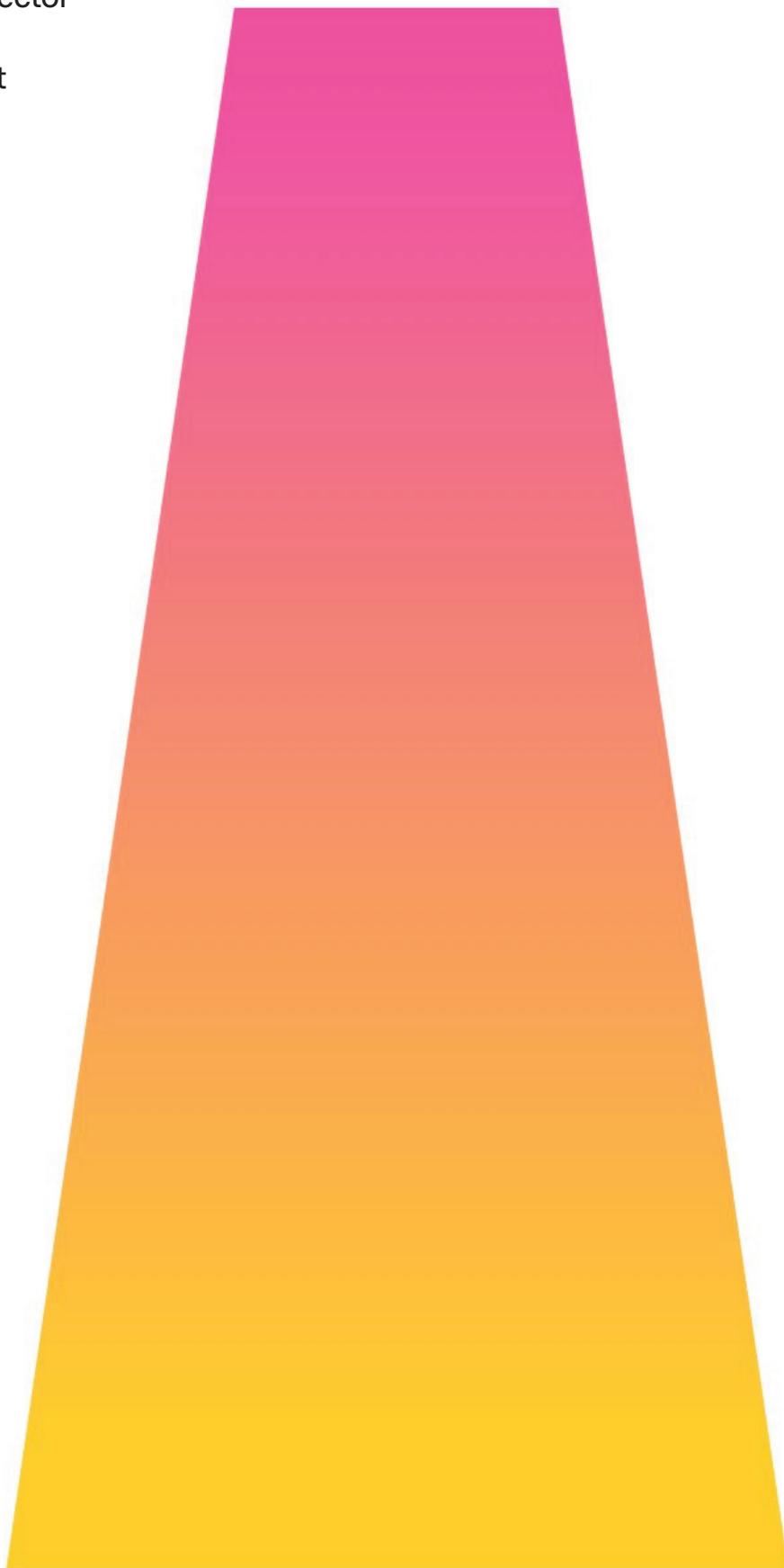
- The role of a mother/woman in society
- Depression
- "Empty-nest" syndrome
- How societal definitions are reflected in and reinforced by relationships
- What is "real"?
- Psychosis

Section II: Creative Team

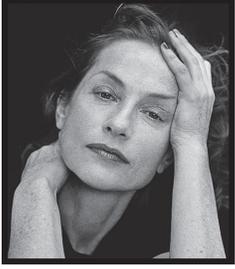
The Playwright & Director

Biographies

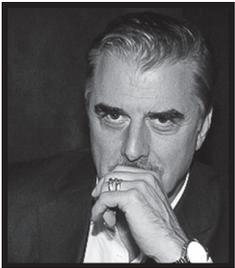
Characters/Cast List



CAST



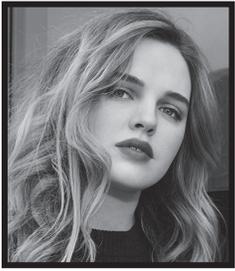
ISABELLE HUPPERT (Anne) is a multi-award winning screen and stage actress. Throughout her career Isabelle Huppert has worked with many French and international directors including Jean-Luc Godard, Michael Haneke, Maurice Pialat, Patrice Chéreau, Olivier Assayas, Claire Denis, the Taviani brothers, David O’Russell, Marco Ferreri, Michael Cimino, Harl Hartley, Neil Jordan, Hong Sang Soo and more. Awards won include: a BAFTA Award for Most Promising Newcomer to Feature Films for her work in *The Lace Maker*, two Venice Film Festival Best Actress Awards for *Claude Chabrol’s Story of Women* and *The Ceremony*, Venice Film Festival’s Special Jury Lion d’Or for her performance in *Patrice Chéreau’s Gabrielle* and for her entire body of work; two Cannes Film Festival Best Actress Awards for *Claude Chabrol’s Violette* and for Michael Haneke’s *The Piano Teacher*; in France she received the César (Best Actress Award) for *Claude Chabrol’s The Ceremony* and Paul Verhoeven’s *Elle* – a film for which she also received a Gotham Award, a Golden Globe and a Spirit Award in addition to being nominated for an Academy Award for Best Actress in a Leading Role. She received a Molière Award for her career (honoring achievements in French theater; equivalent to the Tony Awards); and the prestigious “XVI Prix Europe pour le Théâtre” in Rome. Isabelle Huppert has also pursued her theatrical career in France and internationally, including BAM (4:48 *Psychosis*, *Quartet*, and *Phaedra*). She has acted under the direction of Bob Wilson (Virginia Woolf’s *Orlando*, Heiner Müller’s *Quartet*), Peter Zadek (Shakespeare’s *Measure for Measure*), Claude Régy (Sarah Kane’s *4.48 Psychosis*), and Howard Davies (Friedrich von Schiller’s *Mary Stuart*). Noteworthy productions include: Euripide’s *Medea* (directed by Jacques Lassalle), *Hedda Gabler*; *A Streetcar* (director Krzysztof Warlikowski’s spin on Tennessee Williams’ *A Streetcar Named Desire*, at the Odéon Theater and on tour throughout Europe and internationally); *The Maids* (directed by Benedict Andrews with Cate Blanchett at the Sydney Theatre Company and at New York’s City Center in conjunction with the Lincoln Center Festival); *Phaedra* directed by Krzysztof Warlikowski; *Les Fausses Confidences* (by Marivaux, directed by Luc Bondy at the Odéon Theater and on tour throughout Europe); *Mary Stuart* (Howard Davies) at the National Theater in London. Upcoming films include: *Eva*, directed by Benoit Jacquot; *Claire’s Camera* by Hong Sang Soo; and *Mrs. Hyde*, directed by Serge Bozon (Best Actress Award at Locarno Film Festival). Isabelle Huppert is an Officer of the National Order of Merit of the Legion of Honor, and an Officer of the National Order of Merit and Commander in the Order of Arts and Letters. She was the President of the Jury for the 62nd Cannes Film Festival.



CHRIS NOTH (Peter) Theatre Credits: Broadway: *That Championship Season* and Gore Vidal’s *The Best Man* (Theatre World Award). Off Broadway/regional: *Faustus* (Classic Stage Company); *Farragut North* (Atlantic Theater Company and Geffen Theatre); *What Didn’t Happen* (Playwright’s Horizons); *Arms and the Man* (Roundabout Theatre); *American Buffalo* (Berkshire Theatre Festival); *A Play of Giants* (Yale Rep- World Premiere). TV: “Doctor Who” (BBC America), “Catastrophe” (Amazon), “Manhunt: Unabomber” (Netflix / Discovery), “The Good Wife” (Golden Globe nom.), “Law and Order,” “Law and Order: Criminal Intent”, “Sex and the City,” “Gone.” Film: *Lovelace*, *Elsa & Fred*, *Sex and the City 1 & 2*, *Mr. 3000*, *White Girl*, *Frankie Goes Boom*, and *Chronically Metropolitan*.



JUSTICE SMITH (Nicolas) was most recently seen in the blockbuster hit *Jurassic World: Fallen Kingdom*, which he starred opposite Chris Pratt and Bryce Dallas Howard. He was also recently seen in the romantic fantasy drama *Every Day*. In 2016, he starred in the Netflix series “The Get Down,” created by Baz Luhrmann. Smith was first seen in the Fox 2000 film *Paper Towns*, which also starred Cara Delevingne and Nat Wolff, which was based on the John Green novel of the same name. Smith made his stage debut in the off-Broadway play *Yen*, in which he starred opposite Oscar® nominee Lucas Hedges. Smith stars in the upcoming action mystery film *Detective Pikachu*, which also stars Ryan Reynolds and Kathryn Newton and will be released in May 2019 by Warner Bros. Smith graduated from the Orange County School of the Arts in 2013 with a major in Acting. In his senior year, he was ranked in the top 1.3% of young artists across the nation by the National Young Arts Foundation.



ODESSA YOUNG (Emily) recently completed the run of Tony winner Steven Levenson's play *Days Of Rage*. Directed by Trip Cullman, the story follows the revolutionary planning of three 20-something radicals in 1969 upstate New York which becomes disrupted by the arrival of two strangers. Odessa starred as "Quinn," a fierce and strident young woman who is a true and zealous believer in their cause. She recently starred as the lead of the feature *Assassination Nation* written and directed by Sam Levinson. Odessa will soon be seen in three upcoming independent features: Josephine Decker's *Shirley* opposite Elisabeth Moss, Sam Taylor Johnson's *A Million Little Pieces* opposite Aaron Taylor-Johnson and Wayne Roberts' *Richard Says Goodbye* opposite Johnny Depp. Previous credits include Jamie M. Dagg's thriller *Sweet Virginia* opposite Jon Bernthal and the Australian drama *The Daughter* opposite Geoffrey Rush. This performance earned Odessa a win as Best Lead Actress at the Australian Academy of Cinema and Television Awards.

PLAYWRIGHT & DIRECTOR



FLORIAN ZELLER (Playwright) is a French novelist and playwright. Zeller won the prestigious Prix Interallié in 2004 (*Fascination of Evil*) and several Molière Awards for his plays *La Mère (The Mother)* and *Le Père (The Father)*. *L'Autre*, *Le Manège*, *Si tu mourais*, *Elle t'attend*, *La Vérité (The Truth)* and *Une heure de Tranquillité* were successfully produced in France and internationally. *L'Envers du décor*, starring Daniel Auteuil was produced in Paris in 2016. *Avant de s'envoler* played the same season. It will open at London's Wyndham's Theatre in October 2018 (*The Height of the Storm*) starring Jonathan Pryce and Eileen Atkins directed by Jonathan Kent. His play *Le Père*

(*The Father*) was nominated for Best New Play at the 2016 Olivier Awards. Kenneth Cranham won as Best Actor. It received two nominations for the 2016 Tony Awards: Best Play and Best Performance by an Actor (winner, Frank Langella). *Le Père* has been performed in over 35 countries. His last play, *Le Fils (The Son)*, finishing his Family Trilogy has been produced in Paris in 2018 and will have its London premiere in Spring 2019. Christopher Hampton has translated most of Florian's plays. His plays have received multiple international awards. Florian Zeller lives in Paris and is married to actress and sculptor Marine Delterme.

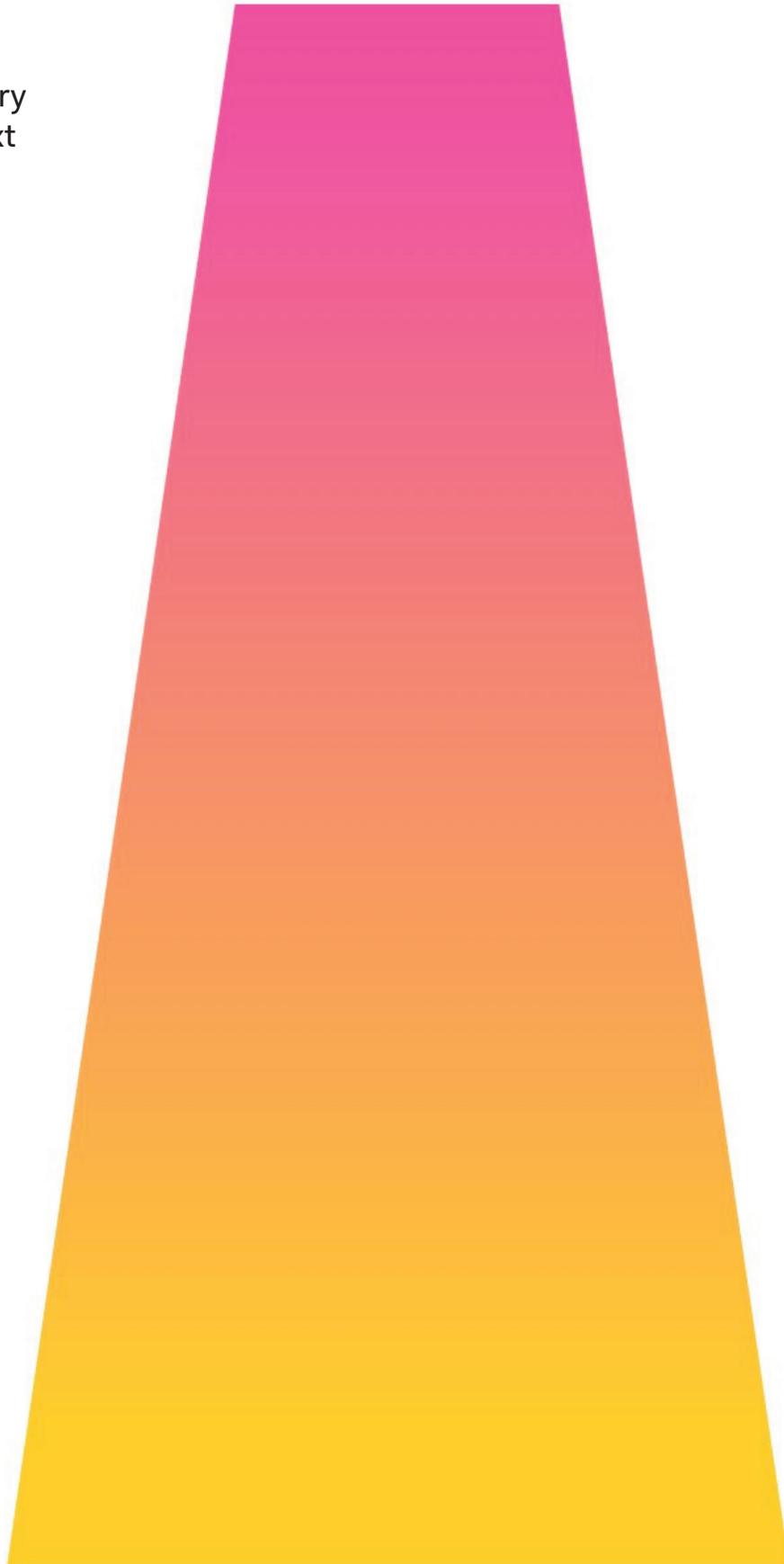


TRIP CULLMAN (Director) Broadway: Kenneth Lonergan's *Lobby Hero* (Second Stage at the Hayes), John Guare's *Six Degrees of Separation* (Barrymore), Joshua Harmon's *Significant Other* (Booth). Select Off Broadway: Anna Jordan's *Yen*, Simon Stephens' *Punk Rock* (Obie Award), Halley Feiffer's *A Funny Thing Happened On The Way To The Gynecologic Oncology Unit At Memorial Sloan Kettering Cancer Center Of New York City* (MCC); Leslye Headland's *The Layover*, Jon Robin Baitz's *The Substance of Fire*, Paul Weitz's *Lonely I'm Not*, Headland's *Bachelorette*, Terrence McNally's *Some Men*, Adam Bock's *Swimming In The Shallows* (Second Stage); Headland's *Assistance*, Bock's

A Small Fire (Drama Desk nomination), Bock's *The Drunken City* (Playwrights Horizons); Tarell Alvin McCraney's *Choir Boy* (MTC); Julia Jordan and Juliana Nash's *Murder Ballad* (MTC and Union Square Theatre); Feiffer's *I'm Gonna Pray For You So Hard* (Atlantic); Weitz' *Roulette* (EST); Adam Rapp's *The Hallway Trilogy: Nursing* (Rattlestick); Bert V. Royal's *Dog Sees God* (Century Center); Jonathan Tolins' *The Last Sunday In June* (Rattlestick and Century Center); Gina Gionfriddo's *US Drag* (stageFARM); and several productions with The Play Company. London: Bock's *The Colby Sisters of Pittsburgh, PA* (Tricycle). Select regional: McCraney's *Choir Boy* (Ovation nomination), Bess Wohl's *Barcelona* (Ovation nomination), Feiffer's *A Funny Thing Happened...* (Geffen Playhouse); McCraney's *Choir Boy* (NAACP and Suzi Bass awards; Alliance); Guare's *Six Degrees of Separation* (Old Globe); Richard Greenberg's *The Injured Party* (South Coast Rep); McNally's *Unusual Acts of Devotion* (La Jolla Playhouse); Christopher Durang's *Betty's Summer Vacation* (Bay Street); Wohl's *Touched*, Michael Friedman and Daniel Goldstein's *Unknown Soldier*, Tennessee Williams' *The Rose Tattoo*, Feiffer's *Moscow, Moscow, Moscow, Moscow, Moscow, Moscow* (Williamstown Theater Festival).

Section III: Your Students As Audience

Theater Vocabulary
The Mother vocabulary
The Mother in Context



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.

VOCABULARY FROM *THE MOTHER*

BRAVADO: A show of bravery, especially when unnecessary and dangerous, to make people admire you.

INSCRUTABLE: Very difficult to understand or get to know.

MELANCHOLY: Feeling or expressing sadness.

MICROCREDIT: Also called micro-banking or micro-finance, a means of extending credit, usually in the form of small loans with no collateral, to nontraditional borrowers such as the poor in rural or undeveloped areas.

QUARREL: An angry disagreement between people, groups, or countries.

TRANQUILIZER: A drug that makes people or animals calm.

THE MOTHER IN CONTEXT

In *The Mother*, the title character experiences psychosis, which seems to be exacerbated by “empty nest-syndrome,” the possibility of infidelity within her marriage, pharmaceuticals and alcohol use, and a sense that she’s losing her identity. Psychosis is not an illness. It is a symptom of an illness. And because the character in this play is never specifically diagnosed with an illness, it is left to the audience to determine what is real and what is not.

From the National Institute of Mental Health:

What is Psychosis?

The word psychosis is used to describe conditions that affect the mind, where there has been some loss of contact with reality. When someone becomes ill in this way it is called a psychotic episode. During a period of psychosis, a person’s thoughts and perceptions are disturbed and the individual may have difficulty understanding what is real and what is not. Symptoms of psychosis include delusions (false beliefs) and hallucinations (seeing or hearing things that others do not see or hear). Other symptoms include incoherent or nonsense speech, and behavior that is inappropriate for the situation. A person in a psychotic episode may also experience depression, anxiety, sleep problems, social withdrawal, lack of motivation, and difficulty functioning overall.

There is not one specific cause of psychosis. Psychosis may be a symptom of a mental illness, such as schizophrenia or bipolar disorder, but there are other causes, as well. Sleep deprivation, some general medical conditions, certain prescription medications, and the abuse of alcohol or other drugs, such as marijuana, can cause psychotic symptoms. Because there are many different causes of psychosis, it is important to see a qualified health care professional (e.g., psychologist, psychiatrist, or trained social worker) in order to receive a thorough assessment and accurate diagnosis. A mental illness, such as schizophrenia, is typically diagnosed by excluding all of these other causes of psychosis.

Empty nest syndrome isn’t a clinical diagnosis. It is a phenomenon “in which parents experience feelings of sadness and loss when the last child leaves home.”

From The Mayo Clinic:

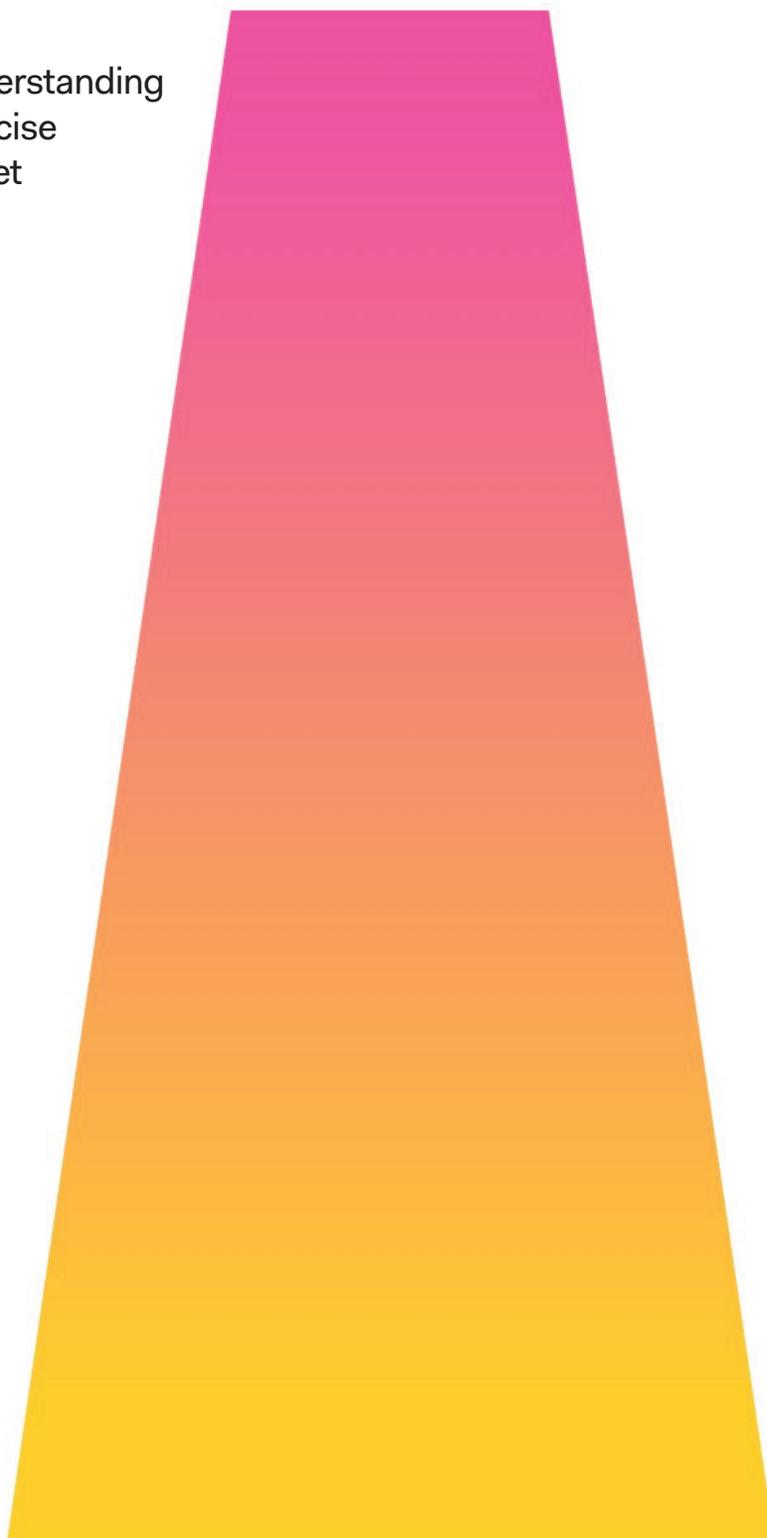
What’s the impact of empty nest syndrome?

In the past, research suggested that parents dealing with empty nest syndrome experienced a profound sense of loss that might make them vulnerable to depression, alcoholism, identity crisis and marital conflicts.

However, recent studies suggest that an empty nest might reduce work and family conflicts, and can provide parents with many other benefits. When the last child leaves home, parents have a new opportunity to reconnect with each other, improve the quality of their marriage and rekindle interests for which they previously might not have had time.

Section IV: Your Students As Actors

Reading a Scene for Understanding
Practical Aesthetics Exercise
Scene Analysis Worksheet



At Atlantic, our aim is singular—to empower simple and honest storytelling that fosters greater understanding of our shared world. We are a family of artists dedicated to exploring essential truths onstage, be it a show at Atlantic Theater Company or a class at Atlantic Acting School. As a producer, presenter, and educator of theater, we are driven by the belief that theater can challenge and transform our ways of thinking and urge us to reflect on our role in society. From our Tony Award and Pulitzer Prize-winning productions to our community-based education programs, we are committed to uncovering and celebrating the stories of our varied human existence.

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 *The Mother*, 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 Introduction (Page 18) sheet and have the students answer the four questions on the Scene Analysis Worksheet (Page 19).

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.

A SCENE FROM *THE MOTHER*

MOTHER

No, it's just... Nicolas.

FATHER

What?

MOTHER

He still hasn't phoned.

FATHER

Why should he have phoned?

MOTHER

Because I'm his mother. I left him a message, but he hasn't called back. As usual. I don't understand why he never tells me what's happening in his life. Why he never comes by to see me. Never. He behaves as if I didn't exist.

FATHER

He's busy.

MOTHER

Doing what?

FATHER

Mm? I don't know. Living.

(She shrugs her shoulders. Pause.)

MOTHER

So?

FATHER

What?

MOTHER

Where were you?

FATHER

What do you mean, where was I?

MOTHER

This afternoon.

FATHER

In the office, darling. Why?

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

Here are your “tools” for understanding your character:

IF YOU'RE PLAYING FATHER...

What is my character literally doing?

Father is telling Mother that Nicholas hasn't phoned because he is out living his life, so there is no reason to be upset.

What does my character want?

Father wants Mother to realize that it is totally normal for Nicholas to be distant as he has a busy life.

What is the action I'm going to play?

To get someone to let me off the hook.

The As-If...

You are talking to your mom about how she should let you go out with your friends even though you will miss doing your house work.

IF YOU'RE PLAYING MOTHER...

Mother is telling Father how Nicholas hasn't called her back, as usual, even though she left a message.

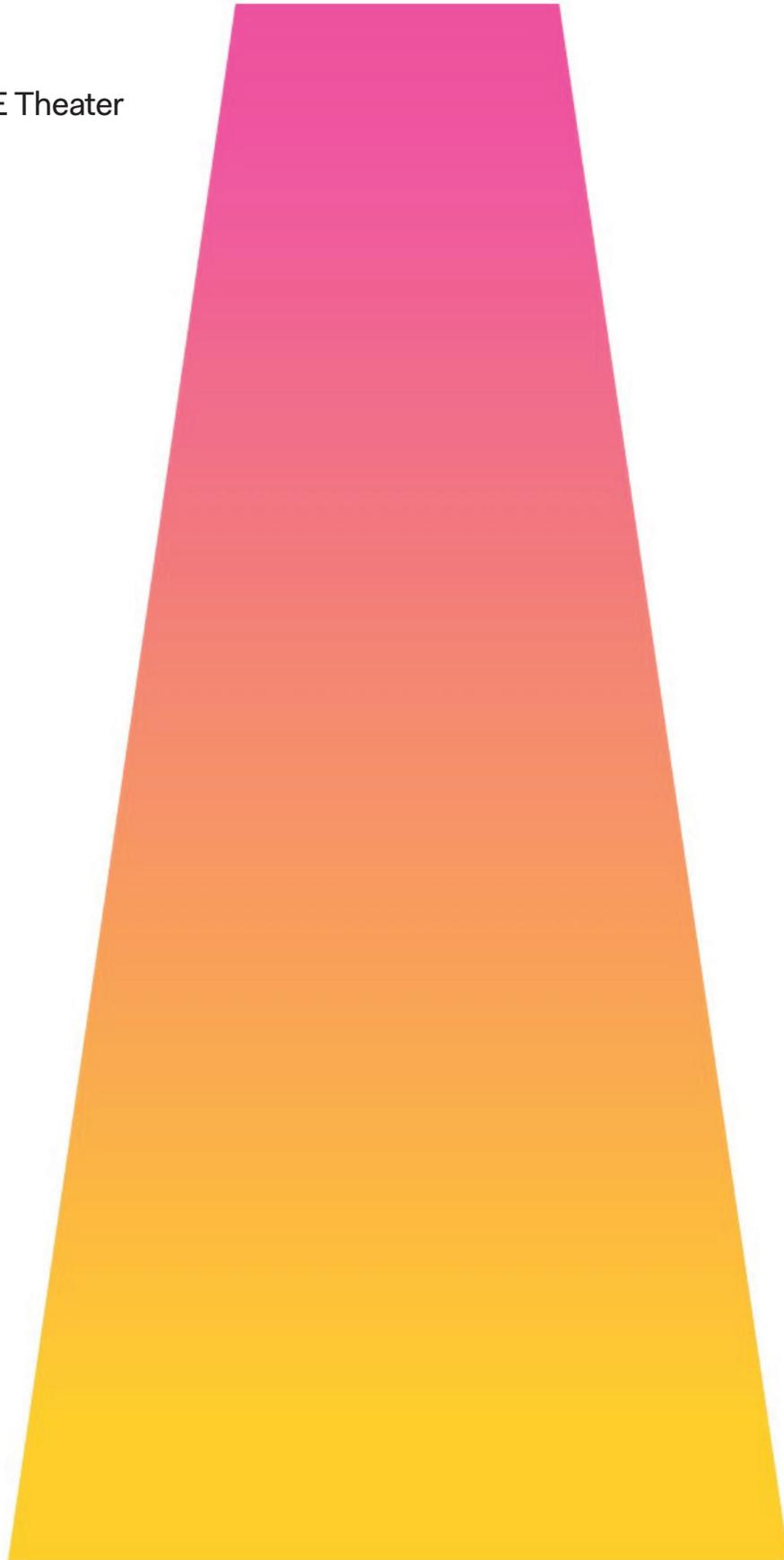
Mother wants Father to understand how Nicholas' disregard for her is frustrating because she is his mother.

To get someone to face the facts.

You are telling a mutual friend how she should be on your side after you and your significant other broke up.

Section V: Your Students As Artists

Post Theater Creative
Response Activities
Common Core & DOE Theater
Blueprint



POST THEATER CREATIVE RESPONSE ACTIVITIES

TEACHER OBJECTIVE

To develop critical thinking skills through examining a theme in *The Mother* and relating that theme to an individual creative response.

STUDENT GOAL

To understand that an important theme from *The Mother* portrays the truths and messages of the play.

MATERIALS

Pencils, pens, writing paper, chalkboard.

STEP ONE

Discuss the impact the mother's sense of grief and loss over her son's independence play in *The Mother*.

STEP TWO

Introduce the Writing Trigger below:

Write a letter to an individual or situation in which you never had the opportunity to say goodbye.

NOTE: Allow 7-minutes for this free write.

STEP THREE

Ask the students to share their writings, offering positive feedback after each share.

DEVELOPING A PERSONAL CREATIVE RESPONSE

TEACHER OBJECTIVE

To help students develop critical thinking skills through examining a theme in *The Mother* and create a personal creative response to the theme.

STUDENT GOAL

To understand that a theme from *The Mother* portrays the truth and message of the play.

MATERIALS

Pencils, pens, writing paper, chalkboard, copies of the attached poem “Athazagoraphobia” (Fear of Being Ignored) By Jamaal May

STEP ONE

Ask a student to read “Athazagoraphobia” aloud to the class.

STEP TWO

As the poem is read, ask each student to capture four words from the poem that resonate with them.

STEP THREE

Guide a Webbing activity around the “fear of being ignored” in which the individual four words from each student are shared and discussed.

STEP FOUR

Including their four words, ask the students to create a story, narrative, poem or song that illustrates a moment when they feared being ignored or sought to be ignored. NOTE: Allow 7-minutes for this free write.

STEP FIVE

Ask the students to share their writings, offering positive feedback after each share.

ATHAZAGORAPHOBIA (FEAR OF BEING IGNORED)

By Jamaal May

I used to bury plum pits between houses. Buried bits of wire there too. Used to bury matches but nothing ever burned and nothing ever thrived so I set fire to a mattress, disassembled a stereo, attacked flies with a water pistol, and drowned ants in perfume. I pierced my eyebrow, inserted a stainless steel bar, traded that for a scar in a melee, pressed tongue to nipple in a well-lit parking lot, swerved into traffic while unbuttoning my shirt-

There is a woman waiting for me to marry her or forget her name forever-which ever loosens the ribbons from her hair. I fill the bathtub for an enemy, lick the earlobe of my nemesis. I try to dance like firelight without setting anyone ablaze. I am leaning over the railing of a bridge, seeing my face shimmer on the river below-it's everywhere now-

Look for me in scattered windshield beneath an overpass, on the sculpture of a man with metal skin grafts, in patterns on mud-draggled wood, feathers circling leaves in rainwater-look. Even the blade of a knife holds my quickly fading likeness while I run out of ways to say I am here.

COMMON CORE & DOE THEATER BLUEPRINT

ENDURING UNDERSTANDING STRAND BENCHMARKS

Theater conveys the significance individuals place on their life choices. For example: Playing God, Innocence, Morality, Culpability, Good vs. Bad, and Mistrust.

Theater conveys the meaning behind an individual's struggle to have his or her life choices validated by family, friends and community.

ESSENTIAL QUESTIONS

Do the direction and staging reinforce the theme of "psychosis," which is prevalent in *The Mother*?

Do you accept the concept put forward in *The Mother* that a "struggle with reality" can be both empowering and destructive?

SOURCES:

Journal of Counseling and Development

MayoClinic

National Institution of Mental Health

Additional Research and Content by Ariane Van Buren and Christina Kroell.

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.

STRAND BENCHMARKS

Section VI:

The Atlantic Legacy
Atlantic Theater Company &
Atlantic Acting School

FOUNDED as an ensemble of impassioned student artists in 1985, Atlantic Theater Company has grown into a powerhouse off-Broadway company. We challenge, inspire, and awaken audiences with truthful storytelling presented across our two venues, the Linda Gross Theater and the intimate Stage 2 black-box. As a producer of compelling new works, we are committed to championing the stories from new and established artists alike, amplifying the voices of emerging playwrights through our deeply collaborative programs and initiatives.

AT ATLANTIC, our aim is singular—to empower simple and honest storytelling that fosters greater understanding of our shared world. We are a family of artists dedicated to exploring essential truths onstage, be it a show at Atlantic Theater Company or a class at Atlantic Acting School. As a producer, presenter, and educator of theater, we are driven by the belief that theater can challenge and transform our ways of thinking and urge us to reflect on our role in society. From our Tony Award and Pulitzer Prize-winning productions to our community-based education programs, we are committed to uncovering and celebrating the stories of our varied human existence.

AT ATLANTIC ACTING SCHOOL, we equip our students with the physical, emotional, and tactical tools of acting to discover their truths, and prepare them for success beyond our doors. From our full-time and evening conservatories to our NYU Tisch studio, and our after-school and summer programs for kids and teens, our immersive, learn-by-doing approach is central to an Atlantic Acting education. We have mentored and trained outstanding artists for more than 30 years. No matter their age or background, our students learn to break through their creative comfort zones in service to bringing essential human stories to life.



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

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

76 Ninth Avenue, Suite 537, New York, NY 10011