



Fall 17 - Introduction to Theater - Learning Resources

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Theater Students of Cleveland State University, Lisa Bernd,
PhD, and Heather Caprette, MFA



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Contents

Introduction	1
Theater Students at Cleveland State University; Lisa Bernd, PhD; Heather Caprette, MFA; et al. (Attribution)	CC BY
	3
Open Theater Assignment 1 - Interactive Learning Content with H5P in Pressbooks	5
Heather E. Caprette, MFA (Attribution)	CC BY
Open Theater Assignment 2 - Analysis of a Live Performance	17
<i>By Lisa Bernd, PhD</i>	
Lisa Bernd (Attribution)	CC BY
Open Theater Assignment 3 - Group rewrite of a small portion of a play or creation of a new scene	22
Heather E. Caprette, MFA (Attribution)	CC BY
Chapter 1.1 Interactive Learning Content: Origins of Theater	28
<i>Theater History and Production</i>	
Theater Students at Cleveland State University; Lisa Bernd, PhD; Heather Caprette, MFA; et al. (Attribution)	CC BY
<i>Origins of Theater</i>	28
Chapter 1.2 Interactive Learning Content: Theatrical Roles	32
Theater Students at Cleveland State University; Lisa Bernd, PhD; Heather Caprette, MFA; et al. (Attribution)	CC BY
Chapter 1.3 Interactive Learning Content: Acting	35
Theater Students at Cleveland State University; Lisa Bernd, PhD; Heather Caprette, MFA; et al. (Attribution)	CC BY
Chapter 1.4 Interactive Learning Content: Costume Design	37
Theater Students at Cleveland State University; Lisa Bernd, PhD; Heather Caprette, MFA; et al. (Attribution)	CC BY
Chapter 1.5 Interactive Learning Content: Directing	41
Theater Students at Cleveland State University; Lisa Bernd, PhD; Heather Caprette, MFA; et al. (Attribution)	CC BY

Chapter 1.6 Interactive Learning Content: Lighting Design	42
Theater Students at Cleveland State University; Lisa Bernd, PhD; Heather Caprette, MFA; et al. (Attribution)	CC BY
Chapter 1.7 Interactive Learning Content: Set Design & Theaters	43
Theater Students at Cleveland State University; Lisa Bernd, PhD; Heather Caprette, MFA; et al. (Attribution)	CC BY
Chapter 1.8 Interactive Learning Content: Genre and Dramatic Structure	47
Theater Students at Cleveland State University; Lisa Bernd, PhD; Heather Caprette, MFA; et al. (Attribution)	CC BY
Chapter 1.9 Interactive Learning Content: Oedipus Rex	50
Theater Students at Cleveland State University; Lisa Bernd, PhD; Heather Caprette, MFA; et al. (Attribution)	CC BY
Chapter 2: Analyses of Local Live Productions in and around Cleveland, OH	51
Theater Students Rights Reserved	All
Chapter 3.1 A twist on Shakespeare's Romeo and Juliet	60
Heather E. Caprette, MFA (Attribution)	CC BY
Theater: The world of performance	70
Theater: The world of performing in colors	71
Appendix	73
Lights Out!	74

Introduction

THEATER STUDENTS AT CLEVELAND STATE UNIVERSITY; LISA BERND, PHD; HEATHER CAPRETTE,
MFA; ET AL.

Welcome to our Introduction to Theater – Learning Resources book. The purpose of this book is to provide open educational resources for those who study Theater. It's being authored by many helpful Cleveland State University Theater students, as well as Lisa Bernd, PhD, and Heather Caprette, MFA. In the spirit of *open*, it's our desire that any alterations of the assignments be shared openly with others, at no charge, but realize we can't control for this and there's not always an easy way for someone to share publicly. Many authors of OER generate resources to *freely* help students and teachers because they realize the challenges students are facing with affording an education and educational materials. We realize this challenge and it's our desire that these resources be provided for *free*. The philanthropic funder of the *Designing with Open Educational Resources* fellowship grant, the William and Flora Hewlett Foundation, that spurred this project, states "[Open Educational Resources provide equal access to knowledge for teachers and students around the world through high-quality, openly licensed educational materials.](#)" Charging a price for a learning resource, even a small one, limits access for those who can't afford even the basic necessities in life. Please use and share OER freely.

In the sections of Chapter 1, we've included interactive learning content to test your knowledge over Theater history and production, with many knowledge checks over [Theatrical Worlds](#), Edited by Charles Mitchell, as well as Playhouse Square theaters and productions, and other theater content. This content can be used by Theater students anywhere in the world, but will be helpful to those reading *Theatrical Worlds*.

In Chapter 2, there are analyses of local live performance, written by CSU Theater students and Heather Caprette. They serve as examples of exemplary work for the open assignment 2, as well as provide information about performances of interest to the public theater goers. * A Note of Caution: These analyses can not be copied by other Theater students to satisfy the requirement for an assignment in a course, but will give an idea of what a well written analysis paper looks like. Copying of these assignments to turn in as your own assignment constitutes plagiarism and academic misconduct.

Chapter 3, is an example of how a group of students working together on the recreation of a scene or small part

of a play can share their ideas. The part should be less than 10% of a play. The example is being produced by Heather Caprette, MFA, but in the assignment, different students would work on various aspects of the theater production. Elements recreated include: dialogue, character design, set design, stage lighting, costume design, and sound design.

At this time, it's best to view the Pressbook in Chrome browser, due to some display issues caused by a recent upgrade.



An interactive or media element has been excluded from this version of the text. You can view it online here:

<https://pressbooks.ulib.csuohio.edu/theater/?p=75>

Open Theater Assignment 1 - Interactive Learning Content with H5P in Pressbooks

HEATHER E. CAPRETTE, MFA

We are developing this book, in part, to satisfy the requirements of a *Designing with Open Educational Resources* Fellowship Grant, awarded to Lisa Bernd, PhD, Assistant College Lecturer and Heather Caprette, MFA, Sr. Instructional Designer at Cleveland State University. This chapter begins the first of three open source assignments that Theater professors can use in their courses. The assignments are licensed as CC-BY. You can read about this license on the [Creative Commons Attribution 4.0 International](#) page.

These assignments utilize the open source textbook, *Theatrical Worlds*, Edited by Charlie Mitchell, University Press of Florida, 2014, as well as other Theater resources found on [Playhouse Square Digital Press Kit](#) (See: <http://media.playhousesquare.org/>), and those provided by the instructor. *Theatrical Worlds* is available for download on the University of Minnesota's Open Textbook Library site at <https://open.umn.edu/opentextbooks/BookDetail.aspx?bookId=242>. The third assignment makes use of Jonathan Dorf's Chapter 12: Dialogue Element within www.playwriting101.com, as accessed on 7 September, 2017.

We are using [H5p.org](#) interactive content tools at <https://h5p.org/content-types-and-applications>, installed within Pressbooks hosted on our library systems, to create content for the Interactive Learning Content chapters.

[Pressbooks](#) is a free open source download from Github (See: <https://github.com/pressbooks/pressbooks>). This version allows install of plug-ins such as h5p. Anyone can register for an account on Pressbooks.com for free, if they would like Pressbooks to host their book.

Assignment 1: Student Development of H5P Knowledge Checks for Other Theater Students

The first assignment is student development of three h5p knowledge checks over the learning resources found in Dr. Bernd's *Introduction to Theater* course. These knowledge checks will be produced within an open, public CSU Pressbooks site called *Introduction to Theater – Learning Resources*. Students can choose which content

they want to develop knowledge checks for, if it is a topic covered in the course. By allowing for student choice, we are implementing a constructionist approach to make the assignments more meaningful to the students. These include topics found in their open source textbook, *Theatrical Worlds*, information about Playhouse Square, our partner theater complex, and any presentations, articles or media Dr. Bernd includes within the course. Playhouse Square provides open content on their site at <http://media.playhousesquare.org/>

These H5P knowledge checks will include any of the interactive formats available on the h5p.org website. Possible knowledge checks include:

1. Interactive video, interspersed with multiple choice questions, or hot spots linking to more information on the subject
2. Multiple choice questions (Stand-a-lone)
3. Fill-in-the-blank statements
4. Drag and drop labeling exercises which will allow association of theater terminology with visual representations
5. Memory games
6. Audio recordings over Theater history or production
7. Images with hot spots linking to additional information about a topic
8. Timelines representing events relating to theater history or stages in a Theater process

Please see [H5P Examples and Downloads \(https://h5p.org/content-types-and-applications\)](https://h5p.org/content-types-and-applications) for the types of interactive content that can be developed with H5P. Students can use images with non-restricted usage rights to produce the H5P knowledge checks. An explanation of how to filter images found on Google based on usage rights will be explained to the students in preparation for the assignment. Students will be given the link to [Playhouse Square's media site](#) with media they can use for their project, and be given access to open media produced by CSU for the course to use within their H5P content. Students will reflect upon knowledge gained through reading *Theatrical Worlds*, and build knowledge checks based on topics and information there, citing any quotes taken from the text. We will encourage a license that allows for remixing and derivatives.

Assignment 1 supports the learning objectives, “By the end of the course, the student will be able to:

1. explain and represent significant periods in theater history
2. explain elements of theater production and produce study artifacts covering aspects of theater production and terminology
3. explain and create artifacts about theater genres

Aligning open course materials include: *Theatrical Worlds* open source textbook (all chapters), and Playhouse Square's Digital Press Kit.

Rubric for Assignment 1

Criteria	Exemplary Performance (A-B)	Satisfactory Performance (C)	Needs Improvement (D)	Unsatisfactory (F)
Relevance to course and value as a renewable study aid	All knowledge checks test others knowledge of content presented within the course's open resources. All interactive learning h5p artifacts build upon and support knowledge gained in the course's open resources.	One or two of the knowledge checks test others knowledge of content and topics presented within the course's open resources. One or two of the interactive learning artifacts build upon and support knowledge gained in the course' open resources.	The knowledge checks don't test other's knowledge of the content presented within the course's open resources. Interactive learning artifacts don't incorporate knowledge of theatrical elements and history gained through reading and viewing the course's open resources.	The knowledge checks don't test other's knowledge of the content presented within the course's open resources. Interactive learning artifacts don't incorporate knowledge of theatrical elements and history gained through reading and viewing the course's open resources.
Thoroughness of execution	The student developed 3 knowledge checks and/or interactive learning artifacts within the Pressbooks site, "Introduction to Theater – Learning Resources." The knowledge checks are complete and functional. The student submitted descriptions of their knowledge checks, and attached downloads of their .h5p files for grading purposes to the Blackboard assignment tool.	The student developed 2 knowledge checks and/or interactive learning artifacts within the Pressbooks site, "Introduction to Theater – Learning Resources." The knowledge checks are complete and functional. The student submitted descriptions of their knowledge checks, and attached downloads of their .h5p files for grading purposes to the Blackboard assignment tool.	The student developed only 1 knowledge check and/or interactive learning artifact within the Pressbooks site, "Introduction to Theater – Learning Resources." The knowledge check is complete and functional. The student submitted descriptions of their knowledge checks, and attached downloads of their .h5p files for grading purposes to the Blackboard assignment tool.	The student didn't attempt the assignment nor make the necessary submissions within the Pressbooks site, "Introduction to Theater – Learning Resources" nor in Blackboard Learn for grading purposes.
Grammar, spelling, sentence structure, and citation of sources.	Spelling, sentence structure & citation requirements consistently met throughout response. Sources for media, pictures, text are cited within Pressbooks and the Blackboard Assignment Submission using MLA format (see: https://owl.english.purdue.edu/owl/resource/747/01/).	Less than 2 errors in spelling, sentence structure. Sources for media, pictures, text are cited within Pressbooks and the Blackboard Assignment Submission using MLA format (see: https://owl.english.purdue.edu/owl/resource/747/01/).	Numerous spelling, style & sentence structure errors. No citation of sources with Pressbooks nor Blackboard's Assignment tool, or the citations don't follow MLA format (see: https://owl.english.purdue.edu/owl/resource/747/01/).	No attempt at writing a unique learning resource was made. No original work to grade.

Rubric for Assignment 1

Criteria	Exemplary Performance (A-B)	Satisfactory Performance (C)	Needs Improvement (D)	Unsatisfactory (F)
Relevance to course and value as a renewable study aid	All knowledge checks test others knowledge of content presented within the course's open resources. All interactive learning h5p artifacts build upon and support knowledge gained in the course's open resources.	One or two of the knowledge checks test others knowledge of content and topics presented within the course's open resources. One or two of the interactive learning artifacts build upon and support knowledge gained in the course's open resources.	The knowledge checks don't test other's knowledge of the content presented within the course's open resources. Interactive learning artifacts don't incorporate knowledge of theatrical elements and history gained through reading and viewing the course's open resources.	The knowledge checks don't test other's knowledge of the content presented within the course's open resources. Interactive learning artifacts don't incorporate knowledge of theatrical elements and history gained through reading and viewing the course's open resources.
Thoroughness of execution	The student developed 3 knowledge checks and/or interactive learning artifacts within the Pressbooks site, "Introduction to Theater – Learning Resources." The knowledge checks are complete and functional. The student submitted descriptions of their knowledge checks, and attached downloads of their .h5p files for grading purposes to the Blackboard assignment tool.	The student developed 2 knowledge checks and/or interactive learning artifacts within the Pressbooks site, "Introduction to Theater – Learning Resources." The knowledge checks are complete and functional. The student submitted descriptions of their knowledge checks, and attached downloads of their .h5p files for grading purposes to the Blackboard assignment tool.	The student developed only 1 knowledge check and/or interactive learning artifact within the Pressbooks site, "Introduction to Theater – Learning Resources." The knowledge check is complete and functional. The student submitted descriptions of their knowledge checks, and attached downloads of their .h5p files for grading purposes to the Blackboard assignment tool.	The student didn't attempt the assignment nor make the necessary submissions within the Pressbooks site, "Introduction to Theater – Learning Resources" nor in Blackboard Learn for grading purposes.
Grammar, spelling, sentence structure, and citation of sources.	Spelling, sentence structure & citation requirements consistently met throughout response. Sources for media, pictures, text are cited within Pressbooks and the Blackboard Assignment Submission using MLA format (see: https://owl.english.purdue.edu/owl/resource/747/01/).	Less than 2 errors in spelling, sentence structure. Sources for media, pictures, text are cited within Pressbooks and the Blackboard Assignment Submission using MLA format (see: https://owl.english.purdue.edu/owl/resource/747/01/).	Numerous spelling, style & sentence structure errors. No citation of sources with Pressbooks nor Blackboard's Assignment tool, or the citations don't follow MLA format (see: https://owl.english.purdue.edu/owl/resource/747/01/).	No attempt at writing a unique learning resource was made. No original work to grade.

The language given to the students for the assignment:

Interactive Learning Content Creation with H5P

In this assignment, you will design interactive learning content for your fellow students to study from. These knowledge checks and presentations will have a public life on a Pressbook called *Introduction to Theater – Learning Resources*. You have the opportunity to build upon the open resources for Theater and teach the world what you know!

The interactive learning content can take the form of

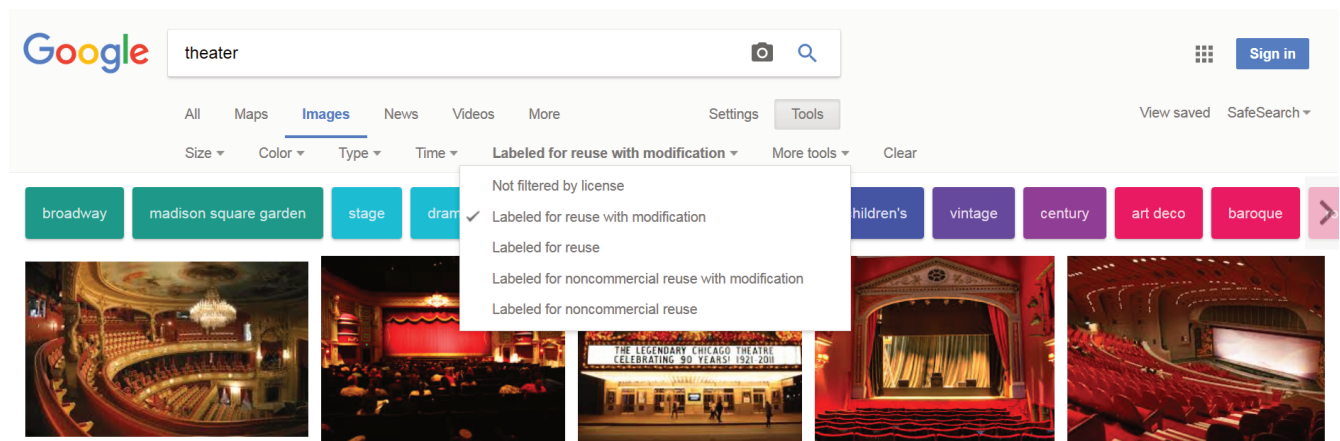
1. Interactive Video with Questions to test viewers' attention, and embedded links to other sites with further information (note: you can use Youtube and Vimeo URLs, or import your own .mp4 video file).
2. Multiple Choice Questions
3. Fill in the Blank Questions
4. Drag and Drop Exercises that may test knowledge of Theater terminology, associated with images that are open source and labeled for reuse
5. Timelines
6. Presentations of a topic

Pick topics that you enjoyed learning about to teach others!

Please see the attached Word document for more comprehensive instructions. Remember that if you can't build the content in the Pressbook for any reason, you can still submit to this Blackboard assignment area to receive credit.

The Word Document with instructions for building the H5P interactive learning content:

In this assignment, you will design interactive learning content for your fellow students to study from. These will take the form of [H5P](#) knowledge checks. You can pick your topic of choice, but please write knowledge checks and interactive learning content relating to knowledge you've gained from your textbook, [Theatrical Worlds](#), and that presented in class. You can use open resources, that permit reuse, such as images and video found on Playhouse Square's Digital Press Kit site, or theater images provided to you through a shared Google Drive folder established for this course. Playhouse Square's digital media for download is located at <http://media.playhousesquare.org/>. There are also images available through [Wikimedia Commons](#) (See: https://commons.wikimedia.org/wiki/Main_Page). Other places and ways you can search for re-usable media are suggested on [Creative Commons Search page](#) (See: <https://search.creativecommons.org/>). These sites include Youtube, Flickr, Pixabay, and Google Images. [Google Image search](#) allows you to filter results by Usage Rights. To do this, you would run your search under images.google.com, select the Tools button, and then click on Usage Rights to get a drop down menu.



Finding reusable images on Google image search

Our purpose is noncommercial, so you can try any of the options listed, such as Labeled for reuse with modification, or simply Labeled for reuse.

You might also try the [Getty Search Gateway](http://search.getty.edu/gateway/search?q=&cat=highlight&f=%22Open+Content+Images%22&rows=10&srt=a&dir=s&pg=1) (See: <http://search.getty.edu/gateway/search?q=&cat=highlight&f=%22Open+Content+Images%22&rows=10&srt=a&dir=s&pg=1>) for public domain photographs of theaters.

Be sure to check for actual usage rights when you locate media you want to use, and cite your sources for the media and other content. [Purdue Online Writing Lab has a MLA Formatting Style Guide](https://owl.english.purdue.edu/owl/resource/747/01/) that will demonstrate how to properly cite your sources (See: <https://owl.english.purdue.edu/owl/resource/747/01/>). Also, please credit yourself as well as others when you create the interactive content.

Your interactive learning content can take any of the types found on h5p.org (See: <https://h5p.org/content-types-and-applications>). Examples of content types you might create are:

1. Interactive Video with Questions to test viewers' attention, and embedded links to other sites with further information (note: you can use Youtube and Vimeo URLs, or import your own .mp4 video file).
2. Multiple Choice Questions
3. Fill in the Blank Questions
4. Drag and Drop Exercises that may test knowledge of Theater terminology, associated with images that are open source and labeled for reuse
5. Timelines
6. Presentations of a topic

You'll build these in a Pressbook called *Introduction to Theater – Learning Resources*, hosted by Michael Schwartz Library and then make a submission within your Blackboard course.


You will be sent soon (instructor will announce) an email with an invitation to join "Introduction to Theater –

Learning Resources” at <http://pressbooks.ulib.csuohio.edu/theater>. The email will contain a link to activate your user account and will look something like: <http://pressbooks.ulib.csuohio.edu/theater/wp-activate.php?key=.....>


Please click the link to activate your account as soon as possible, because the invitation expires after a few days. Occasionally, you’ll get a message that says, “This pressbooks.ulib.csuohio.edu page can’t be found.” Wait a few minutes and check your email, you should get an email with your username and password to login. If you don’t get this and have trouble logging in, please contact [insert information for your Pressbooks administrator].


Once you are in the *Introduction to Theater – Learning Resources* book, look for **H5P Content** at the bottom of the left navigation column. Click on **H5P Content**, then click **Add new** at the top of the screen. In the first text entry box, give your content a descriptive title, and pick the type of content you’d like to create. Once you select a content type, you’ll have links to a Tutorial on how to create it, and links to Examples on h5p.org.

Add New

 *Fill in the Blanks*

▼

 Tutorial

 Example




▶ Media

Task description *

A guide telling the user how to answer this task.

Text blocks *

Line of text

Screen for adding new H5P content

Follow the instructions on h5p.org for your content type. When you are done, note the ID given to your H5P content. The ID number will show in the ID column under the page for All H5P Content. See the examples below.

PB My Catalog Introduction to Theater - Learning Resou... 0 Howdy, Heather Caprette

Dashboard

Text

Book Info

Appearance

Export

Import

PB Textbook

Plugins

Media

Comments

Users

Tools

Settings

CM Tooltip Glossary

H5P H5P Content

All H5P Content

Add New

Libraries

My Results

All H5P Content [Add new](#)

Search

Title	Content type	Author	Tags	Last modified	ID		
Added with Author Role - Test 1	Multiple Choice	hcaprette2	—	2017/10/13	8	Results	Edit
Why a performer chose to be an Elite Ballerina	Interactive Video	Heather Caprette	—	2017/10/12	7	Results	Edit
Ancient Greek Theater	Interactive Video	Heather Caprette	—	2017/07/17	6	Results	Edit
Requirements for Ancient Greek Citizenship	Multiple Choice	Heather Caprette	—	2017/07/17	5	Results	Edit
Label the Structures of the Ancient Theater	Drag and Drop	Heather Caprette	—	2017/07/17	4	Results	Edit
Introduction to Ancient Greek Theater	Interactive Video	Heather Caprette	—	2017/07/17	3	Results	Edit

Screen showing all H5P content created within a Pressbook, with unique ID numbers.

Next, to receive credit for the assignment and notify your instructor that you have completed it, log into your Blackboard Learn course and submit the assignment there also. Within the Blackboard Assignment, give the H5P **Content Title, Type, Date Created and ID** for each interactive learning content you created in the Pressbook, *Introduction to Theater – Learning Resources*. An example of this type of description you will submit to Blackboard, is:

1. Ancient Greek Theater, Interactive Video, 2017/07/17, ID=6.

If you have any questions or issues, please let your instructor know. You can also contact [insert your instructional designer contact information].

If you're unable to build the H5P content in the *Introduction to Theater – Learning Resources* Pressbook site, please let your instructor know and submit your ideas via the Blackboard Assignment. So, if you planned on building a multiple choice question, write the question, possible answers and note the correct answer.

If you planned on building an interactive video, write the URL of the online video, tell me when you planned on

stopping the video, and what question (with correct answer) you planned on asking, as well as any links to outside resources that lead to more information about something that was talked about in the video. Describe your idea thoroughly for full credit!

Remember to pick content you *enjoyed* learning and have fun creating!

Word document to add after the assignment instructions showing an example of what to submit to the learning management system:

This document is an example of the information you would submit to your Blackboard Learn Assignment area after you are done creating your H5P interactive content within the Pressbooks site called “Introduction to Theater – Learning Resources.”

H5P Content by Heather Caprette H5P ID=10

H5P Title: Lighting Design Roles

H5P Type: Multiple Choice Question:

Question:

According to Kasendra Djuren, author of the chapter on Lighting Design in Theatrical Worlds, there are three roles responsible for setting up the lighting for productions. Which role would be responsible for the physical implementation, making sure all the lighting instruments or fixtures get hung and focused correctly?

Options:

1. The lighting designer
2. The assistant lighting designer
3. The master electrician (*Correct Answer)
4. The director of the production

Feedback for selecting 1. The lighting designer:

The lighting designer is a leading role in creating the meaning and intent of a scene by painting with light. He or she pays attention to what the lights, shadows, highlights, shades, color of light and cookies are conveying in the scenes of a play. He or she works closely with the director, assistant lighting designer, and master electrician to set the queuing of the lights for a production. He or she brings the natural world to life on the stage.

Feedback for selecting 2. The assistant lighting designer:

The assistant lighting designer facilitates communication between the lighting designer and production team, as well as helps with required paperwork for a production.

Feedback for selecting 3. The master electrician:

Good job!

Feedback for selecting 4. The director: the captain of the collaborative team; the person responsible for providing a single artistic vision for a production. They guide performances so the climax is properly highlighted.

H5P ID=7

H5P Title: Why a performer chose her profession

Content Type: Interactive Video

Source of Video: <https://www.youtube.com/watch?v=FQZAIg5KfvQ>, “Backstage with an Elite Ballerina (360 Video), published by the Wall Street Journal, Nov 6, 2015.

Text added at 0:00 – 0:10. “Note why she chose her profession. Was it for money, fame or passion?”

Link to The Metropolitan Opera at 1:16, <http://www.metopera.org>

Link to information about Gyrokinesis Exercise at 3:20, https://www.huffingtonpost.com/anahita-pardiwalla/how-gyrokinesis-can-help-_b_9287172.html

MC Question at 4:23, movie paused.

Why did Sarah Lane become an elite ballerina? Select all that apply.

1. She enjoys striving for perfection, believing that no one is perfect. (*Correct)
2. She loves what she does and believes it is a gift to perform for others. (*Correct)
3. She believes she’s perfect at her dance.
4. She believes she’ll make lots of money at it.

Summary Statements, the first one is correct:

1. Sarah Lane is always striving for perfection, believing that no one is perfect at her art.
2. Sarah Lane believes she is the perfect ballerina.

H5P ID=4

H5P Content Title: Label the Structures of the Ancient Theater

H5P Content Type: Drag and Drop

Image Source: Leptis Magna, Photographer: David Gunn, 2006. See: https://commons.wikimedia.org/wiki/File:Leptis_Magna_Theatre.jpg.

Drop Zone 1, correct element is the Text: Skene

Drop Zone 2, correct element is the Text: Orchestra

Drop Zone 3, correct element is the Text: Theatron

Drop Zone 4, correct element is the Text: Parados

Note: All Drop Zones were selected as possibilities, to be highlighted when a user grabs the text label.

H5P ID= 14

H5P Content Title: Ancient Greek Actors

H5P Content Type: Fill in the Blanks

Text block:

The maximum number of ancient Greek actors in a play was *3/three*.

The asterisks represent the blank and the correct possibilities are separated by the forward slash.

Links to video tutorials included with the assignment 1 instructions:

- [How to Log into Pressbooks.ulib.csuohio.edu](https://pressbooks.ulib.csuohio.edu)
- [What are Pressbooks and H5P?](#)
- [How to create a H5P Multiple Choice Question in Pressbooks](#)
- [How to create a H5P Drag and Drop exercise in Pressbooks](#)
- [How to create a H5P Interactive Video](#)
- [How to create a H5P Fill In the Blank statement](#)

Open Theater Assignment 2 - Analysis of a Live Performance

By Lisa Bernd, PhD

LISA BERND

The student will provide a written analysis of a character at an important moment within a play they have attended during the semester and allow it to be posted on the CSU Pressbooks@MSL site called “*Introduction to Theater – Learning Resources*,” to share publicly. The analyses will be added to a chapter in the Pressbook called “*Analyses of Local Live Productions in and around Cleveland, OH*.” Each student will create a title before his or her analysis which starts with “Analysis of” followed by the name of the performance and character/moment they choose. He or she will give their name for credit as the author of the article. Choice of professional production is up to the student, but the live performance must be at a professional level. This means the students can’t pick high school or church plays for this analysis assignment. Professional level productions can be those within the CSU Allen Theater Complex at Playhouse Square, or another professional level setting. For this project, the student will develop an analysis essay centered on one character, at one specific point in the play. The student will explain how the theatrical elements of acting, lighting, set design, blocking, props, music, costumes, and makeup work together to tell us who this character is and what the character is thinking at this moment. The student will evaluate how well, or to what extent, do these elements reflect the character’s personality or function in the play. The student will develop a thesis for the paper by choosing a moment that she or he thought was important in the play. This can be a turning point, or a moment that revealed something compelling about the character. She or he will explain what the character recognized or what was revealed at that moment. She or he will explain how the theatrical elements contributed to that meaning, describing what they saw that supported that meaning. An introductory paragraph will state the play they attended, who directed the play, where and when they saw it, the name of the character, the name of the actor who played the character they will write about, as well as their thesis statement. Subsequent paragraphs will focus on the theatrical elements (setting, lighting, acting) that worked towards the character development of the moment.

Assignment 2 supports the learning objective, “By the end of the course, the student will be able to analyze

theatrical elements, including lighting, set design, costume, makeup, acting and directing and explain how these work towards character development and communicating the nature of a character.

Aligning course materials include Theatrical Worlds, Chapters 1-6 (Intro to Theater, Acting, Directing, Set Design, Costume Design, and Lighting Design).

Students will also upload their analysis paper to Blackboard's assignment area, for grading purposes.

Rubric for Assignment 2

Criteria	A Paper – Excellent	B Paper – Very Good	C Paper – Satisfactory	D Paper – Needs Improvement
Introductory Paragraph	An introductory paragraph exists that very clearly explains which play they saw, where and when they saw it. The student explains who directed the play, which character they chose and who played the character. There is a very clear thesis statement about the chosen character and moment.	An introductory paragraph exists that contains all but one of the following. It clearly explains which play they saw, where and when they saw it. The student explains who directed the play, which character they chose and who played the character. There is a clear thesis statement about the chosen character and moment.	An introductory paragraph exists that explains most of the required information: which play they saw, where and when they saw it, the director, which character they chose and who played the character. A thesis statement is present, but may need some clarification.	An introductory paragraph is present, but missing most of the required information: as which play they saw, where and when they saw it, who directed the play, which character they chose and who played the character. The thesis statement isn't clear or identifiable.
Supporting Paragraphs	Supporting paragraphs very clearly explain what the student saw that supported the character and meaning at the chosen moment, and how the theatrical elements supported the character at the moment. Every paragraph contains a topic sentence and centers around one main idea. All of Goethe's criteria/ questions are answered in regards to the performance. See: https://www.slideshare.net/garrets/goethes-three-questions	Supporting paragraphs clearly explain what the student saw that supported the character and meaning at the chosen moment, and how the theatrical elements supported the character at the moment. Most paragraphs contain a topic sentence and center around one main idea. Goethe's criteria/ questions are answered.	About half of the paragraphs explain what the student saw that supported the character and meaning at the chosen moment, and how the theatrical elements supported the character at the moment. Around half of the paragraphs contain a topic sentence and center around one main idea. 1-2 of Goethe's criteria/ questions are answered.	Supporting paragraphs do not explain what the student saw or heard that supported the character at the chosen moment and criteria. Paragraphs lack main ideas and don't focus on one idea. An attempt was made to address one of Goethe's criteria/question.
MLA format	Citations all follow MLA formatting as referenced at Purdue: OWL site (see: https://owl.english.purdue.edu/owl/resource/747/01/).	2 or fewer mistakes in citation, referencing, and page formatting, following the Purdue OWL site for MLA Formatting (see: https://owl.english.purdue.edu/owl/resource/747/01/).	3 – 5 mistakes in citation, referencing, and page formatting, following the Purdue OWL site for MLA formatting (see: https://owl.english.purdue.edu/owl/resource/747/01/).	5 – 7 mistakes in citation, referencing, and page formatting, following the Purdue OWL site for MLA formatting (see: https://owl.english.purdue.edu/owl/resource/747/01/).
Grammar, spelling, sentence structure	No mistakes in grammar, spelling, or sentence structure.	2 or fewer mistakes in grammar, spelling, or sentence structure.	3 – 5 mistakes in grammar, spelling, or sentence structure.	5-7 mistakes in grammar, spelling, or sentence structure.
Thoroughness	The analysis essay contained 500-750 words.	The analysis essay contained slightly less than 500 words.	The analysis essay contained 301 – 400 words.	The analysis essay contained 201 – 300 words.

Instructions for Students:

Writing an Analysis: Due 11/15/2017

Click on the underlined title above to open the dropbox. You MUST turn in this essay as a .docx attachment through the dropbox. Your document should be labeled LASTNAME.docx

Your essay should be 500-750 words. Yes, it matters. Yes, I count.

An analysis of a production that you see is due 11/8. This assignment is worth 100 points. You MUST see a production in a theater. There are NO SUBSTITUTIONS and no MAKE-UP assignments, so please plan your calendar accordingly.

First, you must see a play. Then you must write an essay that follows the instructions below. (Scroll Down)

SEEING THE PLAY

You have a choice: You can either see the CSU production below OR a professional production of your own choosing (NOT high school production, or children's show)

Company

October 26-November 5, 2017

CSU Arts Campus, Outcalt Theatre

At the Allen Theatre Complex Playhouse Square,

1407 Euclid Avenue, Cleveland, OH 44115. See additional instructions. (100 points) DUE: 11/8.

To order tickets, call 216-241-6000, 866-546-1353 or purchase online at www.playhousesquare.com.

Show Pricing

-\$10 Adult

-\$8 College Students (non-CSU)

-\$5 CSU Students / Alumni

-\$5 CSU Faculty / Staff

-\$5 Seniors (age 65+)

This project has 4 parts (This should be more than just 4 paragraphs.)

FIRST: You will introduce the play and the production along with all the personnel relevant to your paper. Introduce the director, designers, and the actors that you will be discussing. If they are not part of your discussion, don't introduce them. Include a thesis in your introduction.

Write about the theatre or theatre company and its role in Cleveland, where it is, what it does (new plays? classics? education? outreach? Every theatre has a mission.). What does it look like? What was the experience you had in the theatre before the play started? The purpose here is to give other students some understanding of the theater itself rather than just the production.

NEXT: I want you to write a description centered on one particular character at one particular point in the play. How do the theatrical elements of acting, lighting, set design, blocking, props, music, costumes, and makeup work together to tell us who this person is and what they are thinking at this moment? How well or to what extent do these elements reflect that character's personality or function in the play?

LAST: Evaluate the play according to Goethe's criteria. We studied this in our CRITICISM section. DO NOT

make up your own criteria (ex. “I like shiny things, so I give this show an A+.”) Do not use meaningless superlatives—AWESOME, GREAT, MARVELOUS, GOOD JOB, and such words do not belong in this assignment.

QUESTIONS???? Let me know!

Step One: At the theater

- 1) Get a copy of the program.
- 2) Be prepared to write notes at intermission and then do it. NOT DURING THE PERFORMANCE.

Step Two: After you leave the theater

- 1) Go someplace quiet and immediately begin transcribing your notes and fleshing them out.
- 2) Make decisions about which things you will emphasize.
- 3) Organize things into categories such as “acting,” “set,” or “directing.”
- 4) TAKE A BREAK. Let things percolate.

Step Three: Begin to develop a thesis

- 1) To do this, you will have to choose one moment that you thought was important. It could be a turning point, or a moment that revealed something compelling about a character. What did the character recognize or what was revealed? How did the theatrical elements contribute to that meaning? The body of the paper should be evidence from the production (what you SAW) that supports your ideas about that meaning. In other words, I should be able to visualize the performance from your description of it. 80 percent of this assignment is description, 20 percent is solid analysis.

Step Four: Draft the Body Paragraphs

- 1) Reassess the situation: Go back and look at your categories. Do you have evidence from the performance that supports your thesis? Are you emphasizing the elements that most obviously need emphasis?
- 2) Develop your major categories into paragraphs. Each paragraph should contain only one main idea.
- 3) Identify the topic sentence in each paragraph.

Step Five: Write the introduction

- 1) Begin to write a paragraph that introduces the play. State when and where you saw it, who directed it and who played the character that you will be writing about.
- 2) Adjust your thesis to fit the draft of the body paragraphs.

Step Six: Cite your outside sources, if you have any

- 1) According to MLA guidelines. See <http://webster.commnet.edu/mla.htm>, the MLA guide in the Reference Area of the library, or Purdue OWL site for MLA Formatting (see: <https://owl.english.purdue.edu/owl/resource/747/01/>).

An example of the rubric for Heather Caprette's analysis of *The Country House* in Chapter 2 follows:

Criteria	A Paper – Excellent
Introductory Paragraph	An introductory paragraph exists that very clearly explains which play she saw, where and when she saw it. The student explained who directed the play, which character they chose and who played the character. There is a very clear thesis statement about the chosen character and moment. The student expressed the thesis statement about Elliot at the end of the first paragraph.
Supporting Paragraphs	Supporting paragraphs very clearly explain what the student saw that supported the character and meaning at the chosen moment, and how the theatrical elements supported the character at the moment. Every paragraph contains a topic sentence and centers around one main idea. All of Goethe's criteria/questions are answered in regards to the performance. See: https://www.slideshare.net/garrets/goethes-three-questions The students explained the epiphany the character had when his emotions came to a head. She explained the acting that supported the moments toward the end when the character is crying for love from his mother. The student explained the blocking of the character, who frequently hung out upstage from other actors. Goethe's questions were answered. The purpose of the play was expressed in the beginning. How well the performers achieved the range of emotions was explained, as well as the value of the play.
MLA format	Citations all follow MLA formatting as referenced at Purdue: OWL site (see: https://owl.english.purdue.edu/owl/resource/747/01/). The student cited the author of the play, director, performers, location and date of the play.
Grammar, spelling, sentence structure	No mistakes in grammar, spelling, or sentence structure. None found.
Thoroughness	The analysis essay contained 500-750 words. The analysis was thorough and of appropriate length.

Open Theater Assignment 3 - Group rewrite of a small portion of a play or creation of a new scene

HEATHER E. CAPRETTE, MFA

Students will work in groups to either rewrite and recreate a small portion of a scene from a familiar play, or write and create a new scene for a play or movie. They can take an existing small portion of a play (10% or less) and create a parody of it, or add a new twist. Rewriting portions of a scene for a different time period may be another example, or changing a character or their decision at a certain point in the play is another. We encourage the students to use their imagination and creativity. Students will work on different aspects of the production. For example, one student may focus on recreating lighting, while another focuses on set design to fit the mood of the scene. Another can focus on costume design. A fourth student writes the lines of the characters. Sound design is also considered in the assignment. Overlap of effort on the elements of the production can occur within the group. Collaboration, imagination, creativity and flexibility are key elements of working together on the assignment.

Students will agree to post their new or rewritten scene (or small portion of a play) on the Pressbook site, "Introduction to Theater – Learning Resources." A new chapter will be created to display the students' images of lighting, costumes, makeup, set design, sound and the rewrite of the lines. The students will give the name of the play and scene they are creating or recreating, as well as the author and director. The students will make a list of the characters they are including, with descriptions of changes to the characters of the scene and plot. They will include the new lines of the play for each of the characters listed in their scene. Images of lighting, costumes, makeup, and set design can be sketches, or digital images created by the students in graphic programs and posted with the new lines within the Pressbook site chapter. They can also use found images of costumes, lighting, makeup, and sets to convey their thoughts, within usage rights. Students can embed sounds or songs found on the internet to convey mood. Students will be asked to put a Creative Commons CC BY notice with their work.

Assignment 3 supports the learning objective, "By the end of the course, the student will be able to apply knowledge of theater production and history towards creating short theatrical moments."

Aligning course materials include Theatrical Worlds, Chapters 1-6 (Intro to Theater, Acting, Directing, Set Design, Costume Design, and Lighting Design), and Playwriting 101 website, Chapter 12 on writing dialogue (see: <http://www.playwriting101.com/chapter12>).

The students will compile their images, descriptions of changes, and the new dialogue within a PowerPoint presentation or Word document and upload it to the learning management system as a backup and proof of work for grading purposes.

Rubric for the Group Assignment 3:

Criteria	Exceptional Performance (A)	Above Average Performance (B)	Satisfactory Performance (C)	Needs Improvement (D)	Needs Much Improvement (F)
Clarity and Organization of Ideas	Graphical and written explanations of lighting, setting, costume, makeup and acting changes are clearly explained with delivery of dialogue. Dialogue is clear, easy to follow, reflecting the characters.	Graphical and written explanations of lighting, setting, costume, makeup and acting changes are for the most part, clearly explained with delivery of dialogue. Dialogue is clear, easy to follow, reflecting the characters.	Most elements are present in graphical and written explanations, with one or two missing elements. Dialogue is present, and clear for the most part.	Graphical and written explanations as well as dialogue are somewhat hard to follow, or lacking. Dialogue may be hard to follow.	Graphical and written explanations, as well as dialogue are randomly arranged or not present. Minimal effort was put into characters' dialogue, or it's not clear which character is speaking. Or no dialogue exists.
Format of Dialogue	The authors have put forth great effort in demonstrating thought and understanding in regards to stage directions and script format.	The authors have demonstrated thorough thought and understanding in regards to stage directions and script format.	The authors have used stage directions and proper script format, demonstrating a general understanding.	The authors have used stage directions, but more could have been used.	There are no stage directions or consideration of script/play format.
Creativity and Development of Ideas	Thorough, and creative conveyance of ideas in graphical, or written form are delivered, e.g. sketches and illustrations show directions, colors and intensity of lights, complete set design on stage, complete costume consideration, thorough character and dialogue consideration.	The story contains many creative details and/or descriptions that contribute to the character and story development. There are ample ideas in graphical and written form, such as sketches, illustrations, complete consideration of characters and dialogue.	The story contains creative details and/or descriptions that contribute to the character and story development.	The story contains a few creative details and/or descriptions, but they distract from the story or don't work together.	There is little evidence of creativity. The authors do not seem to have used much imagination. Or, the authors copied others work.

Alternative to Assignment 3: Individual Development of an Aspect of a Scene

Students will work individually, choosing an aspect of a scene of their choice. They can pick an existing scene within a play and recreate an aspect of it, such as lighting, set design, costumes, historical context, characters and new dialogue, or the student can work on one of these theatrical elements for a scene of their own creation. The student will give the name of the play and scene they are recreating, as well as the author and or director. If the student is creating a new scene, she or he will give a title to their play and scene. Recreations of existing plays, will only be a small portion of a scene (less than 10%). These can be parody, anachronistic, or express a twist of plot or character. The student will thoroughly represent his or her chosen theatrical element, explaining it in writing, describing his or her thoughts behind decisions and representations. The student can include photos of hand drawn sketches, digital photo-montages or illustrations created in a program of their choice, or use found images within usage rights. Students will be encouraged to use their creativity and imagination.

Students will agree to have their new or rewritten theatrical element of a scene posted on the Pressbook site, "Introduction to Theater – Learning Resources." A new Chapter will be created to display the students' images of lighting, costumes, makeup, set design, characters, and the rewrite of character dialogue.

Assignment 3 supports the learning objective, "By the end of the course, the student will be able to apply knowledge of theater production and history towards creating brief theatrical moments or elements of a scene."

Aligning course materials include Theatrical Worlds, Chapters 1-6, and Playwriting 101 website, Chapter 12 on writing dialogue (see: <http://www.playwriting101.com/chapter12>)

The students will submit their images, descriptions of changes, and/or the new dialogue within to a Blackboard assignment as a backup and proof of work for grading purposes.

Instructions Written for Students

In this assignment, you'll work in a group towards creating a small portion of a play. The amount should be around 10% or less to avoid copyright infringement. It's okay to focus on one scene, or aspect of a scene. Aspects of the play or scene that you can recreate include: rewriting the dialogue of characters, introducing a new character/s if needed, costume design, set design, blocking of characters on stage, lighting, and thoughts about sound design.

Decide who will work on which aspects of the production. It's not necessary to assign one person exclusively to one role. Cross-pollination of ideas is okay. Work on areas of theater production that appeal to you.

For writing dialogue, you can use Jonathan Dorf's Chapter 12: Dialogue Element found at www.playwriting101.com as a reference on how to format it.

For costume design, set design, blocking and ideas about lighting, you can create drawings with color pencil, graphic programs that you are familiar with to convey ideas, and/or found images on the web. Please be sure to cite your sources using MLA format found at the Purdue: OWL site (see: <https://owl.english.purdue.edu/owl/resource/747/01/>).

You can take photos of your drawings with a digital camera or phone and upload them to the assignment area as .jpg, .png or .gif files. You can also use a scanner found on the third floor of the Multimedia lab in the Michael Schwartz Library to digitize drawings.

Photos of miniature sets, dolls used as actor stand-ins with costumes (See: <http://www.shfiguarts.com/> or <https://youtu.be/LByz-QMRoFQ>), colored-modified flash light and actor positioning are also welcome. A [wooden 3-D model](#) exists for Blender, if you'd like to use this 3-D program for posing, lighting or set design. (See: <https://www.blendswap.com/blends/view/74733>). You can use whatever you can get your hands on to convey your artistic vision.

For images found on the web that convey your vision, consider creating a Pinterest account and creating a public or unlisted board of images for the assignment. You can then use Pinterest embed code within Pressbooks to place the image in a chapter. Pinterest will also generate a URL that you can copy and paste into either a chapter in Pressbooks, a Word document or Power Point presentation. An example of a board called Renaissance Women's Clothing can be found at <https://www.pinterest.com/hcaprette/renaissance-womens-clothes/>. The URL for this was generated from Pinterest's Widget Builder tool. One down side to Pinterest is that it's not always possible to discern where an image originally came from, in order to give credit to the original author.

For sound ideas, you can record your own sound effects, or songs, and upload these files to the Bb assignment as well as insert them as media in the Pressbook's chapter. You can also find sound effects or songs that you want to use and either link to them, or embed Youtube video code in the Text view of Pressbook's content editor.

The final assignment will be published in a Pressbook called Introduction to Theater – Learning Resources – Spring 2018 hosted by the Michael Schwartz Library at CSU. You can work on building a chapter there with all the components you create, and you can turn in Word documents, Power Point presentations, image and sound files within your assignment in Blackboard Learn. When you submit your group assignment, list the name of your chapter in the Pressbook that you created, all members of the group and who worked on which components. It would be helpful to pick one group member to create the Chapter within Pressbooks.

For an example of what could be submitted for this assignment, please see Chapter 3.1 A twist on Shakespeare's Romeo and Juliet in a Fall 2017 Pressbook called [Introduction to Theater – Learning Resources – Fall 2017](#).

An example of a completed rubric for Heather Caprette's assignment 3, A twist on Romeo and Juliet, is below:

Criteria	Exceptional Performance (A)
Clarity and Organization of Ideas	<p>Graphical and written explanations of lighting, setting, costume, makeup and acting changes are clearly explained with delivery of dialogue. Dialogue is clear, easy to follow, reflecting the characters.</p> <p>She gives explanations for time of day, lighting, setting, and possible costumes for all characters in rewritten scenes. She gives a graphical representation of the scene at the end of Scene 8, which is Juliet's room. She explains types of lights, colors, and angles.</p>
Format of Dialogue	<p>The authors have put forth great effort in demonstrating thought and understanding in regards to stage directions and script format. The student clearly identifies characters before the lines. She explains placement of Juliet's character at start, within the set design, as well as what she does toward end of scene.</p>
Creativity and Development of Ideas	<p>Thorough, and creative conveyance of ideas in graphical, or written form are delivered, e.g. sketches and illustrations show directions, colors and intensity of lights, complete set design on stage, complete costume consideration, thorough character and dialogue consideration. The rewrites express creativity and character development. The set illustration for scene 8 shows directions, colors and intensities of lights, as well as set design with furniture and doorways. Costumes creatively fit with characters they are assigned to.</p>

The assignment can contain some flexibility about degree to depth of coverage of multiple scenes, if multiple scenes are worked on.

Chapter 1.1 Interactive Learning Content: Origins of Theater

Theater History and Production

THEATER STUDENTS AT CLEVELAND STATE UNIVERSITY; LISA BERND, PHD; HEATHER CAPRETTE, MFA; ET AL.

Introduction

Chapter 1 contains interactive learning content in which you can check your knowledge of Theater history and production. The interactive learning content was created with h5p, an open source plug-in that allows authors to build knowledge checks and presentations on their subjects. Within this chapter, you'll find video with questions, drag and drop learning activities, multiple choice questions, fill in the blank type questions, as well as other [content types seen on H5P's website](#).

The content here has been created by many authors, including students. Look for attribution below each H5P content to see who created it. If you don't see copyright restrictions beneath them, you can assume that the content has been created under the Creative Commons license CC-BY 4.0. This means you can copy and remix the content with attribution to the author/s. See Creative Commons site for more information on [types of licenses](#) and what they mean.

Origins of Theater

Ancient Greek Theater

An interactive or media element has been excluded from this version of the text. You can view it online here:

<https://pressbooks.ulib.csuohio.edu/theater/?p=5>

H5P knowledge check created by Madison Zastawny, November 2017.

An interactive or media element has been excluded from this version of the text. You can view it online here:

<https://pressbooks.ulib.csuohio.edu/theater/?p=5>

H5P knowledge check created by Madison Zastawny, November 2017.

An interactive or media element has been excluded from this version of the text. You can view it online here:

<https://pressbooks.ulib.csuohio.edu/theater/?p=5>

Bernd, Lisa, PhD. *Ancient Greek Theater*. 2017. *Pressbooks@MSL*. H5P interactivity created by Heather Caprette, MFA. October 2017.

An interactive or media element has been excluded from this version of the text. You can view it online here:

<https://pressbooks.ulib.csuohio.edu/theater/?p=5>

Gunn, David. *The ancient Roman theater at Leptis Magna, photographed in 2006*. 2006. *Wikimedia Commons*, https://commons.wikimedia.org/wiki/File:Leptis_Magna_Theatre.jpg. Accessed October, 2017. H5P transformation created by Heather Caprette, MFA. 24 October, 2017.

An interactive or media element has been excluded from this version of the text. You can view it online here:

<https://pressbooks.ulib.csuohio.edu/theater/?p=5>

Bernd, Lisa, PhD. *Ancient Greek Theater*. 2017. *Pressbooks@MSL*. H5P knowledge check created by Heather Caprette, MFA. October 2017.

An interactive or media element has been excluded from this version of the text. You can view it online here:

<https://pressbooks.ulib.csuohio.edu/theater/?p=5>

Bernd, Lisa, PhD. *Ancient Greek Theater*. 2017. *Pressbooks@MSL*. H5P knowledge check created by Heather Caprette, MFA. October 2017.

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Bernd, Lisa, PhD. *Ancient Greek Theater*. 2017. *Pressbooks@MSL*. H5P knowledge check created by Heather Caprette, MFA. October 2017.

An interactive or media element has been excluded from this version of the text. You can view it online here:

<https://pressbooks.ulib.csuohio.edu/theater/?p=5>

Bernd, Lisa, PhD. *Ancient Greek Theater*. 2017. *Pressbooks@MSL*. H5P knowledge check created by Steven Deliman. November 2017.

An interactive or media element has been excluded from this version of the text. You can view it online here:

<https://pressbooks.ulib.csuohio.edu/theater/?p=5>

Bernd, Lisa, PhD. *Ancient Greek Theater*. 2017. *Pressbooks@MSL*. H5P knowledge check created by Steven Deliman. November 2017.

An interactive or media element has been excluded from this version of the text. You can view it online here:

<https://pressbooks.ulib.csuohio.edu/theater/?p=5>

Jim Davis. *Theatrical Worlds*. University of Florida, 2014. Chapter 1. H5P knowledge checks created by Bailey Manke. November, 2017.

An interactive or media element has been excluded from this version of the text. You can view it online here:

<https://pressbooks.ulib.csuohio.edu/theater/?p=5>

H5P knowledge check created by Eliana Bortz. November 2017.

Chapter 1.2 Interactive Learning Content: Theatrical Roles

THEATER STUDENTS AT CLEVELAND STATE UNIVERSITY; LISA BERND, PHD; HEATHER CAPRETTE, MFA; ET AL.

Chapter 1 contains interactive learning content in which you can check your knowledge of Theater history and production. The interactive learning content was created with h5p, an open source plug-in that allows authors to build knowledge checks and presentations on their subjects. Within this chapter, you'll find video with questions, drag and drop learning activities, multiple choice questions, fill in the blank type questions, as well as other [content types seen on H5P's website](#).

The content here has been created by many authors, including students. Look for attribution below each H5P content to see who created it. If you don't see copyright restrictions beneath them, you can assume that the content has been created under the Creative Commons license CC-BY 4.0. This means you can copy and remix the content with attribution to the author/s. See Creative Commons site for more information on [types of licenses](#) and what they mean.

Special Topics

An interactive or media element has been excluded from this version of the text. You can view it online here:

<https://pressbooks.ulib.csuohio.edu/theater/?p=140>

Dylan Sell. “*Behind the Scenes of Cleveland State’s Production of Steven Sondheim’s Company*”, published November 28, 2017.

The captioned version of “*Behind the Scenes of Cleveland State’s Production of Steven Sondheim’s Company*,” is below:

An interactive or media element has been excluded from this version of the text. You can view it online here:

<https://pressbooks.ulib.csuohio.edu/theater/?p=140>

Roles: Actor, Director, Set Designer, Costume Designer, Lighting Designer

An interactive or media element has been excluded from this version of the text. You can view it online here:

<https://pressbooks.ulib.csuohio.edu/theater/?p=140>

H5P Knowledge check created by Mia Snyder, November 2017.

An interactive or media element has been excluded from this version of the text. You can view it online here:

<https://pressbooks.ulib.csuohio.edu/theater/?p=140>

H5P knowledge check created by Taylor Roth. November 2017.

An interactive or media element has been excluded from this version of the text. You can view it online here:

<https://pressbooks.ulib.csuohio.edu/theater/?p=140>

H5P knowledge check by Mary Gilchrist. November 2017.

An interactive or media element has been excluded from this version of the text. You can view it online here:

<https://pressbooks.ulib.csuohio.edu/theater/?p=140>

Jim Davis. *Theatrical Worlds*. University of Florida, 2014. Chapter 3. H5P knowledge check by Carly Huthmacher. November 2017.

An interactive or media element has been excluded from this version of the text. You can view it online here:

<https://pressbooks.ulib.csuohio.edu/theater/?p=140>

Jim Davis. *Theatrical Worlds*. University of Florida, 2014. Chapter 6. H5P knowledge check by Heather Caprette, MFA. November 2017.

Chapter 1.3 Interactive Learning Content: Acting

THEATER STUDENTS AT CLEVELAND STATE UNIVERSITY; LISA BERND, PHD; HEATHER CAPRETTE, MFA; ET AL.

Acting

An interactive or media element has been excluded from this version of the text. You can view it online here:

<https://pressbooks.ulib.csuohio.edu/theater/?p=152>

Charlie Mitchell. *Theatrical Worlds*. University of Florida, 2014. Chapter 2. H5P knowledge check created by Abigail Brick. November 2017.

An interactive or media element has been excluded from this version of the text. You can view it online here:

<https://pressbooks.ulib.csuohio.edu/theater/?p=152>

Charlie Mitchell. *Theatrical Worlds*. University of Florida, 2014. Chapter 2. H5P knowledge check created by Abigail Brick. November 2017.

An interactive or media element has been excluded from this version of the text. You can view it online here:

<https://pressbooks.ulib.csuohio.edu/theater/?p=152>

Charlie Mitchell. *Theatrical Worlds*. University of Florida, 2014. Chapter 2. H5P flash cards on acting terminology by Cara Rovella, November 2017.

An interactive or media element has been excluded from this version of the text. You can view it online here:

<https://pressbooks.ulib.csuohio.edu/theater/?p=152>

Charlie Mitchell. *Theatrical Worlds*. University of Florida, 2014. Chapter 2. H5P knowledge check created by Amanda Ricard. November 2017.

An interactive or media element has been excluded from this version of the text. You can view it online here:

<https://pressbooks.ulib.csuohio.edu/theater/?p=152>

Charlie Mitchell. *Theatrical Worlds*. University of Florida, 2014. Chapter 2. H5P knowledge check created by Amanda Ricard. November 2017.

An interactive or media element has been excluded from this version of the text. You can view it online here:

<https://pressbooks.ulib.csuohio.edu/theater/?p=152>

Charlie Mitchell. *Theatrical Worlds*. University of Florida, 2014. Chapter 2. H5P knowledge check created by Amanda Ricard. November 2017.

Chapter 1.4 Interactive Learning Content: Costume Design

THEATER STUDENTS AT CLEVELAND STATE UNIVERSITY; LISA BERND, PHD; HEATHER CAPRETTE, MFA; ET AL.

Costume Design

An interactive or media element has been excluded from this version of the text. You can view it online here:

<https://pressbooks.ulib.csuohio.edu/theater/?p=154>

April Moore & Heather Caprette. *H5P Costume Design Process Timeline showing the objectives of costume design and the steps of the process throughout a production*. Pressbooks@MSL, April 2018. Based on: Stacey Galloway. *Theatrical Worlds*. University of Florida Press, 2014. Chapter 5: Costume Design.

An interactive or media element has been excluded from this version of the text. You can view it online here:

<https://pressbooks.ulib.csuohio.edu/theater/?p=154>

Into the Woods interactive video, H5P knowledge check by Emma Cecil, November 2017.

An interactive or media element has been excluded from this version of the text. You can view it online here:

<https://pressbooks.ulib.csuohio.edu/theater/?p=154>

H5P Knowledge check created by Mia Snyder, November 2017.

Based on: Stacey Galloway. *Theatrical Worlds*. University of Florida Press, 2014. Chapter 5: Costume Design.

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H5P Knowledge check created by Mia Snyder, November 2017.

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H5P Knowledge check created by Mia Snyder, November 2017.

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Maci Nestlerode. November 2017. H5P Interactive video of “Designing Broadway: THE KING AND I’s Catherine Zuber on Making Royal Costumes.”

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Maci Nestlerode. November 2017. H5P Interactive video of “Designing Broadway: ON YOUR FEET! Costume Designer Emilio Sosa.”

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H5P knowledge check by Emma Cecil, November 2017.

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H5P knowledge check by Isabella Rosales, November 2017.

Based on: Stacey Galloway. *Theatrical Worlds*. University of Florida Press, 2014. Chapter 5: Costume Design.

Chapter 1.5 Interactive Learning Content: Directing

THEATER STUDENTS AT CLEVELAND STATE UNIVERSITY; LISA BERND, PHD; HEATHER CAPRETTE, MFA; ET AL.

Directing Vocabulary:

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<https://pressbooks.ulib.csuohio.edu/theater/?p=159>

H5P knowledge check by Carly Huthmacher, November 2017.

Chapter 1.6 Interactive Learning Content: Lighting Design

THEATER STUDENTS AT CLEVELAND STATE UNIVERSITY; LISA BERND, PHD; HEATHER CAPRETTE, MFA; ET AL.

Lighting Design

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H5P knowledge check created by Mary Gilchrist. November 2017.

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<https://pressbooks.ulib.csuohio.edu/theater/?p=168>

H5P knowledge check created by Heather Caprette, MFA. November 2017.

Chapter 1.7 Interactive Learning Content: Set Design & Theaters

THEATER STUDENTS AT CLEVELAND STATE UNIVERSITY; LISA BERND, PHD; HEATHER CAPRETTE, MFA; ET AL.

Set Design

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H5P Knowledge check created by Jessica Brown, November 2017.

Stage Areas

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H5P knowledge check created by Carly Huthmacher, November 2017.

In the following exercises, drag the label for the type of theater represented in the photograph, to the box located over the stage.

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H5P knowledge check created by Robert Trushel, November 2017.

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H5P knowledge check created by Robert Trushel, November 2017.

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H5P knowledge check created by Robert Trushel, November 2017.

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Knowledge check created by Jessica Brown, November 2017.

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Knowledge check created by Jessica Brown, November 2017.

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H5P Knowledge check created by Jessica Brown, November 2017.

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<https://pressbooks.ulib.csuohio.edu/theater/?p=170>

H5P knowledge check created by Taylor Roth, November 2017.

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H5P knowledge check created by Mary Gilchrist, November 2017.

Theaters

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H5P Image Juxtaposition by Heather Caprette, 2017.

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H5P knowledge check created by Abigail Brick, November 2017.

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H5P knowledge check created by Madison Zastawny, November 2017.

Chapter 1.8 Interactive Learning Content: Genre and Dramatic Structure

THEATER STUDENTS AT CLEVELAND STATE UNIVERSITY; LISA BERND, PHD; HEATHER CAPRETTE, MFA; ET AL.

Freytag's Analysis of Dramatic Structure

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Evan Paganelli. November 2017. H5P ordering exercise over Freytag's triangle of plot structure.

Aristotle's Elements of Tragedy

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Steven Deliman. November 2017. H5P knowledge check on Aristotle's elements of tragedy.

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Jaison Anderson. November 2017. H5P knowledge check over Aristotle's elements of tragedy.

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Taylor Roth. November 2017. H5P knowledge check over Satyr.

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Jaison Anderson. November 2017. H5P knowledge check over Aristotle's elements of tragedy.

Three Act Structure

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Jaison Anderson. November 2017. H5P knowledge check.

Realism

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Jim Davis. *Theatrical Worlds*. University of Florida Press, 2014. Chapter 5: Costume Design. H5P knowledge check created by Antoinette Cox, November 2017.

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<https://pressbooks.ulib.csuohio.edu/theater/?p=178>

Jim Davis. *Theatrical Worlds*. University of Florida, 2014. Chapter 7: Genre. H5P knowledge check created by Antoinette Cox, November 2017.

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Jim Davis. *Theatrical Worlds*. University of Florida, 2014. Chapter 7: Genre. H5P knowledge check created by Jessica Brown, November 2017.

Chapter 1.9 Interactive Learning Content: Oedipus Rex

THEATER STUDENTS AT CLEVELAND STATE UNIVERSITY; LISA BERND, PHD; HEATHER CAPRETTE, MFA; ET AL.

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H5P knowledge check by Joseph LaCorte, November 2017.

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H5P knowledge check by Joseph LaCorte, November 2017.

An interactive or media element has been excluded from this version of the text. You can view it online here:

<https://pressbooks.ulib.csuohio.edu/theater/?p=243>

H5P knowledge check by Joseph LaCorte, November 2017.

Chapter 2: Analyses of Local Live Productions in and around Cleveland, OH

THEATER STUDENTS

In this chapter we share student analyses of local live performances. These can serve as exemplary assignments for others studying Theater, but also provide insight into performances for the public interested in attending a play. At the bottom you will find an example of the completed assignment written by **Heather Caprette**. ***This example is licensed as CC-BY 4.0. You may use it with attribution.***

The first five analysis assignments were written by students and copyrighted to the student writer, license CC-BY-NC-SA. If you use them, please credit the author. Derivatives need to be shared alike, and no profit can be gained from their use.

Next to Normal Analysis by Carly Huthmacher, 15 November, 2017

On November 11, 2017, I had the pleasure of seeing the production of *Next To Normal* at Malone University in Canton, Ohio, directed by David Lee. The lead role of Diana was played by Ellie Zumbach, with Dan Carmany playing the role of her son, Gabe, and Samantha Hudzik as her daughter, Natalie, all students at the university. Malone University, a Christian liberal arts school, is located an hour south of Cleveland, performing everything from classic plays to musicals of all types. This theatre focuses on the education of its students while engaging them in “real world” activities to broaden their creativity. As I walked into the theatre, I was greeted by ushers to scan my ticket, followed by additional ushers to show me to my seat. It was a small black box theatre, seating approximately 60 people. Before the production began, the director welcomed the audience and gave some additional information regarding safety and the university. As *Next To Normal* is one of my favorite musicals and one I have assistant stage managed in the past, I came in with high expectations. Overall, I was pleased with the production, especially with the suicide scene between Diana and Gabe. However, I did have some grievances with the performance.

An extremely iconic scene of this musical is during the song “There’s a World” where Diana is persuaded to

attempt suicide by her dead son whom she sees due to her schizophrenia and her other mental illnesses. This is a pivotal point on the plot, as Diana had been fighting through her illness for years prior and finally gave in to her thoughts. The scene is staged beautifully with many elements contributing, the most essential being the music. With a slow and morbid tone, Gabe sings, "There's a world, there's a world I know. A place we can go where the pain will go away. There's a world where the sun shines each day. There's a world where we can be free. Come with me," as he pulls Diana off stage, as if he's pulling her into death. The lights turned to red and the stage darkened. Along with the music, blocking, and lighting, set design played a big role, as well. Towards the end of the scene, Diana's doctor appeared on the platform above the two, stating the details of the suicide attempt. With all of these aspects, it shows Diana and her decision to end her life, thankfully unsuccessfully. The elements reflect the dark, angry, and ill mind of Diana, along with the function of the play, as it's centered around her fight with mental illness.

The play featured many enjoyable aspects, technical and otherwise. While the technical aspects weren't anything special, they accomplished setting the mood of the production and serving to further the plot. The acting, overall was impressive, however some characters exhibited very basic acting skills, along with being unable to stay still while being frozen during a scene. With *Next To Normal* being a musical, it's crucial to have good voices, as well, especially with the show being almost completely sung, with little dialogue. Zumbach and Hudzik, the women of the show, both had incredible voices. However, Carmany, in the role of Dan, had trouble singing throughout the whole show, cracking on most notes. This became extremely distracting as *Next To Normal* is known for its beautiful harmonies. Overall, though, I was impressed with the acting and singing of the cast.

The show's purpose, what it tries to get across, is all about mental illness. It shows how real it can be, how tough it is to endure, and how it can affect an entire family. Specifically, it shows how difficult it can be on other members of the family, as they don't have a solid support system when their wife or mother is mentally ill. The show and its message is thought provoking, emotional, and it hits close to home for me. All this being said, I believe Malone's production achieved all of what it needed to beautifully. The powerful performance spoke to everyone in the audience, as I could hear sniffles during every scene change. Everything seemed to go just as planned and nothing awful happened from what I could tell, and I thoroughly enjoyed viewing the performance, and even cried at the finale.

As a huge *Next To Normal* fan, I was overall very pleased with Malone's interpretation and performance, particularly the crucial suicide scene, despite the few things that could've been better. With this, I would urge everyone to see a production of *Next To Normal*, as it opens the mind and forces us to ask ourselves tough questions, all through the beautiful melodies and lyrics of the music.

***The Hunchback of Notre Dame* as performed by the Great Lakes Theater Company by Henry Meaney, 13 November, 2017**

From September 29th to November 4th of 2017, The Great Lakes Theater Company put on *The Hunchback of Notre Dame* in an adaptation that combined the musical elements from the Disney-produced version and the adult themes from the original work by Victor Hugo. The play was directed by Victoria Bussert and had a production

team that included: Martha Bromelmeier-Costume Designer, Mary Jo Dondlinger-Lighting Designer, and David Gotwald-Sound Designer. The most notable actors of the play would be Corey Mach as Quasimodo, Tom Ford as Dom Claude Frollo, Keri René Fuller as Esmerelda, and Alex Syiek as Clopin Trouillefou. I, myself, have not seen as many plays as my peers, but I would have to say that for the professional production that it was supposed to be, I think that *The Hunchback of Notre Dame* was probably one of the most disappointing plays I've seen yet.

The Great Lakes Theater Company was founded in 1962 originally as a Shakespearean-only theater, but soon expanded its repertoire to include non-Shakespearean in 1965 with the mission of educating the masses on classical and contemporary theater. The mission stayed the same until 1997 when it was redrafted to what it is today, which is "...to bring the pleasure, power and relevance of classic theater to the widest possible audience." Personally, I believe they're achieving their goal, especially now that a) they've made the Hanna theater their hub, and b) they've launched a festival that produces both 5-6 works in Playhouse Square and the Cleveland Metropolitan school District's annual All-City Musical each season September through May. I was fortunate enough to benefit from this outreach when I saw *The Hunchback of Notre Dame* with my class, but while the audience was definitely wide and diverse, I don't believe that this play was an example of a good performance that can be used as a reference for "how good" another play might be for a number of reasons.

My first issue was with the lights, sound, and costuming. To the credit of the ensemble, the chorus was one of the most enjoyable parts of the show to me, *however*, the entire chorus should not have been microphoned for it because at times it was deafening. This was one of the last nights for the show, so I hesitate to think that this had been happening for the month that show had run for, and decided to chalk it up to a soundboard issue. The lighting, however, would have been difficult to change, so I'm fairly confident that it looked modern and jarring throughout the duration of the show because of LEDs and the color choices (like bright purple and pale blue). And speaking of modern, another aspect of the show that prevented me from fully immersing myself in it was how the costumes seemed to be mixed and matched with Renaissance and modern clothes, which might have been ok, if every character was dressed like that. So, while Quasimodo wore jeans throughout the performance, Frollo wore classical clergymen's robes.

The scene that I believe showed the strongest amount of personality that was assisted with acting/lighting/set design/etc. was Frollo's performance of *Hellfire*. The blocking of the scene made it so that the audience was the fireplace and the chorus surrounded Frollo from behind. The lighting was working in this scene with reds to both show the firelight and Frollo's torment, which he accentuated with his toying with of Esmerelda's scarf. The music in this song made this scene the most powerful, however, because it has the feel for something along the lines of *Dies Irae* from Verdi's *Requiem* that really brings the viewer into the era the play was set in.

The final questions one must ask come from Goethe's 3 criteria.

1. "What was the artist (in this case the director, Bussert) trying to do?"

I believe that she was trying to put on a live version of the classic Disney movie but with the darker themes and atmosphere of the original work by Victor Hugo.

2. "Was she successful in doing it?"

I would have to say no.

3. “Is the work worth doing?”

Actually, yes. I would love a *Hunchback* movie like the new *Beauty and the Beast* or *The Jungle Book*.

Ultimately, it could have been a decent show, but with poor design choices and weak performances like that of Esmerelda’s (particularly between her and Phoebus), I remain highly critical.

Work Cited

“Great Lakes Theater | Cleveland’s Classic Theater Company at the Hanna Theatre.” *Great Lakes Theater Festival*, www.greatlakes theater.org/.

Waitress Serves Up Some Emotion by Cameron Morris, 25 November, 2017

Kicking off its national tour at the Connor Palace in Playhouse Square, *Waitress* is a new musical telling a story about Jenna, an unhappy waitress trying to find a happier life, doing her best with what she’s been given. Desi Oakley starred as Jenna, playing alongside Bryan Fenkart as Dr. Pomatter. Diane Paulus directed and Sara Bareilles provided the score. I went to the show on the 2nd of November, a few short weeks after the show opened. One of the most important scenes in this production is set near the end of Act 1, with the staging, the music, the lighting, and the acting all coming together to create a perfect atmosphere for an intriguing, hesitant, and isolated moment shared between Jenna and Dr. Pomatter.

I went to see this show with my high school drama club, as we were able to get discounted ticket prices for our group. After purchasing the tickets from Mrs. Garver, my drama director, the entire club got on a school bus and headed for downtown Cleveland. Upon arrival, we got off the bus and entered the doors of Connor Palace, a theatre I very much enjoy seeing shows in. The seats are comfortable, the decor is beautiful, and I have many good memories associated with the theatre. We all got our tickets and took some pictures, then, after a few minutes, we were led to our seats. We sat in the far back of the theatre, as high as you can go, but nosebleed seats were forgivable; I didn’t mind. Everyone sat down and got ready, and I could feel the excitement build within me, having heard good things about the show. Finally, the lights dimmed, the music started, the curtain rose, and the show began.

After a very enjoyable beginning to the show, a scene really struck me. By this point, seven songs have already gone by, and I was engrossed in the story. This scene, however, stood out to me, as it marked the furthering of Jenna and Dr. Pomatter’s relationship. Jenna met the doctor a few songs back, and by chance they both end up waiting at the same bus stop. The way this scene is staged, the bus stop bench is located front and center. Director Diane Paulus made sure the main point of the scene was clear. The rest of the stage is uncharacteristically empty, as usually, the musical does a good job of keeping audience interest up by giving them things to look at, curtain to curtain, without visual overstimulation, but not in this scene. There is a bench, and there is a backdrop to properly set the scene. The pit band also sits on the stage for this number, with an upright bass on one side and a piano on the other, set far back so as not to give the impression that they were literally a part of the scene. This sparse set gives the scene a feeling of isolation, so that when Jenna sits on the bench beside the Doctor, they are in a world of their own.

Then the music kicks in, “It Only Takes a Taste”, and the steady quarter notes from the piano run in tandem with Dr. Pomatter’s lyrics, as he speaks to Jenna in his signature awkward manner. Jenna slowly gets to know more about the Doctor after their brief meeting at the office before, and I could see the chemistry behind them building. Oakley as Jenna and Fenkart as Pomatter both nail the acting necessary to set the mood of the scene. Jenna is hesitant to get to know the man but it is apparent there is interest there, and Dr. Pomatter is clumsy with his words, but slowly and steadily continues talking to the young waitress. Bareilles’s score compliments the characters’ intentions, with steady notes that begin with Pomatter’s dialogue, and a more fleshed out sound as the two become closer. The final, very important touch in this scene is the lighting. The whole stage is bathed in cool, blue hues, which further support the mood being created by the staging, acting, and score. It shows how the pair still aren’t completely comfortable around each other, neither of them have their guard down. There is a coldness to the scene, which fits perfectly and completes that which the other stage elements started. These theatrical elements all work together to create the cold, careful mood of the scene.

It is apparent that there was a clear intent for what this scene was to show, and it succeeded in that intent. For “It Only Takes a Taste”, Paulus wanted to show the audience two characters, who were not yet comfortable with one another, slowly warming up, and setting the scene for their relationship to grow and further the plot in a natural, human way. With the score, the lights, the staging, and the acting, the intent was fulfilled completely in my opinion. This was an important scene, and without it, the character relationships would not be able to progress in a natural way.

This scene is one that really stood out to me in the show, due to how all of the theatrical elements came together to create one cohesive mood. This mood allowed the story to be furthered, and was instrumental for the plot of the production. I am glad that the show I chose to see was able to create something so real and complete, and I believe this scene made the production better as a whole.

A Moment of “Manning Up” by Evan Paganelli, 15 November, 2017

Ever since it’s very first performance back in 2011, “The Book of Mormon”, created by Trey Parker, Matt Stone, and Robert Lopez, has been a hilarious musical sensation with nearly every production of it that has been put on. This musical tells the story of two missionaries of Mormon Church, Elder Price and Elder Cunningham (played by Gabe Gibbs and Conner Peirson in this production), a mismatched pair that is sent to Uganda, Africa as part of their 2-year mission to convert the people of a remote village to their church. Through struggles and conflict, these two desperately try through faith and “imagination” to help and convert those that they meet while overcoming their own inner doubts. Elder Arnold Cunningham specifically has one of the most memorable scenes in the show when he takes center near the end of the first act, utilizing the music and visuals of the moment to tell his resolve to “man up”.

Nearly two years after my first viewing of the show, I saw “The Book of Mormon” once again on September 13th at Playhouse Square. Specifically, I saw this show at the KeyBank State Theatre where several other popular shows are shown off-Broadway. It was just getting to be nighttime as my family and I walk down to the theatre from a nearby parking lot before getting our tickets checked as we head inside. Considering the tickets were bought in advance, I do not know the exact price of the ticket but imagine it to be in the \$30-60 price range

considering the popularity of the show nationwide. Once we get out of the lobby and into the actual theatre, it's nearly a full house as we make our way to our seats and sit down, feeling somewhat cramped as we looked down from the upper left side of the house. The somewhat cramped feeling of the seating didn't bother me for much longer though, as I intently watched the show once it began.

Nearing the halfway point of the show and intermission, Elder Cunningham is presented with his biggest conflict yet. Up to this point, Cunningham has been "using his imagination" to tell the Book of Mormon in his own semi-fictional way to the villagers. Enjoying and believing his stories more and more, the village girl Nabulungi calls upon Cunningham to lead her people in converting to the church. With his mission companion, Elder Price, leaving to be reassigned to another location, Cunningham is left with no choice but to take responsibility as he confidently proclaims in his musical number, "Man Up".

This song is not only catchy but is also well-sung by this production's Elder Cunningham. It acts as a turning point for Cunningham while keeping a lot of his original character intact, giving him a newfound confidence to lead his new followers while keeping him somewhat childishly goofy and dorky with lyrics such as "Time to be a hero and slay the monster" and "I'm gonna man up all over myself". Not only that but other characters of the cast such as Nabulungi (Myha'la Herrold) and Elder Price sing from their own perspectives while the other villagers declare their own confidence in Elder Cunningham.

To go along with the music is the visuals and scenery to back it up. Throughout the song, Elder Cunningham is progressively built up as having new confidence by first having him dance with "bad boy" Mormons to give him almost a tough guy persona before upping the ante with lights and even pyrotechnics on the sides of the stage. Elder Cunningham still delves into his childish and dorky side by fighting off an almost cartoonish "monster" and a knock-off Darth Vader. He eventually elevates higher with the use of a platform attached to a spiral staircase that moves while he is on top of it, all while singing with everyone else on stage before the scene eventually ends.

In trying to create a humorous musical experience that parodies several aspects of the Mormon religion, the creators of the show and those behind each production succeed in doing just that. With its witty dialogue, lovable and well-written songs, and a great cast to sing them, all combined with sets and visuals in numbers bordering on over-the-top, this show is effective in creating this enjoyable comedic experience. Everything about this show was worth putting together and creating, and should be for its many other productions.

Analysis of Waitress by Dylan Sell, 15 November, 2017

Waitress is a musical based upon a novel by Jessie Nelson, as well as the 2007 film of the same name. The musical was written by Adrienne Shelly with music and lyrics by Sara Bareilles. Waitress made its Broadway debut in April of 2016. It is now on a U.S. national tour that began in Cleveland at the Connor Palace of Playhouse Square on October 20th of 2017. Playhouse Square is home to six beautiful theatres, one being the Connor Palace. The Connor Palace is one of playhouse squares oldest theatres and performances on the Connor stage vary from standup comedy to off-Broadway performances. The Connor is a large proscenium staged theatre venue, seating up to 2,800 guests. During the performance of Waitress, I was seated in the balcony of the house. It was a beautiful viewing point with a clear view of the stage.

Waitress takes you onto a journey through the life of Jenna Hunterson, played by Desi Oakley, who is a waitress at a small diner that struggles with a failing marriage, an unexpected pregnancy, and an affair that ends in heart ache and relief. During the show there were many scenes that could have been critically analyzed, but the scene that this paper will be focusing on is the scene and performance of “She used to be mine” during act two sung by Jenna. During this scene Jenna breaks down, allowing herself to grieve over her long-lost control over her own life. Not only does the acting and blocking allow this scene to flourish, the technical aspects including lighting and set design lays ground for the overall emotion for the rest of the show.

Before Jenna performs “She use to be mine”, the scene begins with Earl, played by Nick Bailey, Jenna’s husband angrily brings Jenna home from a wedding. Earl is angry because he has found Jenna’s secret stash of money she has been hiding to join the pie making contest. When Earl confronts her about the money, Jenna is forced to lie about the reason she has been hiding the money in fear of what Earl might do if he found out the truth. She tells him she has been hiding the money, so she can buy the expected baby a crib. Earl still angry, leaves with the money and Jenna is left on the sofa. This is when Jenna performs “She use to be mine”. When the song begins Jenna is sitting on the sofa, the lighting goes from the entire scenes set in normal lighting to darkened hues of blue and red, creating a purple hue as well. There is also a follow spot on Jenna during her performance. The lighting of this scene really allows you to understand Jenna’s emotions more. The colors of blue can be evaluated that Jenna is deeply saddened about what is going on in her life, while the red also indicates that she is angry about her situation as well. Having both colors together create a purple color that really draws in your attention and focuses your view point of the scene. The entire scene is transformed into a cinematic view of Jenna. The follow spot also deepens the audience’s attention towards Jenna. The lighting allows the audience to follow her through her self-reflection and begin to understand Jenna and her actions that have led up to this point more.

The set of this scene is also a key aspect of bringing this scene to life. The scene takes place in Jenna’s living room, where the sofa is center stage and the background is of cluttered shelves and a door frame. The set is minimal, but it works very well in bringing the scene together. The space allows Jenna more room for movement and the minimalism of the scene makes sure there are no distractions during her performance. The colors of the sofa and background work together with the lighting as well. The sofa being a deep green as well as the background being neutral colors allows the lighting to engulf the entire setting and bring the audience to be drawn into the scene.

Desi Oakley’s acting, blocking, and vocals also brought all aspect of the performance together for this scene. When watching the performance, you could feel the emotion in every word that she said and sang. The blocking added more of an emotional element to the scene. As she crosses back and forth from the center to stage left to stage right back to center, it can be interpreted that she is struggling with choices that she has made and still needs to make. Her back and forth action can symbolize that she does not know what to do. The blocking was simple, but it made a large impact on the performance of the scene.

In conclusion, when evaluating the entire production, I think that the ideas of the creative team behind the show all worked together in harmony and allowed the audience to relate on a personal and realistic level and is done specifically well in the acting, lighting and set design, and vocals. I believe it was well worth staging and is a musical that many should see.

Analysis of *The Country House* by Heather Caprette, 25 March, 2018,

Licensed as CC-BY 4.0. The following is an completed example of the assignment #2, Analysis of a Live Performance

The Country House is a contemporary comedy-drama, written by Donald Margulies and directed by Brian Westerley at the Chagrin Valley Little Theater in Chagrin Falls, OH. The story takes place in a summer home in the Berkshires, during the Williamstown summer theater season. The entire play is performed on a set that is the living room. Pinks, golds, and animal patterns on furniture, as well as book shelves, theater posters, and family photos on the backdrop, make the illusion of this country home, cherished by the matriarch. Anna Patterson, played by Margo Parker, gathers her family, a group of actors, together during the anniversary of the death of her daughter. The play conveys a range of human emotions exhibited by all six actors: humor, jealousy, lust, bitterness, reminiscence, and regret. All actors conveyed them well, with tone of voice, body gestures and facial expressions. I found myself laughing at their behavior and expressions throughout and fighting the urge to cry at the end. There is humor at some point in every one of them, but I found myself watching the performance of Elliot most closely. Elliot Cooper, played by Roland Moore, is the son of the matriarch and highly successful actress, Anna Patterson. Elliot is a bit of a comedian, but very depressed underneath. His desperation comes to a head with the events of the stay.

We can see the shock and jealousy on his face when he sees the actress he loved many years ago, Nell, enter his mother's home with the man who was married to his recently deceased sister. Elliot hangs back, upstage, by the backdrop that is the house, frowning, putting his hand to his head, turning toward the wall in avoidance and then back again. His eyes burn with intensity, behind round glasses, as he witnesses the entrance. We often see him standing upstage, hanging back from the other actors.

Elliot is childlike and humble in his body language. Jaw dropped while listening to others at times, bottom lip protruding at others, holding himself with arms crossed and frowning while his mother criticizes him, arms out stretched and pleading for love at the end. He has a looseness when walking sometimes, similar to Johnny Depp's character in *Pirates of the Caribbean*. Elliot also has a drinking problem. The clothing selected for him is casual compared to that of the handsome actor, Michael Astor, who wears long sleeved button-down dress shirts. Elliot wears an open, short sleeved button down over a t-shirt, with cargo shorts in the beginning. Elliot's character is the only one that wears glasses.

Throughout the play, Elliot is the character who is given the short end of the stick time and time again. Nell, the actress he fell in love with many years ago, rejects his advance and admittance of love for her, playing them down. His mother openly criticizes the first play he writes, and honestly expresses that he was a disappointment to her. His brother-in-law, Walter, is a director who has given work to both his mother and sister, in the past, but turned him down. Walter blames Elliot for being "radioactive" and making people feel as if they don't want to work with him. As Walter turns from the conversation, Elliot kicks his leg out and then leaps on Walter, hands at his throat. Elliot is pulled off by fellow actors who hear what is going on. Elliot runs out, disappearing for a long time. He comes back soaking wet from rain, revealing to Michael, that he's had an epiphany, *his mother never loved him*.

At the end, we learn just how sad Elliot really is when Susie, his niece, asks him if the man in his play that commits

suicide is himself. He denies it at first, but then admits to it. The most pain I felt was watching him sitting on the floor at the end, crying and in desperation, saying he knew what it was like to feel so much pain that you think you are better off dead, just like the character in his play. Anna, his mother, doesn't help him but stays cold and critical of him, when he expresses that what he really needed was a mother that would give him hope. Elliot, at this low moment says that his sister, who passed away, was his closest friend. We realize how alone he feels. He's a soul, searching for validation of his worth, fighting depression. His comedic commentary, I believe, is what helps him. It reminds me somewhat of Robbin Williams, who eventually gave up when he took his life.

The Country house performed at the Chagrin Valley Little Theater is a performance worth seeing. It will run you through the gamut of laughter to sadness that the playwright intended. My one caveat: for anyone whose grown up with an overly critical, at times cold, hard working mother, prepare yourself for the gut wrenching end!

Work Cited:

The Country House. By Donald Margulies, directed by Brian Westerley, performances by Kaytie Leonard, Kevin Jones, Margo Parker, Roland Moore, Sean McCormick, and Kerry Scanlon, 25 March, 2018, Chagrin Valley Little Theater, Ohio.

Chapter 3.1 A twist on Shakespeare's Romeo and Juliet

HEATHER E. CAPRETTE, MFA

The following is an example of how the third open assignment might be done. It involves rewriting some of the dialogue towards the end of Romeo and Juliet, along with explanation of plot change, ideas for scenery & lighting, costumes, and accompanying music. This is being created by Heather Caprette, MFA under a CC BY 4.0 license. It's the desire of the author that any use involving adaptation, alteration, remixing, revising also be shared freely.

Citation

Shakespeare, William. "The Tragedy of Romeo and Juliet." Project Gutenberg, November, 1997, <http://www.gutenberg.org/ebooks/1112>. Accessed 03 April 2018.

Prologue

Two households, both alike in dignity,
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes
A pair of star-cross'd lovers **with blackened destiny**;
Whose misadventured piteous overthrows
Do with their death bury their parents' strife.
The fearful passage of their death-mark'd love,
And the continuance of their parents' rage,
Which, but their children's end, nought could remove,
Is now the two hours' traffic of our stage;
The which if you with patient ears attend,
What here shall miss, our toil shall strive to mend.

End of Scene 8:

(Picking up after Juliet's father tells her to marry Paris on Thursday, or he'll disown her, throwing her out of his house, after her mother turns her back on her, and after Juliet's nurse tells her to marry Paris, and forget her first husband Romeo)

(Juliet's Bedroom, Evening. The set is blue light filtering in through the doorway and falling on one side of Juliet while faint warm candle light falls on the other, creating a contrast between blue and orange light. She's in her bedroom deciding what to do next.)



Juliet before leaving home. Warm yellow light bathing the right side of her face towards which she looks. Cold blue light is on the left. Image is from Pixabay. Pixabay, <https://pixabay.com/en/woman-brunette-portrait-female-918583/>. Accessed March, 2018.

You can create the color lighting effect on a standard portrait by following the Youtube [Fantasy Duo Color Effect on Portrait | Photoshop Tutorial](#)

Juliet

Ancient damnation! O most wicked fiend!
 Is it more sin to wish me thus forsworn,
 Or to dispraise my lord with that same tongue
 Which she hath praised him with above compare
 So many thousand times? Go, counsellor;
 Thou and my bosom henceforth shall be twain.
 I'll to the friar, to seek my remedy:
 Now is the time for courage and not despair.
 Though my earthly fortune I have forsworn,

My love did I give to Romeo and it is with him I should be.

If all else fail, myself have power to die. For now am I dead to my lady and lord.

(Juliet gathers some belongings into a large bag and dresses for travel. When she leaves her house, a short segment of music would play from Crystalize by Lindsey Sterling. The music is meant to convey sadness, as well as transition to something new. This can be played at intermission or as short transition.) Sterling, Lindsey. “Crystallize,” Youtube, <https://youtu.be/aHjpOzsQ9YI>. Accessed March, 2018.

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Set Design for end of Scene 8



Above in an example of a set design for the end of scene 8. It shows a source four fixture on the left, with a blue filter, angled down toward stage right, or Juliet’s right side. Another source 4 fixture with a yellow filter is angled down from stage left, toward Juliet’s left side. Fresnel light fixtures with yellow filtration, and less intensity help to illuminate the walls and background. The door to her balcony is open on stage right. Another door to the rest of her family’s house is on stage left. A wood cabinet is behind her. A wooden dresser with three candles is also behind her, against her bedroom wall. He bed with a surrounding canopy is on the left front of the stage. Juliet is central on set to start. She’ll move to collect belongings to put in a bag, from the dresser and cabinet behind her, before leaving. She’ll exit through the door to her balcony, leaving the same way Romeo has before.

New – Scene 9

(Friar Lawrence's office or counseling room, church, evening. Warm candle light within. Brighter lighting than at end of scene 8.)

Juliet

Good father my soul is heavy.
 My husband Romeo, in passion slew my cousin, Tybalt.
 Now my parents slay me.
 For my earthly father has sworn to disown me should I not marry again this Thursday to Paris.
 My lady mother turns her back on me.
 I would die before allowing this second marriage.
 Thus turned out must I away to Romeo in secrecy.
 What love is left here?
 What hope amongst so much hate?
 Two families with blood and il will between them.
 My lady and lord father must never know.
 For knowing, they might take revenge.

Friar Lawrence

Oh what news!
 Is there no delaying?
 So be it young Juliet.
 I joined you and Romeo in hope that old hatreds and rivalries would dissipate.
 So, does this hope for new love go on, though in a new place.
 We will clothe you as a nun.
 In this disguise will you travel with brother John to Montua.
 There will he see you delivered to Romeo.
 Rest here while I seek my brother.

(Exit Friar Lawrence. Enter Friar Lawrence into another area of the Church. Friar John sits at table studying a book. Bright candle light.)

Friar Lawrence

Holy Franciscan friar! brother, ho!

Friar John

Ho, brother!

Friar Lawrence

Dear brother, I ask for your help and confidence.

Friar John

You have my devotion and trust. What may I Do?

Friar Lawrence

The fair youths Juliet and Romeo did I join together in matrimony one day ago,
their love and intentions being true.

The two families we know feud, know not of the marriage.

I need you to deliver her safely to her husband, Romeo, in Mantua.

Disguised as a nun, she can travel unknown.

Take rest for the night at the church in Monsua.

There will you go unnoticed.

For their sake, speak not of the journey,

and let love live true wherever they may go.

God be with them.

God be with you.

Friar John

Thus will I do.

God be with you til I see you again.

(Friar Lawrence re-enters the room where Juliet waits. He carries a nun's dress and habit.)

Friar Lawrence

Dear Juliet, take these nunnery clothes.

In this disguise will you leave with Friar John.

You'll leave at once, and rest at the Church in Monsua.

With morning's light, he'll take you to Montua.

There, he'll reunite you with your new lord and husband.

God be with you, child. I pray no harm will come to you.

Or forever punished be the one who deals it!

(Scene of Friar John walking beside Juliet dressed as a nun crossing out of town and into the countryside, on the road to Montua.

[Information about nuns clothes in the middle ages](http://www.medieval-life-and-times.info/medieval-clothing/medieval-nuns-clothing.htm) is at <http://www.medieval-life-and-times.info/medieval-clothing/medieval-nuns-clothing.htm>

(Transition to Montua. Friar John finds the room where Romeo stays. With Juliet dressed as a nun by his side, he knocks. Romeo rests his hand on his sword. Daylight, bright outside of room.)

Romeo

Ho! Who's there!

Friar John

It is John, brother to Friar Lawrence. I bring good tidings.

Romeo

What good could come to me, unless it be the Prince's pardon?

(Romeo opens the door and sees Juliet's face as she pushes aside the nun's veil. They smile, kiss and embrace.)

New Scene

(Lady Capulet in Juliet's room, in despair. Morning, daylight.)

Lady Capulet

Oh cursed day!

First my nephew Tybalt slain,
and now my daughter gone.

What is left?

My hope is gone with Juliet.

Where has she gone?

What relief can I have now?

New Scene

(Setting is a dark dwelling outside of Verona. Bright outdoors, dimly lit interior. Lady Capulet knocks at the door of a mercenary. The sinister looking man opens the door. Spot light on table.)

Mercenary

Good day lady. How can I be of service?

(Mercenary guides her to sit down at table with his arm moving in arc)

Lady Capulet

Through word of a friend did I learn of you.

Know you that Tybalt was slain by Romeo?

It doesn't sit well with me that he lives,
having been exiled to Montua.

Mercenary

Aye, this I know. (Saying with slyness) Where would you have him live?

Lady Capulet

I would have him lie with his forefathers in the Montague tomb.

Mercenary

Aye, and how would you have him do this?

Lady Capulet

I have need of a man to deliver this dram (she holds up a vial of poison) that can be mixed with wine. Swiftly, upon drinking, I am told it will stop the heart of even a horse. Can you deliver it such to Romeo?

Mercenary

That so, I will find a way for a price.

Lady Capulet

(Handing a purse and the vial to the mercenary) Take this to get you on your way. Having heard the news of Romeo's death, will I deliver the rest to you.

Mercenary

(Smiling slyly) The deed is as good as done.

Lady Capulet

Go then. Good day.

(Lady Capulet turns and leaves through his door)

New Scene

(Juliet, content and happy to be with Romeo, prepares a dinner in a small kitchen with table nearby. She pours wine into their glasses. They are finally free to be together. Day, interior and table brightly lit.)

....

New Scene

(The mercenary returns home. Lady Capulet hears of Romeo's death. She goes to the Mercenary's home to give him the final payment and confirm. Dim interior, overcast outdoors, bluish colors.)

Lady Capulet

I hear in the streets mourning for young Romeo.
His father travels to Montua to retrieve the body of his son.
I take it the deed is done.

Mercenary

(smiling grimly) Aye. Two for the price of one!

Lady Capulet

(Aroused and demanding to know) Two, you say?

Mercenary

(Boasting) Him and his new wife.
A beauty was she with long dark hair.
Couldn't have been much beyond fourteen.

Lady Capulet

A young woman with long dark hair.
Did you happen to catch her name?

Mercenary

He called her *Juliet*.

Lady Capulet

(Pale as death, holding back, then gasping.) Speak no more of this (she drops the purse at his door and runs away).

The closing song after Juliet's and Romeo's deaths is *Angels by The XX*. Youtube, <https://youtu.be/Z9HIQTvF4uw>. Accessed March, 2018. This song could be sung on stage at the close of the play by a vocalist or by the orchestra as an instrumental. Within the background of the set, a large screen will reflect projected photographs from Romeo and Juliet's time together. The whole song doesn't need to be played if performed between scenes. Then, a brief portion of the song could play.)

Lyrics to ***Angels*** written and performed by The XX.

Written by James Thomas Smith, Oliver Sim, Romy Anna Madley Croft • Copyright © Universal Music Publishing Group. Youtube, <https://youtu.be/Z9HlQTvF4uw>. Accessed, March, 2018.

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Costume Design Ideas

For Juliet's dress when she leaves her father's house, including a bag idea, see [Blue Renaissance Gown with Bag](#). The embed of the image is below.

For Juliet's purse or bag that she packs when fleeing her father's house, a Renaissance design can be seen below: [Renaissance four sided pouch](#)

An embedded image of it is below.

[See the Pragmatic Costumer site for ideas for purses and sachals.](#)

For the nun clothing when Friar Lawrence disguises her when she leaves with Friar John to join Romeo in Montua, I found examples of medieval nun's clothing and pinned it on Pinterest at:

[Medieval Nuns Clothing](#)

See the embedded image for examples below.

Juliet could wear one like that seen in top center, with a cloak the covers head to foot.

An example of the Friar's costume can be found at:

[Carlo Ceresa:Portrait of a Friar](#)

See the embedded image below.

For Juliet's dress once she arrives in Montua, I wanted something in green, because it was frequently used in wedding gowns in the Renaissance period. This could be the dress she dies in, when she and Romeo unknowingly drink the poison in the wine. I'll embed and link to some ideas below.

[The green dress on doll is from Antiquelilac.com.](#)

<https://www.pinterest.com/pin/405816616403517405/>

Romeo's final costume when he dies could be similarly dressy. See [Men's Renaissance Doublet](#)
The doublet image is embedded below.

A possible costume for lady Capulet can be seen at: [Red Renaissance Dress from AntiqueLilly.com](#)
An embed of the dress is below.

A costume for the mercenary can be seen at [Men's Renaissance Costume by NINYA MIKHAILA](#)
An embed of the costume is below.

Or, for a more sinister look that includes more dark clothing from head to toe, see [Men's dark Renaissance costume](#)
An embed of this costume is below.



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This is where you can add appendices or other back matter.

