



EVERYBODY

by

Branden Jacobs-Jenkins

directed by

Jessica Wallenfels & Dámaso Rodríguez

DEEP DIVE

**ARTISTS
REP 18/19**
WE DO THEATRE

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WHO'S WHO?



1. Robert Amico, Props Master, Puppet Design & Fabrication 2. Dave Petersen, Sound Tech 3. Alan Cline, Board Op 4. Bobby Brewer-Wallin, Costume Designer 5. Joel Patrick Durham, Asst. Director 6. Andrea Vernae, Actor 7. Michael Mendelson, Actor 8. John San Nicolas, Actor 9. Chelle Jazuk, Stage Manager 10. Ted Rooney, Actor 11. Alex Blesi, Actor 12. Jamie Lynne Simons, Asst. Stage Manager 13. Samie Pfeifer, Asst. Scenic Designer 14. Kristeen Willis Crosser, Lighting Designer 15. Phil Johnson, Sound Designer 16. Ariela Subar, Production Assistant 17. Eve Street, Production Intern 18. Sara Hennessy, Actor 19. Eva Rodríguez, Actor 20. Dámaso Rodríguez, Co-Director 21. Jessica Wallenfels, Co-Director 22. Barbie Wu, Actor 23. Sarah Lucht, Actor 24. Falynn Burton, Actor 25. Haley Hanson, Youth Coordinator 26. Tim Stapleton, Scenic Designer

ABOUT

ARTISTS REP

WE DO
THEATRE

Artists Repertory Theatre's mission is to produce intimate, provocative theatre and provide a home for artists and audiences to take creative risks. Artists Rep is Portland's premiere mid-size regional theatre company and is led by Artistic Director Dámaso Rodríguez and Managing Director J.S. May. Founded in 1982, Artists Repertory Theatre is the longest-running professional theatre company in Portland. Artist Rep became the 72nd member of the League of Resident Theatres (LORT) in 2016 and is an Associate Member of the National New Play Network (NNPN).

Artists Rep has become a significant presence in American regional theatre with a legacy of world, national, and regional premieres of provocative new work with the highest standards of stagecraft. The organization is committed to local artists and features a company of Resident Artists, professionals of varied theatre disciplines, who are a driving force behind Artists Rep's creative output and identity.

THE PLAYWRIGHT

Branden Jacobs-Jenkins

Critically acclaimed playwright, Branden Jacobs-Jenkins is known to write political social commentaries about modern society. Often using abstract concepts and

breaking the rules of traditional theatre, Jacobs-Jenkins gets the audience to rethink what they know and how they feel about the world around them. Featuring topics of race, gender, family, and self, while often utilizing a historic lens, Jacobs-Jenkins distorts realities to create a new message of diversity and change.



Branden Jacobs-Jenkins, Playwright

Branden Jacobs-Jenkins's credits include *Everybody* (Signature Theatre), *War* (LCT3/Lincoln Center Theater), *Gloria* (Vineyard Theatre; Pulitzer Prize finalist), *Appropriate* (Signature Theatre; Obie Award), *An Octoroon* (Soho Rep; Obie Award), and *Neighbors* (The Public Theater). He is a Residency Five playwright at Signature Theatre and under commissions from LCT3/Lincoln Center Theater, MTC/Sloan, and the Steppenwolf Theatre Company. His recent honors include the MacArthur Fellowship, the Windham-Campbell Prize for Drama, the Benjamin Danks Award from the American Academy of Arts and Letters, the PEN/Laura Pels International Foundation Theatre Award, the Steinberg Playwriting Award, and the Tennessee Williams Award. He currently teaches in the Hunter College Playwriting MFA Program, where is a Master-Artist-in-Residence.

A LETTER FROM THE PLAYWRIGHT

Dear Students,

Everybody is inspired by *Everyman*, a play written more than five hundred years ago in a world that was both unbelievably different and surprisingly similar to our own. At least officially, everyone in Europe subscribed to the same set of beliefs, those of the Catholic Church. Most people never left their hometowns or met anyone from another village, let alone another country or continent. At the same time, they were fascinated and troubled by many of the questions that continue to fascinate and trouble us today. What happens when we die? How should we prepare for our own death? What does it mean to live a good life?

When I began writing, I wanted to explore how a fifteenth century story like *Everyman* — which was itself influenced by an earlier Dutch play, which was itself influenced by an earlier Buddhist story—would resonate today. As *Everyman* tells Death in the original, “Thou comest when I had thee least in mind.” In today’s world, death can come for anyone, at any time. It can be anticipated, or it can be unexpected. It can happen in the street or in the hospital or in the home. As the Usher says in *Everybody*, “Think about that and what you want to do with the rest of your life, vis-à-vis that.” While death is an important part of this play, I hope you’ll find that it’s also, perhaps primarily, about how to live—both with yourself and other humans.

As you’ll see, this play may be different from others you’ve seen or heard about. Actors play not just other people, but also abstract concepts like “Beauty,” “Strength,” and a bunch of “Stuff.” The actors have all memorized the entire play, and at each performance they’ll randomly be assigned a part to play. This means that the show you see today will be very different from the one you would have seen if you’d come to the theatre yesterday, or tomorrow, or next week. Just as no two lives are ever lived the same, each performance of this play will be unique. Thank you for coming. I hope you enjoy the show.

Sincerely,
Branden Jacobs-Jenkins

Originally printed in Signature Theatre’s study guide for the show.

A LETTER TO EDUCATORS

Dear Educators,

We are looking forward to seeing you at Artists Repertory Theatre to experience *Everybody* by Branden Jacobs-Jenkins

This study guide was created to enhance your students' theatre experience. There is material for your students to utilize before and after the performance. Our goal is to increase theatre exposure and understanding, as well as to encourage meaningful conversation and provoke thoughtful discussion about the play you attend. Within this guide, there is information about the play's themes, setting, characters, pertinent articles, basic theatre etiquette and more! We hope this information will enhance your class's theatre experience!

Artists Rep provides many opportunities for young people to get involved! Students can shadow professional theatre artists in a variety of disciplines, observe tech rehearsals, and become a member of our Student Ambassador Program! Please feel free to contact us or give your students our contact information.

Enjoy the show!

Karen Rathje
Education Director
Artists Repertory Theatre
krathje@artistsrep.org

PLAY SYNOPSIS

Imagine that Death knocks on your door. You're scared - from everything you know, this is not a good thing - but there's a small part of you that is insatiably curious. Death tells you that God wants to see you. Seriously... you right now. Moreover, once you go to see God, you will not be able to come back home. Ever. No friends, no family, no internet - nothing. And, before you ask - no, you don't have a choice, and yes, this is really happening.

You have so many questions (why me? why now? what does this mean?) and Death is not here to give you all the answers. Naturally, you try to strike a deal to extend your lease on life. You plead with Death to let you bring along another person. Death agrees with a not-so-subtle eye roll - sure, yeah, of course, ask someone to come with you. Let's see what they'll say.

So, you go off to ask the biggest favor humanly possible: for someone to accompany you on your final journey. It shouldn't be too hard, right? You have great friends, a close family - they always donate to your GoFundMe campaigns... This is all going to work out.



Pictured: Ted Rooney, John San Nicolas, Andrea Vernae, Barbie Wu, Michael Mendelson, Sara Hennessy. Photo credit: David Kinder.

What happens next? You probably have a guess, but to know for certain, you'll have to watch *Everybody* by Branden Jacobs-Jenkins at Artists Rep.

DISCUSSION QUESTIONS

PRE-SHOW DISCUSSION QUESTIONS

- How does tone impact understanding? Are conversational tones easier to understand?
- What is the benefit of modernizing an existing play?
- Why do people avoid talking about death?
- How do people act differently when they know they will die soon?

POST-SHOW DISCUSSION QUESTIONS

- *Everybody* is based on the 500 year old play *Everyman*. Why do you think *Everyman* has remained relevant for over 500 years?
- What did you think of the characters who represented concepts? Is Death what you imagined death is like? What about Stuff? Love? Mind?
- Did you agree with each character's reaction to *Everybody*'s request for companionship? Why or why not? If *Everybody* had asked you to join, what would you have said?

CHARACTER BREAKDOWN

EVERYBODY

A Person

SOMBODIES (ALSO play A, B, C, & D)

Several People

USHER

An Usher

GOD

The voice of God

DEATH

The embodiment of Death

KINSHIP

Everybody's Close Family Member

COUSIN

Everybody's Cousin

BEAUTY

The embodiment of Beauty

MIND

The embodiment of the Mind

UNDERSTANDING

The embodiment of Understanding

FRIENDSHIP

The embodiment of Friendship

STRENGTH

The embodiment of Strength

STUFF

The embodiment of Stuff (personal possessions)

SENSES

The embodiment of the Five Senses

TIME

The embodiment of Time

LOVE

The embodiment of Love

GIRL

A young girl take from the audience

ALL THE SHITTY EVIL THINGS

The embodiment of all the bad things you've done



Pictured: Michael Mendelson, Barbie Wu, Andrea Vernae, Sara Hennessy. Photo credit: David Kinder.

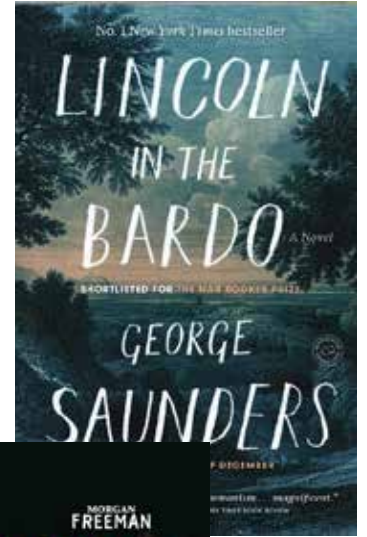
GET INTO THE

WORLD OF THE PLAY

This collection of books, movies, and music are inspired by the world of *Everybody*.

BOOKS

- *Lincoln in the Bardo* by George Sanders
- *Mort, a Novel of Discworld* by Terry Pratchett
- *A Dirty Job* by Christopher Moore



MOVIES

- *Se7en* (1995)
- *Thank You for Smoking* (2005)
- *Stranger than Fiction* (2006)
- *The Lobster* (2015)



TV

- *Dead Like Me* (2003)
- *Six Feet Under* (2001)
- *The Good Place* (2016)

MUSIC

- *We The People...* by A Tribe Called Quest (2016)
- *Lemon* by N.E.R.D., Rhianna, and Pharrell Williams (2017)
- *Over and Over* by Hot Chip (2006)
- *Applause* by Lady Gaga (2013)



CLASSROOM ACTIVITIES

Embodiment

(Writing & Discussion Exercise)

With students, make a list of abstract concepts

Examples: bravery, charity, confidence, determination, enthusiasm, hope, peace, sympathy, trust

Ask each student to choose one concept, imagine that concept as a person, then write a paragraph about the kind of person they are imagining

How do they behave at home or school? How do they interact with their friends? What is their favorite song or television show? Why?

Discuss what the class came up with and their reasoning.

Did students who chose similar words create similar (or different) descriptions?

Scene Swap

(Performance & Discussion Exercise)

Ask for three volunteers to perform a short skit in front of the class (text in Appendix A)

Then, have the volunteers switch roles and perform it again.

Compare & contrast the scenes (no criticism, just observations!)

What was different about the performances? What was similar? How does changing characters affect the overall meaning of the scene?

In *Everybody*, the actors playing the *Sombodies* will be randomly assigned different roles for each show.

How do you think the role swaps will affect each performance and the production as a whole?

How Many Somebodies Does it Take to Make Everybody? Or, “What’s Love got to do with it?”: Branden Jacobs-Jenkins’s *Everybody*



By Pancho Savery

Last season, Artists Rep produced Branden Jacobs-Jenkins’s *An Octoroon*, his 2014 modern-day adaptation of Dion Boucicault’s 1859 *The Octoroon*, a play about ante-bellum American slavery. This season, we are presenting his *Everybody*, a 2017 adaptation of the 15th century play *Everyman*, a finalist for the 2018 Pulitzer Prize for Drama.

Although there is some controversy about which came first, *Everyman* appears to be a translation of the Dutch *Elckerlijc*, first published in 1495. *Everyman* is a morality play in which God complains that humans are “blind,” “unkind” to Him, and “drowned in sin.” He therefore decides to call Everyman to a reckoning or kind of test. And in this form, the play has similarities to several texts in the Hebrew Bible: the Lord’s decision to destroy Sodom and Gomorrah for their “very grave sin,” and Abraham’s debate with the deity about how many righteous people it would take to save the cities (Genesis 18: 20–33); the story of the Tower of Babel, in which the Lord “scattered them abroad from there over the face of all the earth, and they left off building the city... [and] the Lord confused the language of all the earth” because the people wanted to build “a tower with its top in the heavens” (Genesis 11:1–9); or the story of Job, in which the Lord takes everything away from Job to test Satan’s theory that Job is only “blameless and upright” because he has everything; and that with nothing, “he will curse you [the Lord] to your face” (Job 1: 1–11).

This kind of text is often referred to as “wisdom literature,” and can also usefully be compared to ancient Egyptian texts such as *The Tale of Sinuhe*, *The Dialogue of a Man and His Soul*, and *The Tale of Khety*. The purpose of all these texts is to teach humans how to live the proper kind of life.

In *Everyman*, God sends Death to lead Everyman on the journey to the grave, where he will have to make a reckoning of his life and prove to God that he is worthy of salvation; in other words, that his virtues are greater than his vices. God believes that He must call this reckoning in order to do justice. And in the way he confronts Everyman, Death acts as God’s enforcer, promising “In hell for to dwell, world without end” for anyone who cannot pass the test. Like the much later Ebenezer Scrooge, Everyman will have to relive his life. Afraid and unprepared to take such a journey alone, Everyman calls on a series of friends to accompany him. While Death leaves to get ready, Fellowship, who says he will die for Everyman, quickly flees when he realizes there is no return from the grave, leading Everyman to the realization that only in adversity do you find out who your true friends are. Kindred and Cousin next promise to accompany Everyman, but flee after hearing the details. Cousin would prefer bread and water for five years and complains of a toe cramp; while

Kindred offers his maid in his place. Here, Everyman has learned the lesson of the false ways language can be used. He next tries to persuade his Goods and Riches to accompany him because he has always loved them. Goods reveals, however, that love of him is contrary to real life, and that his purpose is to trick and deceive, and bring many to hell, which causes Everyman deep shame. With this realization by Everyman, Good-Deeds, who has been “cold in the ground” because of Everyman’s sins, tries to rise; but failing, sends his sister Knowledge to take Everyman to “that holy man, Confession,” who provides the way to penance, including Everyman’s scourging himself, which empowers Good-Deeds to rise and accompany Everyman on the final stage of his journey. Good-Deeds brings along for the final part of the journey Discretion, Strength, Beauty, and Five-Wits. After receiving Communion and Extreme Unction, Everyman continues to the grave, where he is abandoned by, in order, Beauty, Strength, Discretion, Five-Wits, and finally Knowledge. As Everyman enters the grave, his only companion is Good-Deeds.

To make sure there is no missing of the moral, the play has an epilogue spoken by a Doctor, who reminds the audience that all you can take with you to your ultimate reckoning with God is your record of good deeds, that all else is ultimately unimportant; and that if that record is not good, you will be condemned to eternal fire. If, however, your record is clear, you shall be crowned “high in heaven.”

While *Everyman* is a morality play about the necessity of living a good life by doing good deeds, this message is couched within a strongly Judeo-Christian context. It is God who sets the process in motion. The rewards are heaven or hell. Everyman must scourge himself and receive the sacraments before he is ready to go to the grave. Near the end of the play, there is a mini-sermon by Five-Wits on the fact that “the least priest in the world” is “more important than any emperor, king, duke, or baron.” This religious message also needs to be seen in the larger religio-political context of the time.

Assuming the 1495 Dutch *Elckerlijc* is the original version of the play, only twenty-two years pass before Luther’s 95 theses, tacked to the door of Wittenberg Cathedral, start the Protestant Reformation. *Everyman* is presumably published some time in this interval, and is therefore a major document in defense of traditional Catholic doctrine, that said good works and the sacraments were necessary in order to be saved. Luther, who felt that Catholicism was corrupt because of the selling of indulgences, argued that faith alone, “sola fide,” was all that was necessary for salvation, and thus we continue to have two major separate branches of Christianity. Christianity is not, however, the only religious/spiritual tradition referenced. God’s anger and jealousy are mirrors of the god of the Hebrew Bible; the play also references Adonai, a Jewish name for God; and Judas Macabee, Jewish priest and hero of the revolt against the Selucid Empire in the 160s BCE, whose removal of Greek statues from the Temple in Jerusalem and its rededication is commemorated by the holiday of Hanukkah. And last, there is a very Buddhist orientation of the message, namely that life is transitory, everything is impermanent, and things and material possessions do not matter.



The Grim Reaper is the personification of Death itself that dates back centuries.

This is the backdrop for *Everybody*. The first thing to take note of is the title change. In the same way that Jacobs-Jenkins changes Boucicault’s title from *THE Octoroon* to *AN Octoroon*, noting that the main character

is not unique but one of many, the change from *Everyman* to *Everybody* makes a similar, and non-sexist, point. This is not, however, a mere stylistic or linguistic point that Jacobs-Jenkins is making. He makes the point theatrically in two interesting ways.

First of all, there is a group of characters called *Somebodies*, not in the original, and these collectively are all sub-parts of *Everybody*, which raises the question of how many *Somebodies* it takes to constitute one *Everybody*. Secondly, the script makes clear that before each performance, there are lotteries both to determine which *Somebody* will play *Everybody*, and which *Somebodies* play *Friendship*, *Strength*, etc., so the actors have to know all the parts. By rotating the roles, Jacobs-Jenkins theatrically emphasizes the collective nature of both the personality and the theatrical enterprise. This, of course, means that there are over 100 possible different acting configurations, and this means you have to see the play more than once to witness this collective statement.

Although *Everybody*, like its predecessor, is labeled a morality play, the religious nature is immediately undercut when we are told it is “Someone or Something-God?” who sends Death to summon every creature. That the word “God” always appears in scare quotes, on the page and verbally on the stage, posed as a question, makes it clear that this is a different type of morality play. And at various points in the play, someone will ask Death, surprised, “So God is real?” Death always answers ambiguously with something such as, “I’m never really sure how to answer that”; or, “Doesn’t that depend on your definition of ‘real’?” As in *An Octoroon*, where Jacobs-Jenkins constantly reminded us in a Brechtian way that we are always watching theatre, a devised performance, here we have an overly long speech by an usher that not only tells us to turn off our cell phones, but also soliloquizes on the “Do Not Disturb” function, sore throats, weird-tasting tongues, and the sound of noisy paper or plastic wrappers, and gives us both a brief history of the play and of the Buddhist notion of reincarnation. The character Death emerges from the audience, as do the sleeping *Somebodies*, somewhat like the Furies at the beginning of Aeschylus’s *The Eumenides*.

As in *Everyman*, here, Death summons *Everybody* to a reckoning, and there is immediate resistance. *Everybody* first tries to bribe Death to delay the day of reckoning; and when that fails, asks if there can be friends to accompany the journey. When Death leaves to get ready, *Everybody* then says to the *Somebodies*, “And that’s when I woke up.” Has everything previous merely been a dream of *Everybody*’s? Has there been no command by “God” for a day of reckoning? Are both “God” and Death merely the result of *Everybody*’s bad dream and none of this is real? Is theatre also merely an illusion? Are dreams, and theatre, a form of vision? Does life, in fact, have a point, and how can a life be understood and accounted for without succumbing to Narcissistic Personality Disorder? These existential questions are raised, but of course not answered. While Death is dressing for the journey, *Friendship* appears and vows to die and to go to hell and back for *Everybody*, but recants after realizing there is no “and back,” but awards *Everybody* a trophy for “lifetime achievement” and “dying before me” and then leaves, but implies that he is the author of *Everybody*, who has made art about his dying friend. We are again reminded that we are witnessing a theatrical performance, a step away from “reality”; and that the performance we are seeing, created by *Friendship*, a character in the play, and thus another step away from reality, is all part of *Everybody*’s dream, still a third step away from reality, which then engenders a conversation about the proper use of language in dreams. Specifically, is it okay to use the phrase “whatever you want, homey,” and is to criticize such dream language an example of racializing one’s unconscious? This is, of course, extremely hilarious, and significantly undercuts the solemn tone of a supposed “morality play.”

Having been abandoned by *Friendship*, *Everybody* hopes family members will come through as journey companions, but both *Kinship* and *Cousin* (who has both a cough and a hurt toe and therefore can’t travel) refuse, along with a little girl from the audience. This causes *Everybody* to lament that “humans are useless

nothings,” and complain that artists, writers, religious figures, and politicians try to convince us otherwise. As a last resort, Everybody tries to get Stuff to go on the journey, but discovers that Stuff’s purpose in life is to destroy humans with capitalist cravings. Everybody claims this is the end of the dream, and then notices an audience member, who turns out to be Love, trying to leave. Everybody tries to convince Love not to leave, and instead go on the journey to God. This confuses things even more because now the journey exists both inside and outside Everybody’s dream. What is real, what is dream, and what is theatre? These are questions the play continually asks us.

In return for Love remaining, Everybody must strip and run around the theatre chanting, “I’VE BEEN VERY DISAPPOINTING BECAUSE MY BODY IS A MYSTERY TO MYSELF,” and, “I HAVE NO CONTROL,” after which Death finally returns (preceded by “La Danse Macabre”) and Love agrees to accompany Everybody on the journey. Of course, Love should have been asked first to accompany Everybody. An usher, now Understanding, arrives, accompanied by Strength, Beauty, Mind, and Senses, who all agree to go with Everybody; but when they see the actual grave, Beauty fades, Strength runs out, the Mind goes, the Senses get lost, and Everybody goes blind. Finally joined by Evil, “all the shitty evil things you’ve done to the world and other people,” Love and Death enter the grave with Everybody while Understanding watches. After Death emerges, Time (sister of Space who formerly dated Death) appears in the form of the previously kidnapped girl from the audience Time and Death exit together holding hands, and Understanding/Usher delivers the “moral,” using some of the same language from *Everyman*. The morals of the two plays are, however, profoundly different.

Everyman is an exposition of Christian values, particularly Catholic ones, that say that only good deeds can accompany you to the grave, and it is on the basis of them that God will judge you. In contrast, *Everybody* is accompanied to the grave by Love. One can possibly argue that love and good deeds are essentially the same thing, but *Everybody* lacks the overall religious context of *Everyman*. One play’s message is to certain somebodies who espouse a particular religious belief system, and is therefore limited in terms of the potential audience it can reach. The other, more universal than Catholic, is a message for all.

And in a world where women are continually disrespected, dismissed, and demeaned, journalists are body-slammed and dismembered, and racists are called “fine people,” love for all remains the most powerful message there is. Tina Turner once asked, “What’s Love Got to Do with It?”, and Branden Jacobs-Jenkins’s answer is, “everything for everybody.”



In the medieval period, “La Danse Macabre,” or “the dance of death,” was a literary or pictorial representation of a procession or dance of both living and dead figures expressing the medieval allegorical concept of the all-conquering and equalizing power of death.

GLOSSARY OF TERMS

MORALITY

Particular principles or rules of conduct for behavior

MORTALITY

The quality or state of being mortal, or subject to death

PERSONIFICATION

An attribution of personal qualities to an abstract concept

KINSHIP

The quality or state of being kin, or one's family

ELEMENTS OF DRAMA

PLOT

The sequence of events in a play revealed through the action and/or dialogue

THEME

The central topic the play investigates

OBJECTIVE

The goal a character has within a play

CONFLICT

The clash between opposing forces, ideas, or interests that creates tension

STAGING

Patterns of movement in a play, including: entrances, exits, and movement on the stage

TECHNICAL ELEMENTS

Elements such as sets, costumes, lights, music, props, and makeup used to create a unified and meaningful design for a theatrical production.

THEMES IN EVERYBODY

MORTALITY: No matter what - everyone dies

SELF/LONELINESS: You enter and leave this world alone

TIME / RELEVANCE: Time has not changed the fact we die; nor has it changed the fear we face

WHAT ARE THE RULES?

THEATRE ETIQUETTE

We are so excited you are here! The audience is one of the most important parts of any performance. Experiencing the play is a group activity shared not only with the actors, but also with the people sitting around you. Your attention and participation help the actors perform better and allow the rest of the audience to enjoy the show. Here are a few simple tips to help make your theatre experience enjoyable for everyone.

BE PROMPT

Arrive in plenty of time to settle, find your seats, and get situated. Please visit the restrooms before the show begins.

BE RESPECTFUL

Your behavior and responses affect the quality of the performance and the enjoyment of the production for the entire audience. The performers can see and hear you, just as the audience can see and hear you.

TURN OFF CELL PHONES

You may think texting is private, but the light and motion can be seen by actors and audience members and are distracting to those around you. Please do not check your phones, text or take photos during the performance.

HAVE FUN AND PARTICIPATE

Rather than remaining totally silent, please note the difference between appropriate and inappropriate responses.

APPROPRIATE

- Laughter
- Applause
- Participation (when requested)

INAPPROPRIATE

- Talking (including whispering)
- Groaning / Booing
- Using Cell Phones / Devices

OREGON COMMON CORE STANDARDS

ENGLISH LANGUAGE ARTS STANDARDS - HIGH SCHOOL

LITERATURE

Key Ideas and Details

- Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text. (9-10.RL.2)
- Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme. (9-10.RL.3)
- Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed). (11-12.RL.3)

Craft and Structure

- Analyze how an author's choices concerning how to structure a text, order events within it (e.g.; parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise. (9-10.RL.5)
- Analyze a case in which grasping point of view requires distinguishing what is directly state from what is really meant (e.g., satire, sarcasm, irony, or understatement.) (11-12.RL.6)

Integration of Knowledge and Ideas

- Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later authors draws on a play by Shakespeare). (9-10.RL.9)

SOCIAL STUDIES STANDARDS - HIGH SCHOOL

READING

Key Ideas and Details

- Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text. (9-10.RH.2)
- Analyze in detail a series of events described in a text; determine whether earlier events caused later ones or simply preceded them. (9-10.RH.3)
- Evaluate various explanations for actions or events and determine which explanation best accords

with textual evidence, acknowledging where the text leaves matters uncertain. (11-12.RH.3)

Craft and Structure

-Determine the meaning of words and phrases as they are used in a text, including analyzing how an author uses and refines the meaning of a key term over the course of a text (e.g., how Madison define faction in Federalist No.10). (11-12.RH.4)

-Analyze how a text uses a structure to emphasize key points or advance an explanation or analysis. (9-10.RH.5)

THEATRE STANDARDS - HIGH SCHOOL

RESPONDING

Perceive and Analyze Artistic Work

-Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices. (TH.7.RE1.HS1)

Interpret Intent and Meaning in Artistic Work

-Analyze and compare artistic choices developed from personal experiences in multiple drama/theatre works. (TH.8.RE2.HS1)

-Identify and compare cultural perspectives and contexts that may influence the evaluation of a drama/theatre work. (TH.8.RE2.HS1)

-Justify personal aesthetics, preferences, and beliefs through participation and observation of drama/theatre work. (TH.8.RE2.HS1)

Apply Criteria to Evaluate Artistic Work

-Examine a drama/theatre work using supporting evidence and criteria, while considering art forms, history, culture, and other disciplines. (TH.9.RE3.HS1)

-Consider the aesthetics of the production elements in a drama/theatre work. (TH.9.RE3.HS1)

-Formulate a deeper understanding and appreciation of drama/theatre work by considering its specific purpose or intended audience. (TH.9.RE3.HS1)

CONNECTING

Synthesize and Relate Knowledge and Personal Experiences to Make Art

-Investigate how cultural perspectives, community ideas and personal beliefs impact a drama/theatre work, using theatre research methods. (TH.11.CO2.HS1)

NOTES

[illegible]

UP NEXT

TEENAGE DICK

by

Mike Lew

directed by

Josh Hecht

