THEA 315

Theatre for Young Audiences Syllabus
Tuesday 3:30-6:10 pm

Sharon Oppenheimer
# TABLE OF CONTENTS

1. Syllabus ................................................................................................................................. 1
2. Projects ................................................................................................................................. 4
3. Performance Assignments ..................................................................................................... 7
4. Theatre 315 Calendar ........................................................................................................... 13
5. Performance Attendance Review Guidelines – Project #1 .................................................. 19
6. Script Evaluation Guidelines – Project #2 ........................................................................... 21
7. Sample Script Evaluation – The Ice Wolf ............................................................................. 23
8. Sample Pics – Wiley & the Hairy Man .................................................................................. 29
9. Group Evaluation Form – Scene from Plays ........................................................................ 31
10. Group Evaluation Form – Dramatizing Stories ................................................................. 33
11. Expensive Adjectives .......................................................................................................... 35
12. Movement for the Stage ...................................................................................................... 37
13. Character Analysis Work Sheets ....................................................................................... 39
THEATRE FOR YOUNG AUDIENCES

Theatre 315 Fall 2015
Dr. Sharon Oppenheimer

Class: Tuesday 3:30-6:10
Office: DA 209
Office Hours: Tuesday/Thursday 2:30-3:30 or by appt.
Email: soppenhe@mail.sdsu.edu

Required Texts

Theatre for Young Audiences: 20 Great Plays for Children / edited by Coleman A. Jennings: forward by Maurice Sendak

Theatre 315 Syllabus – Dr. Oppenheimer

CLASS

This class is an introduction to the art of Theatre for Young Audiences. During the semester class members will learn about this form of theatre by viewing, reading, creating, analyzing and discussing plays for children. Basic theatre processes will be explored by performing scenes from plays and by dramatizing storybook materials. This class is valuable for students who want to be teachers because it will help the educator understand the significant place that theatre can play in the classroom.

OBJECTIVES

The major objective of the class is for students to develop an understanding and appreciation of the art of Theatre for Young Audiences. The aim is for you to understand the different kinds of plays suited to be presented to children, be able to distinguish between good, bad, and mediocre theatre for children, and to be familiar with the elements that go into the creation of a fine theatre piece for young audiences. By the end of the class you will have gained the knowledge about theatre processes to be able to assist elementary and middle school age children in creating their own theatre pieces. You will be encouraged to develop your skills as storyteller, playwright, performer, director, reviewer, designer, historian, and literary critic.
ATTENDANCE
Please come to class on a regular basis. You are expected to attend class on time and participate in the activities each day. Unexcused absences will lower your final grade. Only a valid excuse is accepted with a doctor's note. Work excuses are not valid. If you have one unexcused absence (considered 3 classes) you will lose 5 points, etc. Coming late to class will also affect your grade. Being absent on a day you are scheduled to do a presentation will result in a failing grade for the project unless you produce a written medical excuse.

GRADING
Your grade in this class will be based on the average of papers and the projects you are assigned to complete. Wholehearted discussions is essential in coming to class each day is graded for both quality of final merit. Therefore, you must be prepared to perform in this credit.

IMPORTANT!
You must commit to several hours of rehearsal time outside of class! This is a mandatory requirement for drama 315.

GRADES FOR THIS CLASS ARE BASED ON THE FOLLOWING:
A = Outstanding work on projects (exceeds minimum requirements, demonstrates excellence in preparation for performance, excellence in performance, and/or superior original creative thought)
B = Superior work on projects (exceeds minimum requirements, demonstrates superior preparation for performance, satisfactory work in performance, and some creative thought)
C = Average work on projects (fulfills minimum requirements)
D = Below average work on projects (does not fulfill all requirements, lines are not memorized for performances, work is untidy and poorly presented)
Grading
94-100 = A
90-93 = A-
87-89 = B+
83-86 = B
80-82 = B-
77-79 = C+
73-76 = C
70-72 = C-
67-69 = D+
63-66 = D
60-62 = D-

Project Points
1. Play Attendance 8 points
2. Script Evaluation 8 points
3. Adapting Book into Script 6 points
4. Evaluation/Reflection Paper 5 points
5. Participation and Attendance 20 points
6. Scene from Play 24 points
7. Dramatizing Story 24 points
8. Quiz 5 points

TOTAL 100 points
INDIVIDUAL PROJECTS

1. PLAY ATTENDANCE (8 points)
   Developing artistic and aesthetic awareness

   You are required to attend three shows for young audiences in the community. Plays for young audiences must be seen by week 14. One play with youth actors and one with adult actors is required. The third may be either youth actors or adult actors. Consider San Diego Junior Theatre, CYT, J-Company, La Jolla Playhouse, or The Old Globe.

   School Performances (elementary, middle, high school) will not be accepted.

   A. Submit a typed list of the plays you attend with ticket stubs/programs.
   B. Submit a typed review of the plays you see for young audiences one week following the play. Refer to Performance Review document for guidelines.

2. SCRIPT EVALUATIONS (8 points)
   Developing cultural context and exploring theatrical styles

   During the semester each student must read and evaluate required plays for children. The required plays from your textbook will be assigned in class. Script evaluations must be turned in at the beginning of the class period the day the play is discussed in class. The evaluations will not be accepted late. The points received for your play evaluations will be based on the detail and perceptiveness of the evaluation.

3. ADAPTING A BOOK INTO A SCRIPT (6 points)
   Exploring the art of scriptwriting

   Each student will choose an interesting storybook from children’s literature repertoire that would make a good play. The story is intended for children 4-8 years old and the goal is to adapt the book into a script. Select a book that is considered good literature for children. Here are some examples to get you started: Beatrix Potter stories, Maurice Sendak books (Where the Wild Things Are), Arnold Lobel books (Frog and Toad), and fables. Caldecott award-winning books are excellent choices. No Disney or Bernstein Bears please!!

   What to look for…ACTION! ACTION! ACTION!
Look for unusual characters, lively action, and a strong storyline. Look for mystery, tension, conflict, surprises, and delicious moments. Remember, this is theatre!

Written Project (please type):

a. Give an outline or scenario of the book. Consider the exposition, inciting incident, rising action, climax, falling action, and resolution.

b. Discuss the spine of the play.

c. Develop a detailed character analysis of each of the characters that appear in your play (not only the characters in the book but all the characters in your play). The character analysis should be in paragraph form.

d. Divide the entire story into scenes and settings to form a complete play for the stage, not for the movies! Take into consideration spine of play and add scenes where necessary.

Therefore, you will describe the following:

**What**—describe the action (what is going on in each scene--use present tense to describe the action). The scenes must have a detailed description of all the action. Include elements of tension, conflict, surprises, delicious moments, mystery, etc.

**Who**—characters in each scene.

**Where**—setting.

**When**—time of action for each scene (morning, night...)

**Emotional Tone**—frustrated, curious, hesitant...

**Length of Scene**—how long is the scene?
e. Write the dialogue for two or more characters from the scenes of your play. Consider the opening scene. (Three-four pages…no less)!

In plays dialogue is not idle conversation. Dramatic dialogue should advance the plot and/or develop characters. Dramatic dialogue is the character speaking and not the playwright!

Dialogue is the rapid back and forth exchange between characters. Good dramatic dialogue always advances the major actions of the play.

Remember most people seldom speak in whole sentences. Have each character speak in unique patterns, vocabulary, and choice of subject.

Words of the play are like a piece of music—they create sounds, rhythms, and tones that are heard and physically felt. They also create delicious images.

4. EVALUATION/REFLECTION PAPER (5 points)
   Developing connections, relationships, applications

   Each student must turn in a typed 4-page paper at the end of the semester. Papers must be turned in week 14. Late papers will not be accepted. In your reflection paper you will evaluate and analyze (do not describe) the field of TFYA, address the Content Standards and any studies that support the value of theatre for the young. Finally, discuss how you plan to incorporate Theatre for Young Audiences into your life and teaching career. Remember to apply the Content Standards to your application of theatre and the arts in your classroom.

5. PARTICIPATION AND ATTENDANCE (20 points)
   All students will be graded for the quality and quantity of class participation in discussions. Wholehearted participation in activities and discussions is essential in this class. Therefore, class attendance is essential.

   Note! You will be assigned readings throughout the semester. Keep up with the readings and be prepared to discuss the material in class. This is part of your participation grade.
PERFORMANCE ASSIGNMENTS

6. SCENE FROM PLAY (24 points— group 10, individual 14)
Creative expression including basic fluency in acting, directing, and design, and incorporating music, dance, and visual arts into the performing arts

A. GROUP RESPONSIBILITY

The class will be divided into small groups and select a scene from a play for young audiences. Each group will analyze their script, research background information related to the script, design sets and costumes, and record a sound tape or use live music.

Finally each group will present a well-rehearsed performance of the scene for the rest of the class. Some class time will be given for the preparation of this project, but it will also require several hours of rehearsal outside of class. Lines must be memorized.

PROGRAM

At the beginning of the presentation class members will hand out a program that includes information about the show and performer credits.
DESIGN PRESENTATION FOLLOWING THE PERFORMANCE

Following the performance, cast members will demonstrate and discuss their directorial concept including the spine of the play in relation to the visuals--include the set model, costume renderings, and music for the entire play. Presenters will also discuss the study guide but please know the information well without having to read from your paper.

SET
Build a model for the set of the play and also submit visuals (pictures from books) that reflect the historical and/or cultural period of the play. Include a one-page written description of the set choices. The model must echo the directorial concept, the spine, and the historical period. The model needs to replicate the actual setting for the scene to be presented in class. On the day of your presentation you will discuss the set choices and the model for the set.

COSTUMES
Research the people, culture, customs, and dress style of the era. Include visuals related to the costumes for the major characters in the play. These can be drawings (otherwise known as renderings), magazine pictures, or copies of pictures in books. Each costume rendering must be explored on separate pages. Include a one-page written portion to delineate your costume design choices. On the day of your presentation you will discuss your costume selection using the costume renderings.

Remember!
All design components should include a visual and/or an audio representation and also a one-page description of the design or audio concept. This needs to be handed in on the day of the presentation. Be sure to address the directorial concept—the spine of the play and how the design/audio elements reflect the spine.

Each person is responsible for a design component. Consider one performer on the musical component, two performers on the set component, and two on the costumes.

All will be responsible for the Study Guide.
STUDY GUIDE

The purpose of the study guide is to provide educators and children with an opportunity to prepare for their play-going excursion and also extend the theatrical experience after seeing the play.

Prepare a detailed Study Guide for teachers and children who will see the play. The most effective study guides are ones that are aesthetically pleasing; written in clear, concise language; aimed at the teacher and not at the student; easily recognizable as belonging to a particular company or production.

The following represents what is most commonly included in a study guide. Of course, you may add your own special touch based on your choice of play.

THEATRE PHILOSOPHY AND POLICY
The artistic or education director states the overall goals of the company.

INFORMATION ABOUT THE CAST AND PRODUCTION STAFF
Often included are biographies and past theatre credits.

GENERAL THEATRE PROCEDURES
The study guide explains to the teacher what to expect from your production: the artistic objectives of the play and the expectations for the audience’s enjoyment and etiquette.

PLOT SUMMARY OF PLAY AND OTHER SCRIPT-RELATED MATERIAL
The study guide summarizes the story and presents important background information about the period and people depicted in the script, as well as about the playwright and author (if play is based on a book).

DESIGN
Discuss the spine of the play and how it is reflected in the set, costumes, lighting, sound, and music. Include visuals for the teacher to refer to!

*Please note that the discussion of the design elements in the study guide is geared towards the teachers and therefore it is only a summary and not the detailed design presentation that is required of you following your performance.*
ACTIVITIES FOR THE CLASSROOM
Research activities and document them in detail. Include a minimum of 10 choices. You may include more activities.
Types of activities include pre-show and post show:
   a. Improvisation: 4 drama activities in relation to the play. One drama activity should explore the themes and messages of the play.
   b. Other arts including the visual arts, musical arts, creative writing arts, and language arts (crossword puzzles, etc.) 3 activities.
   c. Activities that explore the imagination (cutouts, etc.) 1 activity.
   d. Activities that address the themes of the play such as creative problem-solving (treasure maps, etc.) 2 activities.
   e. Discussion questions to elicit deep thinking. Minimum 5 questions.

REQUEST FOR MATERIALS
Frequently the company requests production related letters, essays, stories, and pictures that the audience creates following the performance. These materials are often analyzed or displayed by the theatre.

BIBLIOGRAPHY
Three kinds of bibliographies are included. Research at least 8 resources. Include a short blurb describing each resource.

The first lists books that are production-related.

The second lists material and resources that address the themes explored in the play.

The third lists books that deal with general arts and other activities.

B. INDIVIDUAL RESPONSIBILITY

1. Written Assignment
   a. Analysis of your character through the text. Use the Character Analysis Worksheet in the syllabus. Analysis should reflect the entire play, not just the scene chosen. Due the day of the performance.
   b. Complete the Group Evaluation form and submit it on the day of your performance.

2. As discussed, you are responsible for a professional presentation following the performance. Select a design area (costume, set, or music) and plan your presentation carefully including a visual or an audio demonstration. You will also discuss a portion of the study guide you
worked on. You may NOT hold the study guide nor read from it. You must know all the information well enough to present it in a professional manner!

7. DRAMATIZING STORY (24 points—14 group, 10 individual)
   Exploring creative expression, fluency in scriptwriting, acting, directing, design, music, dance, and visual arts.

Stories for dramatization will be chosen by the class based on the response to the individual work adapting books into scripts. Length of play 20-35 minutes.

The class will be divided into small groups and each group will dramatize, rehearse and present to the class a scripted version of a story intended for children ages 4-8. Some class time will be given for the preparation of this project, but it will also require several hours of time outside of class. The theatre piece should be thoroughly rehearsed and have a strong opening and conclusion. Include music and movement/dance. Add characters and supporting action where necessary. In this case, you may use improvisation to develop the script and additional script writing.

STORY SELECTION:
THEATRE FOR YOUNG AUDIENCES A TRANSFORMATIVE EXPERIENCE

Theatre comes from the Greek word: “Behold”
Listen to what young people really want.
Decide: Why am I telling the story as opposed to something or someone else?
Does the play address cultural sensitivity (youth culture, deaf culture…?)?
What aesthetic value does it address?
How does it engage the community?
How does it address human relations?
Does it address the underserved or under represented population?
On the Day of the Performance:

Come early to class to set up.

Following the performance cast members discuss the directorial concept/spine in relation to the design/audio choices.

Each student will also select a portion of the study guide and discuss specifics. Remember to know the information well as to avoid reading from the guide.

***Note that for this presentation you are NOT required to have design components (neither set model nor costume renderings).

Written Assignments:

Group:

a. Document your group’s step-by-step process from the reading of the book, to developing the script, to the final performance. In other words delineate your group’s creative process. One to two typed pages.

b. This project will require a detailed study guide with background information about the story. Follow the guidelines for study guides in the syllabus.

c. An added component for your study guide geared towards the classroom teacher will address “How to Adapt a Story into a Script.”

d. A program noting the performers’ names and credits should be handed out to the class prior to the performance.

e. Hand me your final typed script, study guide, and individual papers prior to the performance.

Individual:

Complete the Group Evaluation Form and submit on the day of your performance. Include your written notes from rehearsal.
CALENDAR

WEEK ONE

August 25
Introduction to class
Assign “Play Attendance” (project #1)
Discuss “The Space”

Divide into Groups
THE ORIGINS OF THEATRE/ASSITEJ / TYA USA / AATE / CONTENT STANDARDS/ PLAYS IN TOWN FOR YOUNG AUDIENCES
Reports due Next Class
Prepare hand-out for class

Poem/Nursery Rhyme selection (same groups)

Food Presentation sign-up

Tour of Theatre

WEEK TWO

September 1
REPORTS ON THE ORIGIN OF THEATRE, ASSITEJ, TYA USA, AATE, CONTENT STANDARDS, PLAYS IN TOWN FOR YOUNG AUDIENCES

Assign “Script Evaluation” (project #2) due September 15
“WILEY AND THE HAIRY MAN” by Suzan Zeder

Discuss “Script Evaluation”

Research “Play Styles” for next class
Bring “Around the World in 21 Plays” to next class

Poetry Rehearsal
WEEK THREE

September 8
Cover “Performance Review” for show attendance (project #1)

Assign “Second Script Review” (project #2) due September 29
“THE YELLOW BOAT” by David Saar

Select groups for Scene from Play (project #6)
Read plays to select scene for performance for next class

POETRY PRESENTATIONS

WEEK FOUR

September 15
SCRIPT EVALUATION (project #2) DUE

Assign “Scene from Play” (project #6) due Oct. 6, Oct. 13, Oct. 20
Students are required to read all plays prior to EACH performance

Project #6
Group Responsibility: study guide, design, group evaluation
Individual Responsibility: Character Analysis worksheet due day of performance

Discuss “Expensive Adjectives”
Discuss “Action Verbs”

Research “Design for the Theatre” for next class

Rehearsal

WEEK FIVE

September 22
Discuss “Design for the Theatre”

Rehearsal
WEEK SIX

September 29
SECOND SCRIPT EVALUATION (project #2) DUE

“Stage Business” discussion
“Movement for the Stage” discussion

Rehearsal

WEEK SEVEN

October 6
PERFORMANCE SCENE FROM PLAY PROJECT #6
PERFORMANCE SCENE FROM PLAY PROJECT #6

WEEK EIGHT

October 13
PERFORMANCE SCENE FROM PLAY PROJECT #6
PERFORMANCE SCENE FROM PLAY PROJECT #6

Assign “Adapting Book into Script” (project #3) due October 27

Discuss “Basic Play Structure”

Research “Script Writing Tips”
Bring story books to next class to select group story dramatization

WEEK NINE

October 20
PERFORMANCE SCENE FROM PLAY PROJECT #6

Assign “Dramatizing Story” (project #7) due November 17, December 1, December 8

Dramatizing Story (project #7) individual and group responsibility
“Group Evaluation” form for Dramatizing Stories due day of performance

Group Selection
Discussion “Script Writing Tips”
Story Selection for Project #7

WEEK TEN

October 27

ADAPTING BOOK INTO SCRIPT (project #3) DUE
Assign “Quiz” (project #8) due November 3
Rehearsal

WEEK ELEVEN

November 3

QUIZ (project #8) DUE
Rehearsal

WEEK TWELVE

November 10

Assign “Reflection Paper” (project #4) due December 1
Rehearsal
WEEK THIRTEEN

November 17

PERFORMANCE DRAMATIZING STORY PROJECT #7
PERFORMANCE DRAMATIZING STORY PROJECT #7

Thanksgiving November 24 – OFF

WEEK FOURTEEN

December 1

REFLECTION PAPER (project #4) DUE

PERFORMANCE DRAMATIZING STORY PROJECT #7
PERFORMANCE DRAMATIZING STORY PROJECT #7

WEEK FIFTEEN

December 8

PERFORMANCE DRAMATIZING STORY PROJECT #7

Conclusion and Potluck
PERFORMANCE ATTENDANCE REVIEW
GUIDELINES-Project #1

Producing Organization
Director
Style of Theatre: Proscenium Arena Thrust
Type of play: Classic Fairy Tale / Audience Participation / Classic Book for
Children / Original Story / Science Fiction / Myth/Legend

PLAY SUMMARY
Summarize plot of the play in one short paragraph.

THEME/MESSAGES
What was the play about?
List major themes/messages that the play explored.
Do you think the children in the audience understood the themes/messages? If
not, what messages do you think the children got from the play?

DESIGN ELEMENTS
Number of Sets-describe
Number of Costumes-describe
Stage Lighting
Music and Sound
Describe any special effects used in the play and indicate how effective you
thought they were for the children in the audience and for you.

DIRECTING
Discuss the directing. List three specific choices made by the director. Indicate
whether or not the choices enhanced the production.

ACTING
Number of Actors
Discuss the casting. Were the actors cast appropriately?
Did you believe the actors? Did the way they moved seem real and believable?
Name the actor of actors you liked best in the play. Why?
Name the actor you liked least in the play. Why?

CHILDREN’S RESPONSE TO THE PLAY
Did the children pay attention to the whole play?
Which moment or action did they appear to like best… least?
Which character or characters in the play did the children identify with?
Discuss the action of the play. Was it exciting for children to watch without
emphasizing unnecessary violence, fighting, killing or destruction?
SCRIPT EVALUATION GUIDELINES-Project #2

Your Name
Play Title
Author
Publisher
Date Published
Year Play is Set
Type of Script: classic children’s book, fairy tale, contemporary book, adventure/journey, original, musical, etc.
Approximate playing time?
What age group would like this play?

VISUAL ASPECTS OF THE PLAY

Total number of Characters: male and female
Total number of Costumes
Total number of Settings
Are any Special Effects required and if so, what are they?

VISUAL EFFECTS

In two or three paragraphs:

1. Describe the effect that the visual elements of this play should have on the audience. What should the audience member learn about the play when they see the sets, costumes, and lighting effects of the production?

2. Describe the set, costumes, and lighting effects. You can include drawings.

CHARACTER ANALYSIS


2. What do the major characters in the play want and value? Pick three major characters in the play and briefly describe what each one wants out of life and values in life.
3. How do the major characters in the play *speak and move*? Pick three of the major characters and describe the way they would speak and move. Use rich descriptive words.

**PLOT, CONFLICT AND THEME**

1. Describe the major events in the play (the plot) in a short paragraph.

2. Plays are about conflict. Which major conflict is this play about? Person versus Person; Person versus Self; Person versus Nature; Person versus Society. Describe the major conflict in one paragraph.

3. Discuss three themes that the play explores. Give examples from the play.

4. What is the unifying element that ties the play together? Begin your statement with the words: “The play is about…” and discuss the specifics.

5. What is your favorite part of the play?

6. Is there anything you disliked in the play?

**EVALUATION**

Give the play a grade (A-F) and write a three-four-paragraph essay delineating the reasons for the grade you have assigned. Address the themes/messages, play style, play structure, characters, language, etc.
SAMPLE SCRIPT EVALUATION
"The Ice Wolf"
Courtesy of Drama 315 Student

Joanna H. Kraus
New Plays Incorporated
1963
1400 A.D.
Original Myth Script / Journey
60 min
2nd to 4th grade

Visual Aspects of the Ice Wolf

Characters:
Females: Anatou: Protagonist, born of pale skin and white hair, Anatou is an outcast in her village.
Ice wolf: Anatou is transformed into a wolf and lives happily as one until she remembers she is human.
Anarqik: Anatou’s mother, who loves Anatou as much as she could and treats her like everyone should.
Shikikianaq: villager, she is rude and mean to Anatou.
Villager 1: woman, visits Anatou when she is born.
Males:
Karvik: Anatou’s father, reluctant to have Anatou as a daughter but ends up loving her regardless.
Tarto: Anatou’s best friend, he is nice to Anatou when others are not.
Kiviog: Tarto’s father, he shuns Anatou saying she is going to cast spells on all of them.
Atata: main hunter of the village.
Motomiak: villager and friend of Tarto.
Villager 2: man, visits Anatou when she is born.
Gender unknown:
Wood God: Protects forest and gives advice and help to Anatou.
Beaver: friend to Anatou when she becomes a wolf.
Fox: friend to Anatou when she becomes a wolf.
Ermine: friend to Anatou when she becomes a wolf.
Storyteller/Narrator: she/he narrates the story.

Costumes
In total, the play has a total of 16 different costumes that are described later on. They are for every character listed above and Anatou when she becomes the Ice wolf.

Settings
There are four different sets in this play that are described later on. The Hudson Bay River village, Anatou’s house, the forest and the Hudson Bay River area where the villagers hunt.
Special Effects

There are a numerous amount of special effects required in this play. When the Wood God appears before Anatou and she asks him to transform her into a wolf, in the play there needs to be a flash of brilliant white light and an alarming loud sound announcing the arrival of the Wood God. After this happens when Anatou begs the Wood God to turn her into the wolf, the other animals surround her and she is transformed into a wolf. When the animals are surrounding her there should be a puff of smoke to illustrate that she has changed into something else so the audience knows.

Visual Effects

The visual elements all play one important part. It aids the writer/director to convey the world that he/she envisions. The viewer should be able to know where the play is set because of all of the scenery and costumes being used. The audience will learn about the Eskimo culture by what the actors are wearing and their lifestyle because this play depicts the importance of sewing and hunting. They will also learn about their religious beliefs towards the Seal goddess, Nuliyayuk and the Wood God. The sets are lighted in a particular manner that will help the director exude the mood for each scene and highlight who is the main actor during that scene. The costumes will allow the audience to know how and what the character wears. It will also allow them to be able to focus on the characters and their nuances while not distracting them from the dialogue and action.

In the play Ice Wolf, it is set in the Hudson Bay area by Canada. The area is typically very cold so that meant that the people living there would typically wear fur pelts sown by the women of the area. So the women in the play would wear dresses made of fur pelts of beavers, ermines, or other animals that lived in the area. The men would wear pants and shirts made of fur that the women sowed for them. Their boots were the same, made from fur and made to last and protect them from the snow. The women in the play would be wearing garb just described and the boys would be wearing pants and jackets that would cover their face and gloves to protect their hands.

When Anatou runs into the forest, she meets the Wood God and three other animals. The Wood God would wear a cape made of white feathers to evoke the feeling that he/she has wings. He/She would also have feathers all in their hair, owl ears on the top of their head and make up to make their eyes look larger. On their hands, the Wood God would have talons since it is in the form of an owl. The actor portraying the Wood God would make sure to move their cape around and mimic the actions of an owl. They would take giant strides to show off their godlike presence. The Beaver costume would be created out of brown cloth that had fake fur all over it and a large tail coming out from the back. The actor would also wear a mask over their face or put dark makeup all over their face. They would also make sure to walk hunched over and smack their tail when they talk since beavers do that. The fox costume should be all in white since it takes place in somewhere that is snowing. The costume itself should consist of fox’s ears, a tail and white fur all over the actor’s body either by pants or a shirt or other variations. The ermine costume should be white and should be light. Ermine’s are a form of weasel, they are fast runners and are associated with lightness. The costume itself should be easy to move in and have a tail. Anatou changes into the wolf, so, her transformation would have to be amazing and quick. The
actor would have to be prepared to change quickly and walk around on all fours. The costume would consist of a mixture of white and light grey with wolf ears and a tail. On her hands would be paws and she would be able to run all over the stage quickly and easily.

In terms of the settings there are four sets in total. It is set in Canada so the sets should exude winter and that it is cold. The first scene is the scene of introduction. The narrator takes the spotlight so he/she should be placed into focus with the light on them while the background actors should be placed to the side with light on them so the audience can focus on their tasks and what the narrator is saying. This set should have igloos in the background with the river in the foreground too.

The next scene is set in Anatou's home. The home should be nice and neat with a crib at the forefront and a bed next to it. The house should be a one roomed house with caribou and other animal skins strewn all across the room. During this scene the crib should be the main focus so the light should be placed onto the crib with the light focusing on the other actors when they speak.

The next scene is set at the village. This set should take all of the stage room. The light should be cast evenly around the stage illuminating the huge walkway in the middle and the houses on either side of the set. The action should take place in the middle of the village and once this is happening the light should be cast on the actors so the audience can follow their movements.

Following this scene, Anatou runs away to the forest. The forest is described as being dark and scary, a place that no one wants to go to. The trees are hang low with the branches pointing towards the ground so when someone passes by the branches brush past them. When the Wood God appears there should be room for the actor to stand on one of the branches so he can be perched in a tree. Once he appears the light should be cast onto him and then onto Anatou asking for him to change her into a wolf. After this Anatou lives in the forest and the set can be altered to appear lighter and not as dark. The trees should be made lighter and the snow on the ground should be placed more in emphasis.

Then Anatou travels from the village to the forest. The set should be easy to distinguish what is the village and what is the forest. In the background it should be the village and then the forest should be in the foreground since the forest is the last scene.

The last scene takes place in the forest. It should be as dark and gloomy as the first time it was shown. However, it should have trees strewn all over the ground because Tarto gets stuck under one of them. The light should be cast onto the trees on the ground.

**Character Analysis**

Anatou is the protagonist of the play. She is a kind, sweet natured girl who has never done anything to deserve being treated like an outcast in her village. Shunned from the day she was born, Anatou does not let that get to her. She fights to be a part of the village, to belong. She is a resilient person never giving up despite how negative everyone is to her. Her mother, Anarqik, loves her unconditionally and teaches her everything there is to know about life. She teaches her to be kind and teaches her tasks she will need to survive. Her father, Karvik, is a
calloused hunter with frostbitten skin, due to hunting so much out in the snow. He loves Anatou, but at first he was reluctant to call her his daughter. Tarto is her wishy washy best friend. He treats Anatou as a friend and acts like her confidante throughout one of the scenes but in the end he still believes her hair and physical features to be odd. He does not want to be known as a friend of an outcast so he in turn shuns Anatou and does not support her in her time of need. He tries to stand up to the other bullies of the town, Shikikianaq and Motomiak, who at first begin to treat Anatou nicely but in turn become mean and nasty people. They bully Anatou to the verge of tears and tell her she casts spells on the village and that her parents will never return. The Wood God is a powerful deity commanding power and attention just by his voice. All the animals of the forest are under his command and he is a just ruler. He accepts Anatou to his world and allows her to become a part of it but asks her to forget the cruel world. He is the only person besides Anatou’s parents that have ever been nice to her. She needed someone like that in her life because it allowed her to see how she should actually be treated like. The fox, ermine and beaver are her friends later on but they are all wonderfully nice to her and always give her advice on everything. Every other character in the story are cruel and vicious to Anatou even saying that it’s her fault that her parents died. They accuse her of being a witch and shun her despite her never anything to have wronged anyone.

Anatou is the main character of the “Ice Wolf”. She longs for attention and acceptance from her fellow villagers. She is a resilient strong girl who never asks for any help or for any friends. She is an independent girl who craves for everyone to accept her. Once she realizes that she cannot be accepted by her fellow villagers she runs away and asks to become not human. She loses her sense of humanity because she was shunned for so long. Anatou values her family. Family is the most important thing to her and when she loses her family, it makes her realize that she has nothing left in the world since no one in the village wants to be around her. It seems as if Anatou would be shy and speak timidly, moving articles of her clothing. For example, when Tarto is speaking with her she would move her dress absentmindedly. But when she gets upset, this is when one would see her true character. Anatou would command the room with her voice just to get her point across. When she becomes a wolf, she would move around the stage when she spoke making sure all could see her. She would move swiftly and quietly like being a wolf was what she was born as, like it was second nature to her.

Tarto is the son of the leader of the village. He is expected to be tough and not scared of anything. He wants to be the most accepted person in the village by being the best hunter the village has ever seen. He wants the other men to be in awe of his hunting skills and being friends with Anatou does not allow for that. He does not want to be an outcast. He values more what people think of him and how he is perceived to everyone rather than being a good friend to someone who needs him. In Anatou’s hour of need, he does not come to the rescue of his best friend by saying none of it was her fault, rather he tells her that she needs to go to the forest. Tarto would command stage presence. He is a strong boy that wants to be the main hunter. He would stride along the stage in confidence, taking huge paces showing his confidence in himself. When he speaks he would speak loudly and deeply so that all will notice him.

Anarqik is Anatou’s beautiful graceful mother. She loves Anatou unconditionally and cares for greatly. She wants Anatou to be accepted by everyone. She teaches Anatou to be
normal. She teaches her how to cook, clean and sew. Everything that an Eskimo girl should know what to do so her daughter can be accepted by society. But she needs to realize that her daughter should not have to play by society’s rule and be accepted by them. Anarqik values her daughter and husband. That is all she has in the world and she would do anything for them. She provides for her family as much as she can and when her husband needs her support she offers it to him. Her stage presence would be there but it would not be as commanding as the previous characters. She is a graceful woman so her steps would be soft and her movements would be fluid. Nothing would look too grueling for her and she would be soft-spoken.

Plot, Conflict, Theme

In the play the “Ice Wolf”, Anatou is born with pale white skin into a community of Eskimos. She is ostracized by all, the exception being her parents and on occasion a village boy by the name of Tarto. Her parents leave to find food because the village is in a dry season. The villagers blame Anatou for them having no food because of her appearances because she is different. Her parents die and the villagers tell her to leave because no one is going to take care of her. She runs away to the forest where she pleads for the Wood God to transform her into a wolf. She can no longer take being human. He transforms her into a wolf and she lives a few months happily as a wolf, she even has friends. Once spring comes she senses that something is going on and that she must travel to the village. She remembers that she was once human and she wants to get revenge on the villagers. She torments them for weeks until they get tired of it and take action. They chase her to the forest and Tarto, her friend from the village, gets stuck under logs. She rushes to him and helps him but in turn is shot by a hunter with an arrow. She then transforms back into Anatou and dies. The villagers remorse at how they treated her.

Anatou’s major conflict is about accepting who she is and being comfortable in her own skin. She allows the villagers to treat her in such a horrible way and then she runs away from her problems instead of facing them. She fights against the villagers for the entirety of the play just to be accepted as one of the Eskimos.

One of the major themes of “Ice Wolf” was Anatou dealing with acceptance. All throughout the play she is longing to be accepted by the villagers but they blame her for the famine. She wants to be accepted into the group of friends that Tarto has. She tries to show that she is just like one of the villagers. She tells Shikikianaq that she can sew just like all of the other Eskimo girls but Motomiak then replies by saying why her parents are lost in the snow storm. He blames her for them being lost because she looks different then everyone. Anatou just wants to be treated the same way as everyone else. Throughout the entire play she deals with acceptance. She leaves the village because she is not accepted in the village anymore and she cannot deal with the fact that the only people that accepted her died. Another theme in the play is being comfortable in your own skin. Anatou deals with this throughout the whole play. She has issues with how she looks like. All of the villagers blame her appearance on the food shortage. She begins to believe that she looks different than everyone and that she caused her parent’s death. She runs away to the forest and once she is transformed into the ice wolf it is when she gets more comfortable in her skin. The last theme is overcoming your pain. Throughout the entire play, Anatou is dealing with the pain of being an outcast. She wants to get retribution from the
villagers from treating her so horribly so she attacks their village. She stoops to their level and that causes for them to hunt her. Her friend Tarto gets hurt while they are hunting her and she overcomes her pain and redeems herself by saving him from the log that he is trapped under. She then dies finally accepting that she is different from everyone but that it is alright to be different. The villagers then have an epiphany and realize it as well.

The play is about accepting who you are and what you look like and that it is okay to look different than everyone else. The unifying elements in the play is the theme of overcoming the pain of not being accepted. Once Anatou realizes that it is not important she dies happy.

My favorite part of the play is when the Wood God transforms Anatou into the wolf. She is upset from living in the village and at that part she is offered a chance at a different and happy life. Once she is turned into the wolf her life becomes simple and happy. She finally gets to be treated how she is deserved to be treated.

I disliked how Tarto treated Anatou. I really wanted him to stand up for her when she was kicked out of the village but instead he wished her luck and to be on her way. A true friend would have taken her into his own home and not cared of her appearances. All of this would have been resolved if they had accepted her into their village since she was born.

**Evaluation**

I give “Ice Wolf” a rating of an A. I really liked how the story unfolded. It kept me entertained throughout and gave me insight on how the director wanted everyone to look like, costume wise. It involved a story that I could relate to. One that involved bullying, acceptance, and being comfortable in your own skin. I also really liked that it involved the deities that the Eskimo believed in. This gave me insight into how the Eskimo people lived because not only did it revolve around the myths they had but also it described their houses and their lifestyle.

The characters in the play were actually very interesting. All of them were dynamic. They all realized how they were treating Anatou and changed at the end. Tarto’s father Kiviog realizes it the most when he says after Anatou dies, “no, we all killed her. But when? Today or long ago?” Most characters in plays are static or flat and these characters all grew from their experience with Anatou. It made them realize how horribly they had treated her and they changed their ways, however their remorse was in vain since she had died.

The message in this play is one that is positive and empowering for children of all ages. I would encourage children over the age of 12 to watch this play, since Anatou is killed. The message however, is to be comfortable in one’s own skin. It does not matter what you look like only if you are comfortable with how you look it should not matter what people think about you.
Sample Pictures
Wiley and the Hairy Man by Suzan Zeder
Courtesy Student Drama 315
GROUP EVALUATION FORM
Scene from Plays

Name_____________________________________________

Title of Play _______________________

Role(s) you played______________________________________
Approximately how many hours did your group rehearse outside of class?
_________.  Did you attend all rehearsals? ___________.
If you did not, explain why.

Were you only an actor or also a director? Discuss your process.

What other work did you do for the scene? (Design and make sets, tape sound
effects, study guide, etc.) Please explain:
GROUP EVALUATION FORM
Dramatizing Stories

Name_____________________________________________

Title of Play ________________________

Role(s) you played______________________________________

Approximately how many hours did your group rehearse outside of class? _______. Did you attend all rehearsals? _________.
If you did not, explain why.

Were you only an actor or also a director? Discuss your process.

What other work did you do for the scene? (Design and make sets, tape sound effects, study guide, etc.) Please explain:
EXPENSIVE ADJECTIVES

Abandoned Accepted Ambivalent Annoyed Anxious Ashamed
Beautiful Betrayed Bitter Blissful Brave
Calm Cautious Cheated Cheerful Compassionate Confident Confused Crafty
Damaged Defeated Delighted Depressed Destructive Distracted
Eager Ecstatic Embarrassed Empowered Empty Energetic Envious Exasperated
Excited Exuberant
Fatigued Fearful Foolish Frantic Frightened
Giddy Glamorous Good Grief stricken Guilty
Happy Helpless Honorable Hopeful
Impressed Included Indifferent Insightful Intimidated Invisible Irritated Isolated
Jealous Joyful Justified
Kindred
Lazy Left out Lonely Loved Lucky
Mad Mean Melancholy Miserable Motivated
Needed Nervous Noble
Odd Ostracized Overwhelmed
Panicked
Paralyzed Passionate Peaceful Pitiful Powerful Pressured Protective Proud
Queasy Quiet
Rejected Relaxed Remorseful Restless Righteous
Satisfied Sentimental Serene Shocked Silly Skeptical Small Smart Stunned
Tense Timid Trapped Triumphant Troubled
Vengeful Victorious Violated Virtuous Vulnerable
Wacky Wasted Weak Wonderful Worn-out Worthy
Yearning Young
Zany Zealous
MOVEMENT ON STAGE

Movement is the process of shifting a character or characters through space on a stage.

Business is all visual activity not involving movement from one place to another.

Movement has five characteristics:

1. Direction-approach or withdrawal to a point of interest
2. Strength-force or energy of the action
3. Speed-quickness or slowness of the action
4. Duration-length of the movement in time and space
5. Timing-when the movement starts and ends

General principles of stage movement work

1. Movement holds attention
2. There should be no movement without purpose
3. Move a character on his or her own lines
4. Move one character at a time
5. Move the shortest distance to a destination
6. Use a single movement for a single motivation
7. Stage movement is forward moving
8. Select the direction, strength, speed, duration, and timing in movement for the best interpretation of the line

Summary of technical principles of stage movement

1. The dominant character should take stage if he or she is to remain dominant
2. The moving character should cross in front
3. Character crossed should counter in the opposite direction. The counter should begin at the exact moment the actor is covered
4. An entering character should move well onto the stage
5. An exiting character should disappear
6. The simultaneous movement of the two characters should not be in the same or opposite direction or the same speed unless you want a comic effect.
CHARACTER ANALYSIS WORKSHEET

CHARACTER NAME: ____________________________________________
____________________

ACTOR NAME: ______________________________________________
____________________

1. CHARACTER AGE:

2. PHYSICAL CHARACTERISTICS
   Voice:
   Posture:
   Walk:
   Distinguishing Marks:
   Physical Description:

3. OCCUPATION:

4. INTERESTS:

5. BELIEFS: (Religious and otherwise)

6. AMBITIONS:

7. Where are you from?

8. Who are your parents? What did they do? Do you have any siblings or other close relatives? Who are they?

9. What is your favorite: (explain)
   A. Color?
   B. Food?
   C. Song or Type of Music?
D. Play, Movie, Book, Television Show and/or Radio Show? (Depending on the period of the play, you might not be able to answer all of these.)

10. What is your body lead?

11. What type of animal are you most like? Explain.

12. What are some important items or images associated with your character?

13. How is this character different from you? [One full paragraph]

14. How is this character similar to you?

15. What is the character's relationship to the other characters in the play?

OTHER CHARACTER   RELATIONSHIP   FEELINGS TOWARD HIM OR HER
16. SUPER OBJECTIVE:

OBJECTIVE(S):

SUPER OBSTACLE:

OBSTACLE(S):

TACTICS:

17. Write a detailed character history. It must be written neatly. Use the back of the page if necessary.
CHARACTER ANALYSIS WORKSHEET

CHARACTER NAME: ___________________________________

__________________

ACTOR NAME: _______________________________________

___________________

1. CHARACTER AGE:

2. PHYSICAL CHARACTERISTICS
   Voice:
   Posture:
   Walk:
   Distinguishing Marks:
   Physical Description:

3. OCCUPATION:

4. INTERESTS:

5. BELIEFS: (Religious and otherwise)

6. AMBITIONS:

7. Where are you from?

8. Who are your parents? What did they do? Do you have any siblings or other close relatives? Who are they?

9. What is your favorite: (explain)
   A. Color?

   B. Food?
C. Song or Type of Music?

D. Play, Movie, Book, Television Show and/or Radio Show? (Depending on the period of the play, you might not be able to answer all of these.)

10. What is your body lead?

11. What type of animal are you most like? Explain.

12. What are some important items or images associated with your character?

13. How is this character different from you? [One full paragraph]

14. How is this character similar to you?

15. What is the character's relationship to the other characters in the play?

OTHER CHARACTER   RELATIONSHIP   FEELINGS TOWARD HIM OR HER
16. SUPER OBJECTIVE:

OBJECTIVE(S):

SUPER OBSTACLE:

OBSTACLE(S):

TACTICS:

17. Write a detailed character history. It must be written neatly. Use the back of the page if necessary.