

Sacramento Theatre Company

Study Guide



The Musical Adventures of Oliver Twist

An Adaptation of the Book by Charles Dickens
Book by Joellen Bland, Music and Lyrics by Scott DeTurk

Sacramento Theatre Company

Mission Statement

The Sacramento Theatre Company (STC) strives to be the leader in integrating professional theatre with theatre arts education. STC produces engaging professional theatre, provides exceptional theatre training, and uses theatre as a tool for educational engagement.

Our History

The theatre was originally formed as the Sacramento Civic Repertory Theatre in 1942, an ad hoc troupe formed to entertain locally-stationed troops during World War II. On October 18, 1949, the Sacramento Civic Repertory Theatre acquired a space of its own with the opening of the Eaglet Theatre, named in honor of the Eagle, a Gold Rush-era theatre built largely of canvas that had stood on the city's riverfront in the 1850s. The Eaglet Theatre eventually became the Main Stage of the not-for-profit Sacramento Theatre Company, which evolved from a community theatre to professional theatre company in the 1980s. Now producing shows in three performance spaces, it is the oldest theatre company in Sacramento.

After five decades of use, the Main Stage was renovated as part of the H Street Theatre Complex Project. Features now include an expanded and modernized lobby and a Cabaret Stage for special performances. The facility also added expanded dressing rooms, laundry capabilities, and other equipment allowing the transformation of these performance spaces, used nine months of the year by STC, into backstage and administration places for three months each summer to be used by California Musical Theatre for Music Circus.

Sacramento Theatre Company can accommodate 292 patrons in the proscenium-style auditorium of its Main Stage, while the Pollock Stage offers a more intimate experience with only 87 seats in a black box-style theatre. Both provide good acoustics and sight-lines. This professional, Equity theatre presents seven professional productions per season with a reputation for excellent stage adaptations of classic literature. Three annual productions in the Cabaret Stage, which seats 100, round out the experience with high-quality Broadway musical revues.

The Young Professionals Conservatory, a training program for young theatre artists, was founded in 2003. The program, as well as the entire STC School of the Arts, is directed by Michele Hillen-Noufer.

For further information about the Sacramento Theatre Company please visit us online:

<http://www.sactheatre.org>

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Charles Dickens

Charles Dickens was born in Portsmouth, England on February 7, 1812 as the son of John and Elizabeth Dickens. A clerk in the Navy Pay Office, his father was well paid but had a poor sense for finances and eventually lost his house. As was the custom, the entire Dickens family was taken to debtor's prison at Marsahlseas until the money was paid. Young Charles was spared from prison and removed from school to become the family breadwinner to work off the family payments. Charles was put to work for six shillings a week at Warren's Blacking Factory, a boot-blacking factory. Here he experienced a painful childhood putting on labels to shoe polish canisters. In fact, the poor conditions of his factory work were so traumatic, Dickens was scarred psychologically for life. Later, his childhood, poverty and abandonment would be a major influence in his work.

When Charles turned twelve, the Dickens' were finally released and his father gave Charles the amazing opportunity to become a day pupil. Between the years of 1824- 1827, Dickens studied at Wellington House Academy in London and at Mr. Dawson's school. At age fifteen, he was employed as a law office clerk for an attorney. Later, after studying shorthand, Dickens worked as a court and Parliamentary reporter. In 1829, he became a free-lance reporter at Doctor's Commons Courts where he found a passion for writing. In 1833, he published a series of sketches about London life and his reputation as a fine writer, reporter and observer of life was established. He wrote for *True Son* (1830-32), *Mirror of Parliament* (1832-34) and the *Morning Chronicle* (1834-36). In 1834, Dickens adopted the famous pseudonym "Boz."

Dickens's career as a writer of fiction started in 1833 when his short stories and essays appeared in periodicals. His *Sketches By Boz* and *The Pickwick Papers*, a comic novel, were published in 1836. In the same year on April 2nd, he married the daughter of his friend George Hogarth, Catherine Hogarth. Due to the success of *The Pickwick Papers*, which ended in 1837, Dickens began a full-time career as a novelist who produced such early works as *Oliver Twist* and *Nicholas Nickelby*. In addition, Charles and Catherine had their first son in 1837, which became the first of ten children.

From 1840's and onward, Dickens spent much time traveling to Canada and the United States, campaigning against many of the social evils of his time. In December 1843, *A Christmas Carol*, the first of Dickens' Christmas books appeared. A year later, after touring Italy, Switzerland and France with his family, Dickens debuted his theatrical company where he frequently wrote, directed and acted in many plays. Fourteen years later in 1858, Dickens performed his first public readings for pay while separating from his wife.

Among his later works are *David Copperfield* (1849-50), where Dickens used his own personal experiences in the factory, *Bleak House* (1852-53), *A Tale Of Two Cities* (1859) and *Great Expectations* (1860-61). In 1860 Dickens moved to Gadshill Place, a mansion near Rochester, Kent. During 1869, his readings continued in England, Scotland and Ireland, until he collapsed from a mild stroke. Surviving, he began to write his final novel, *The Mystery Of Edwin Drood*. On June 8, 1870 at age 58, Charles Dickens suffered another stroke and died. The unfinished mystery novel *The Mystery Of Edwin Drood* was published in 1870.

Synopsis: *The Musical Adventures of Oliver Twist*

When Oliver, a ten year old orphan boy living in a workhouse in a small English village, dares to ask the master of the workhouse (Mr. Bumble) for some more gruel, Mr. Bumble attempts to pawn Oliver off on Mr. and Mrs. Sowerberry to work for them in their undertaking business. But when the Sowerberry's current apprentice, Noah, makes a disparaging remark about Oliver's mother, Oliver attacks Noah, and manages to escape the workhouse. Just as Oliver runs away, Old Sally, a kind servant, enters with a locket she obtained from his mother before she died giving birth to Oliver- but she is too late, and the locket remains out of Oliver's possession.

Oliver makes it all the way to London, where he meets the Artful Dodger, who takes him to an underground gang of thieves run by the wicked and greedy Fagin. Nancy and Bet, two of the women in the gang, are charmed by Oliver, and convince Fagin that Oliver could prove useful.

Bet and Dodger bring Oliver along with them on their pick pocketing mission in order to teach him the ways of a thief; but when Oliver realizes what they're doing, he is horrified. When the Artful Dodger runs away with Mr. Brownlow's pocket book, Oliver is left to take the blame- but Mr. Brownlow takes pity on him, which deepens after Miss Sellers, the keeper of a local bookstore, comes to Oliver's defense, telling the police that she witnesses the Artful Dodger steal the pocket book, making Oliver innocent. Brownlow decides to take Oliver home with him.

Miss Monks, a mysterious stranger, recognizes Oliver, and runs back to Fagin and the thief Bill Sikes with the information, promising them a great sum of money if they can capture Oliver and bring him back to her.

Oliver is thriving living with Mr. Brownlow and his young ward Rose, and Brownlow sends Oliver on an errand to return some books in an effort to prove to his housekeeper that Oliver can be trusted. After Oliver leaves, Mr. Bumble and Mrs. Corney of the workhouse arrive, responding to an ad Brownlow put in the paper searching for Oliver's family. They tell Brownlow that Oliver is no better than a common criminal, and doubt is planted in Brownlow's mind: he vows to keep his confidence in Oliver as long as Oliver returns from his errand within a half hour.

Oliver, however, is captured by Fagin, Sikes, and Miss Monks. Nancy is devastated that they've brought Oliver back, upset that he will now become a thief like the rest of them. Fagin, Sikes, and Monks hatch part two of their plan: Sikes will bring Oliver along on his next robbery, thus fully transforming Oliver into a thief. Nancy shows Oliver kindness as he falls asleep, and hopes to find a way to thwart the plan, though she feels helpless.

Later, Bumble and Corney meet Miss Monks, who pays them to give her information about Old Sally. Bumble reveals that Old Sally has died, but tells Miss Monks about the locket- Miss Monks buys the locket from Corney, and promises to throw it in the river, forever removing any proof of Oliver's true identity.

Meanwhile, Rose and Brownlow search for Oliver, determined to give him one more chance to prove himself. Just as Brownlow is about to lose hope, Nancy appears and asks to speak with him: she tells him of Oliver's captivity with Fagin, and about Miss Monks' and her plans- after revealing that Monks has a scar on her neck, Brownlow appears to recognize the women, and demands to be taken to her.

When Nancy takes Oliver to meet with Brownlow, Sikes catches her, and murders her. In the confusion, Sikes snatches Oliver away again, and Brownlow hurries to find Oliver. When he and the police burst in on the thieves, Sikes threatens to kill Oliver if they come any closer. Dodger distracts Sikes long enough for Oliver to duck away, and then Dodger grabs the pistol away from Sikes. The police take the thieves to prison.

The next day, Brownlow brings Miss Monks into his parlor. He reveals that Miss Monks is really Emma Leeford, who's father's second wife, Agnes Fleming, is Oliver's late mother. Miss Monks had forced Agnes into poverty and thus into the workhouse where she gave birth to Oliver. Brownlow also reveals that Rose, his young ward, is Oliver's sister, and thus his aunt. Mr. Brownlow agrees to adopt Oliver, and Oliver is reunited with his family to, presumably, live happily ever after.

Characters: *The Musical Adventures of Oliver Twist*

Oliver Twist: a 10-year-old orphan boy with a lot of fight and a sense of justice

Mr. Bumble: the greedy and cruel master of the Workhouse, where Oliver is forced to live and work

Mrs. Corney: the workhouse matron, who works at the workhouse and flirts relentlessly with Mr. Bumble

Old Sally: a kind servant

Mr. Sowerberry and Mrs. Sowerberry: the undertaker and his wife, looking for orphans to work for them

Charlotte: the Sowerberry's silly maid

Noah Claypole: also an orphan, and currently working for the Sowerberrys; a cowardly bully

The Artful Dodger: a cheerful young pickpocket, who runs around with Fagin's pack of thieves, and who takes Oliver under his wing

Fagin: The wicked leader of a gang of thieves, including a band of young child pickpockets, who tries to recruit Oliver

Bill Sikes: a sinister thief

Nancy: Bill's girl, rough around the edges, but with a good heart

Bet: another young pickpocket

Mr. Brownlow: a respectable, wealthy gentleman, who takes Oliver in

Miss Eliza Sellers: a bookstore clerk

Miss Monks: a mysterious stranger

Rose: a young lady, Mr. Brownlow's ward

Mrs. Bedwin: Mr. Brownlow's housekeeper

Mrs. Grimwig: a skeptical old lady

Others:

Workhouse Children, other orphans

Fagin's Boys, other pickpockets

Fishmonger, Flower Girl, Baker, Shoeshine Boy- vendors on the streets of London

Police Officer

Townspeople

Charles Dickens: Pop Culture Icon Turned High Culture Icon

*“The great novelist who was also the great entertainer, the greatest entertainer, probably in the history of fiction.” - Walter Allen, *The English Novel**

Dickens had an amazing ability to capture the imagination of all audiences. With a keen sense of observation, a sharp wit, and an incredible command of the English language, Dickens' essays, short stories and novels became a popular sensation worldwide. Many factors contributed to this fame, not least of which was the increase of technology during the Industrial Age, which primed the newly-forming working class to become the perfect audience for Dickens' political and social stance toward the working public, and the new medium of the serial novel.

During Dickens' time, London was the largest and most spectacular city in the world- and it only grew with the coming of the Industrial Revolution, a time in which massive and rapid technological changes lurched the world forward. This rapid growth included the addition of new streets, docks, and factories. The 1830s brought the development of the railroad, which provided quick transportation for thousands of people while accelerating the expansion of the city. Additionally, new improvements in production processes for newspapers, magazines and books increased in both speed and efficiency for publications. It was these transportation devices and printing inventions that helped spread Dickens' fame across the globe.

While Britain was experiencing the Industrial Revolution, human growth and literacy was also on the rise: lower and working class people who had previously been unable to read, and who previously hadn't had access to literature, suddenly were able to acquire and experience literature in much higher numbers. Dickens tailored his fictions directly to this new audience, and provided a voice and witness for the causes and aggravations of the poor and working classes. Dickens' political and social views, which invoked compassion and humanitarianism amongst his audiences, helped assure his increasing popularity across all class boundaries.

Another factor that added to Dickens' fame and popularity was the process by which he and his publishers choose to distribute his books. All of Dickens' major stories were published serially, in monthly or weekly sections. It was too expensive for the poor and working class to purchase one full novel, so by dividing up the stories, people could pay a more reasonable sum for each installment. For example, a full-length novel cost about 31 shillings in 1836 while the average worker earned only 6 shillings per week. However, the price of one shilling for a monthly installment of 32 pages with 2 illustrations and advertisements was a much more sensible deal for the public. Dickens wrote each novel with this publication process in mind, and ended each series with a suspenseful hook or “cliff-hanger.” By leaving people at the edge of their seats, Dickens ensured the purchase of his next issue.

So while we consider Dickens' work today to be high-brow, classic literature, the truth is, his legacy was born by appealing to regular people, just like you and me!

Activity: *Think of an example of someone famous who is really popular to many different kinds of people in modern day. Compare their work to the work of Dickens. Why do you think this modern person has such a broad appeal?*

Dickens, London, and the Victorian Age

Charles Dickens wrote during the Victorian Age, an era named after Britain's Queen Victoria, who ruled from 1819 to 1901. During Dickens' time, London reigned as the world's center for commerce, culture, and government. England's Industrial Revolution contributed to many amazing benefits for both the city and its people; however, there were several downsides. The sacrifices for explosive economic growth and world trade domination included a rise in poverty, hunger and squalor.

By the time Charles Dickens published his first novel, *The Pickwick Papers* (1836- 1837), industrialization had immensely changed the physical, social, and cultural landscape of Great Britain. The emergence of the factory system drew country farmers and laborers to the great city in unparalleled numbers. In 1800, the population of London was approximately one million and by 1880, that number grew to 4.5 million. This tremendous population growth brought overcrowding, crime, pollution and disease.

A deep seeded division between England's rich and poor social classes developed during the Victorian Age. At one extreme, wealthy businessmen and royalty lived in luxury while at the other, the indigent poor begged for shillings in the urban filth. The Victorian concept of poverty allowed for little compassion. The poor, in general, were considered to be of inferior moral character and their poverty was seen as the result of these innate deficiencies.

One exception to this social rule, were the physically debilitated - the blind, for example. Consistent with these beliefs, British law provided for two kinds of welfare under the guidelines of The Poor Laws. These welfare types were the "undeserving poor" and the "deserving poor." The "undeserving poor," those who could work but were poor due to their own inadequacy, were employed in state sponsored "workhouses." These institutions were specifically designed to be uncomfortable and provide a dirty, backbreaking day of labor. This way, the "undeserving poor" would be taught to dislike state welfare and would seek their own means of financial stability. Persons who spent beyond their means were faced with the prospect of debtor's prison, a humiliating situation in which whole families were forced to take up temporary residence in dingy prisons until the debt was resolved. The "deserving poor," by contrast, were allowed "in-house" charity, consisting of handouts of food, clothing, and other basic necessities. This generosity towards the "deserving poor" was justified by their physical or mental disabilities.

England's poor were also the primary victims of the poor sanitation of the Victorian Era. Until the second half of the 19th century, London residents were still drinking water from the same Thames River in which raw sewage was being deposited. Due to the tainted drinking water, disease ran rampant. Several outbreaks of Cholera in the mid 19th century along with "The Great Stink" of 1858 (when the stench of the Thames caused Parliament to dismiss for recess), stirred up a great cry for action. Sir Joseph Bazalgette, chief engineer of the new Metropolitan Board of Works (1855), put into effect a plan that was completed in 1875. This plan finally provided adequate sewers to serve the city and created laws, which required drinking water to have proper filtration. In addition, these laws prevented companies from supplying drinking water that was drawn from the most heavily tainted parts of the Thames.

And in this way, The Victorian Era wasn't all bad- the period saw early reform efforts with respect to issues of child labor, unfair factory wages and work schedules, voting rights, and prison reform. Reform bills in 1832, 1867, and 1885 dramatically reduced the financial and property qualifications of voters, which allowed a diminished the power of the moneyed elite. In the mid-

1800's, reformers also began to demand reductions in the standard 14-hour workday for industries. Many bargaining processes effectively established shorter working days and weeks, safer work environments and restrictions on child labor.

Activity: Imagine it for yourself-

"It was market-morning. The ground was covered, nearly ankle-deep, with filth and mire; a thick steam, perpetually rising from the reeking bodies of the cattle, and mingling with the fog, which seemed to rest upon the chimney-tops, hung heavily above. All the pens in the centre of the large area, and as many temporary pens as could be crowded into the vacant space, were filled with sheep; tied up to posts by the gutter side were long lines of beasts and oxen, three or four deep. Countrymen, butchers, drovers, hawkers, boys, thieves, idlers, and vagabonds of every low grade, were mingled together in a mass; the whistling of drovers, the barking dogs, the bellowing and plunging of the oxen, the bleating of sheep, the grunting and squeaking of pigs, the cries of hawkers, the shouts, oaths, and quarrelling on all sides; the ringing of bells and roar of voices, that issued from every public-house; the crowding, pushing, driving, beating, whooping and yelling; the hideous and discordant din that resounded from every corner of the market; and the unwashed, unshaven, squalid, and dirty figures constantly running to and fro, and bursting in and out of the throng; rendered it a stunning and bewildering scene, which quite confounded the senses". - Charles Dickens, Oliver Twist

Imagine you were a member of the working class in Victorian England during the Industrial Revolution- write a diary entry about a typical day in your life.

The Deepest Themes

One major theme in *Oliver* is rooted specifically in Dickens' observations of the thousands of children in Victorian London who were living in unimaginable poverty, filth, and disease. In 1839, it was estimated that nearly half of all funerals in London were for children under the age of ten. Those who survived grew up without education and resources: they virtually had no chance to escape the cycle of poverty. Dickens felt that this cycle of poverty could only be broken through education, and thus became interested in the Ragged Schools in London.

Ragged Schools were free schools, run through charity, in which the poorest children received religious instruction and a rudimentary education. Dickens generally applauded the work of these schools, although he disapproved of introducing religious doctrine at the expense of a practical education, which would help the pupil become a self-sufficient member of society. Despite the availability of these schools, most poor children remained uneducated due to the demand for child labor.

Study Guide Questions: Engage With the Play

By Anna Miles

Take charge of your theatre-going experience and make it your own by asking yourself questions before, during, and after watching a play.

Questions to ask before the play:

If you **HAVE** read the play:

How did you envision the set, or the visual world of the play, while reading?

How did you imagine the characters looked while reading the play?

What themes did you notice repeating throughout the play?

What images jumped out at you while reading the play?

How would you describe the central theme of the play in one sentence?

If you **HAVEN'T** read the play:

Do you know anything about the play? If so, what do you know?

In General:

When you think about "theatre," what impressions come to mind? What does "theatre" mean to you?

What do you expect your experience to be when you watch a play? Do you expect to be bored? Excited? Engaged? Curious? Angry? Tired?

Questions to ask after the play:

If you **READ THE PLAY BEFORE SEEING IT**:

How did the production set differ from what you had imagined while reading the play? How was it similar? How did these changes affect your understanding of the story?

Did the characters look different from how you envisioned them looking while reading the play? Did they sound different? Act differently? How did these changes affect your understanding and opinion of each character? How did these changes affect your understanding of the overall story?

How did the themes and images you noticed while reading translate to performance? Did the same themes and images jump out at you? Did you notice new ones?

Did this particular production seem to have the same central theme, or a different central theme from the one you discovered while reading? What elements of the staging, acting, or design helped convey the theme?

Did they play gain or lose anything in performance? Did you enjoy reading it more, or watching it?

If you **DIDN'T READ THE PLAY BEFORE SEEING IT:**

How did the play live up to your expectations? Did it turn out the way you thought it would? Was your knowledge of the play correct?

Were you able to follow the story?

Which part of the story did you most respond to? What themes and images jumped out at you?

Which character did you most relate to? Why?

In General:

How did this production change or confirm your original impressions of "theatre"?

How did your experience watching the play differ from how you expected it would go?

In your own words, how would you summarize the plot of the play? How is the plot different from the story, or the thematic implications, in the play?

Did you feel the story was relevant to your life? How and why?

Did you feel the story said something about our society, or about the world at large? If so, what?

Do you feel this story is an important one to tell and keep telling? How and why?

What kind of stories do you most respond to?

California State Standards

Giving students the chance to experience live theater at the Sacramento Theatre Company not only gives them the chance to enrich their understanding of literature, humanity, and the world, but also includes the added benefit of fulfilling several of California's State Standards for Education, including:

California Arts Standards in Theater:

RESPONDING—Anchor Standard 7: Perceive and analyze artistic work.

6.TH:Re7	7.TH:Re7	8.TH:Re7	Prof.TH:Re7	Acc.TH:Re7	Adv.TH:Re7
Describe and record personal reactions to artistic choices in a drama/theatre work.	Compare recorded personal and peer reactions to artistic choices in a drama/ theatre work.	Apply appropriate criteria to the evaluation of artistic choices in a drama/theatre work.	Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.	Demonstrate an understanding of multiple interpretations of artistic criteria and how each might be used to influence future artistic choices of a drama/theatre work.	Use historical and cultural context to structure and justify personal responses to a drama/theatre work.

Enduring Understanding: Theatre artists reflect to understand the impact of drama processes

PK.TH:Re7	K.TH:Re7	1.TH:Re7	2.TH:Re7	3.TH:Re7	4.TH:Re7	5.TH:Re7
With prompting and supports, recall an emotional response in dramatic play or a guided drama experience .	With prompting and supports, express an emotional response to characters in drama experience	Recall choices made in a guided drama experience .	Recognize when artistic choices are made in a guided drama experience .	Understand and discuss why artistic choices are made in a drama/theatre work.	Identify artistic choices made in a drama/theatre work through participation and observation.	Explain personal reactions to artistic choices made in a drama/theatre work

RESPONDING—Anchor Standard 8: Interpret intent and meaning in artistic work.

Enduring Understanding: Theatre artists’ interpretations of drama/theatre work are influenced by personal experiences, culture, and aesthetics.

Essential Question: How can the same work of art communicate different messages to different people?

Process Component: Interpret

PK.TH:Re8	K.TH:Re8	1.TH:Re8	2.TH:Re8	3.TH:Re8	4.TH:Re8	5.TH:Re8
a. With prompting and supports, explore preferences in dramatic play , guided drama experience or age-appropriate theatre performance.	a. With prompting and supports, identify preferences in dramatic play , a guided drama experience or age-appropriate theatre performance.	a. Explain preferences and emotions in a guided drama experience or age-appropriate theatre performance.	a. Explain how personal preferences and emotions affect an observer’s response in a guided drama experience or age-appropriate theatre performance.	a. Consider multiple personal experiences when participating in or observing a drama/theatre work.	a. Compare and contrast multiple personal experiences when participating in or observing a drama/theatre work.	a. Justify responses based on personal experiences when participating in or observing a drama/theatre work.
b. With prompting and supports, name and describe characters in dramatic play or a guided drama experience .	b. With prompting and supports, name and describe settings in dramatic play or a guided drama experience .	b. Identify causes of character actions in a guided drama experience .	b. Identify causes and consequences of character actions in a guided drama experience .	b. Consider multiple ways to develop a character using physical characteristics and prop or costume design choices that reflect cultural perspectives in drama/theatre work.	b. Compare and contrast the qualities of characters in a drama/theatre work through physical characteristics and prop or costume design choices that reflect cultural contexts .	b. Explain responses to characters based on cultural contexts when participating in or observing drama/theatre work.

- c. With prompting and supports describe how personal emotions and choices compare to the emotions and choices of characters in **dramatic play** or a **guided drama experience**.
- c. With prompting and supports describe how personal emotions and choices compare to the emotions and choices of characters in **dramatic play** or a **guided drama experience**.
- c. Explain or use text and pictures to describe how personal emotions and choices compare to the emotions and choices of characters in a **guided drama experience**.
- c. Explain or use text and pictures to describe how others' emotions and choices may compare to the emotions and choices of characters in a **guided drama experience**.
- c. Examine how connections are made between oneself and a character's emotions in drama/theatre work.
- c. Identify and discuss physiological changes connected to emotions in drama/ theatre work.
- c. Investigate the effects of emotions on posture, gesture, breathing, and vocal intonation in a drama/theatre work.

RESPONDING—Anchor Standard 9: Apply criteria to evaluate artistic work.

Enduring Understanding: Theatre artists apply criteria to understand, explore, and assess drama and theatre work.

Essential Question: How do analysis and synthesis impact the theatre artist’s process and audience’s perspectives?

Process Component: Evaluate

PK.TH:Re9	K.TH:Re9	1.TH:Re9	2.TH:Re9	3.TH:Re9	4.TH:Re9	5.TH:Re9
a. With prompting and supports, discuss and make decisions about dramatic play	a. With prompting and supports, discuss and make decisions with others in dramatic play or a guided drama experience .	a. Build on others’ ideas in a guided drama experience .	a. Collaborate on a scene in a guided drama experience .	a. Understand how and why groups evaluate drama/theatre work.	a. Develop and implement a plan to evaluate drama/theatre work.	a. Develop multiple criteria to evaluate drama/theatre work.
n/a	n/a	b. Compare and contrast the experiences of characters in a guided drama experience .	b. Describe how characters respond to challenges in a guided drama experience .	b. Evaluate and analyze problems and situations in a drama/theatre work from an audience perspective.	b. Analyze and evaluate characters’ choices in a drama/theatre work from an audience perspective.	b. Analyze and evaluate a character’s circumstances in a drama/theatre work from an audience perspective.
n/a	n/a	c. Identify props and costumes that might be used in a guided drama experience .	c. Use a prop or costume in a guided drama experience to describe characters, settings, or events.	c. Consider and analyze technical theatre elements from multiple drama/theatre works.	c. Explore how technical theatre elements may support a theme or idea in a drama/theatre work.	c. Assess how technical theatre elements represent the theme of a drama/theatre work.

California Reading Standards in Literature:

Standards in Integration of Knowledge and Ideas for grades 6-12: Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

Grade 6 students: Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they “see” and “hear” when reading the text to what they perceive when they listen or watch.

Grade 7 students: Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).

Grade 8 students: Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.

Grade 9-10 students: Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment.

Grade 11-12 students: Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text.

Theatre Etiquette

- Arrive at the theater on time.
- Visit the restroom before the performance begins.
- Turn off your cell phone. Do not speak on the phone or text during the performance.
- Pay attention to announcements that are made prior to the show about the rules of the theater you are attending and the location of the fire exits.
- Don't speak during the performance unless you are encouraged by the performers to participate.
- Remember that the Overture (introductory music) in musical theater is part of the performance, so be quiet when it begins.
- Do not take pictures during the performance. It can be very distracting to the actors and can cause a mishap. It can also be a violation of an actor's contract.
- Remain in your seat for the entire performance. If you must leave, exit during intermission. In an emergency, wait for an appropriate break in the show. It is rude to get up in the middle of a quiet moment.
- Do not eat or drink in the theater.
- Do not put your feet up on the seats or balcony and do not kick the seat in front of you.
- Don't put or throw anything on the stage.
- Do laugh when the performance is funny.
- Do applaud when it is appropriate during the performance.
- Do applaud when the performance is over... this tells the performers and crew that you appreciate their work.
- Stand and applaud if you really thought the show was great (a standing ovation).
- Do not whistle, stomp your feet, or scream out to the performers except for a Bravo or Brava.

Additional Resources

The Charles Dickens Page. David A. Perdue.

(<http://www.fidnet.com/~dap1955/dickens>)

TNT Learning: Educators Guide. Turner Learning

(<http://turnerlearning.com/tntlearning/christmascarol>)

The Victorian Web. Philip V. Allingham.

(<http://scholar.nus.edu.sg/landow/victorian/authors/dickens>)

Oliver Twist: Project Gutenberg

(<http://www.gutenberg.org/ebooks/730>)

The Dickens Fellowship

(<https://www.dickensfellowship.org/life-charles-dickens>)