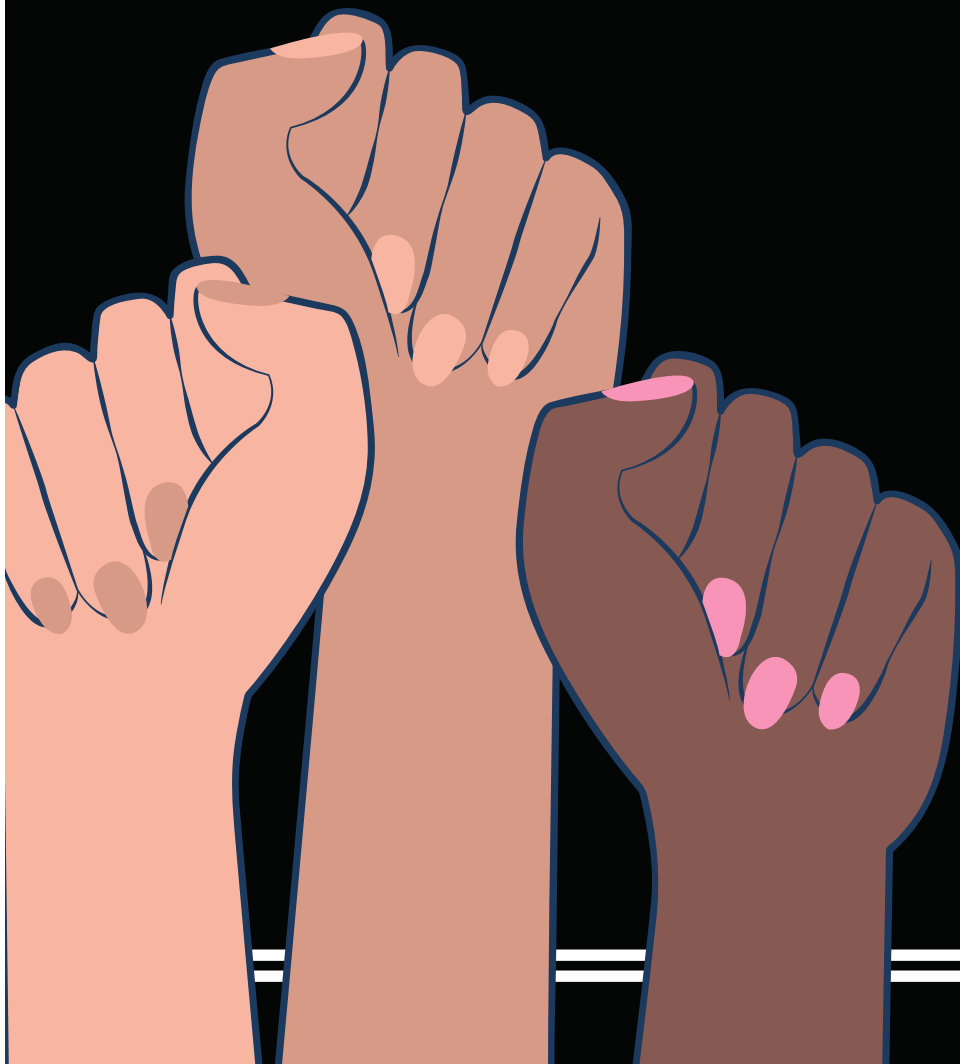
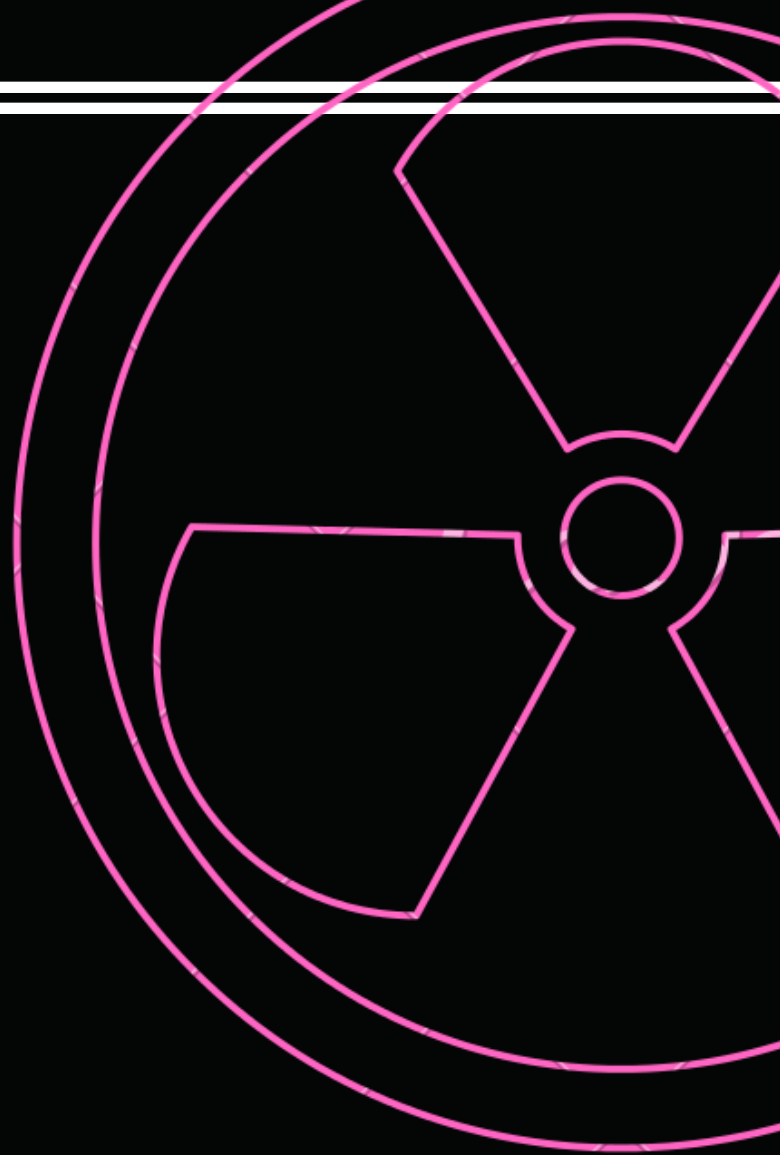


Radium Girls

by D.W. Gregory



**Directed by
Gwyneth Strobe**

FRANKLIN COUNTY
HIGH SCHOOL

Table of Contents

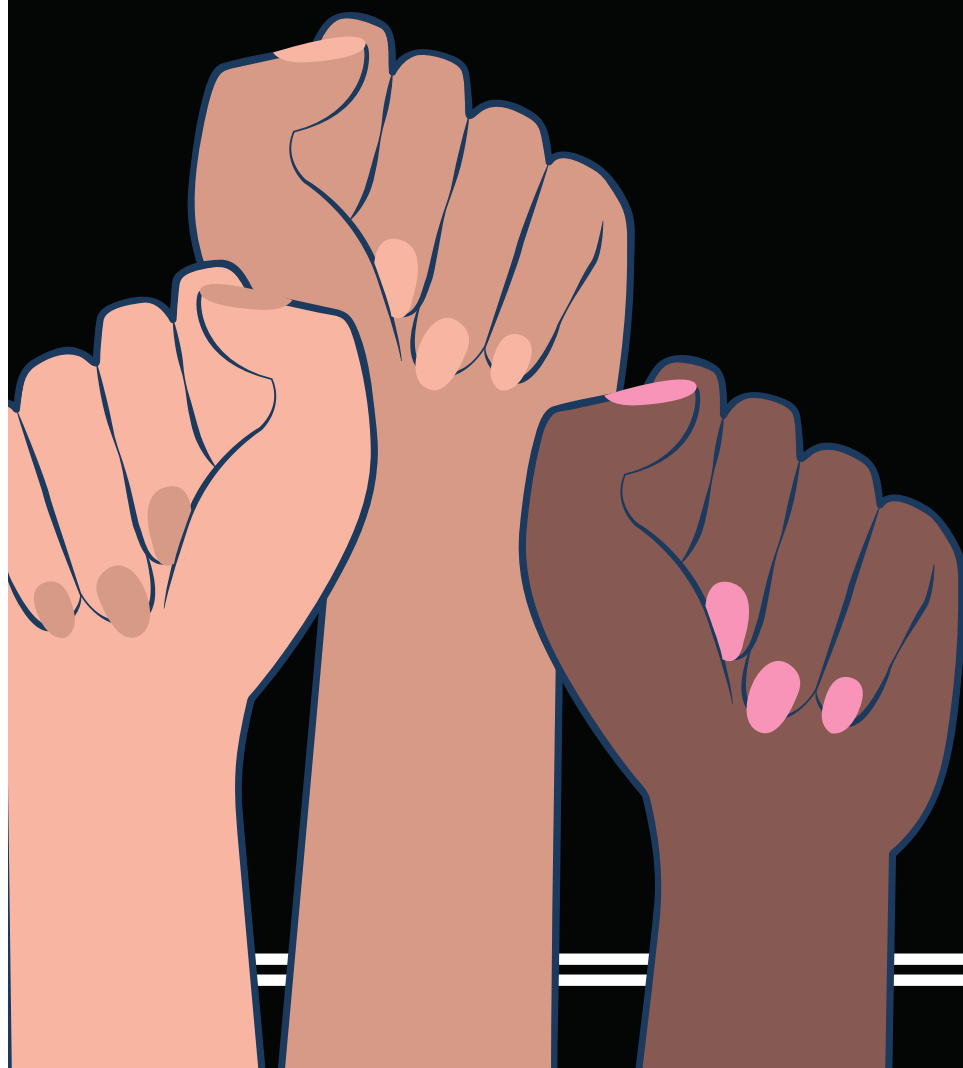
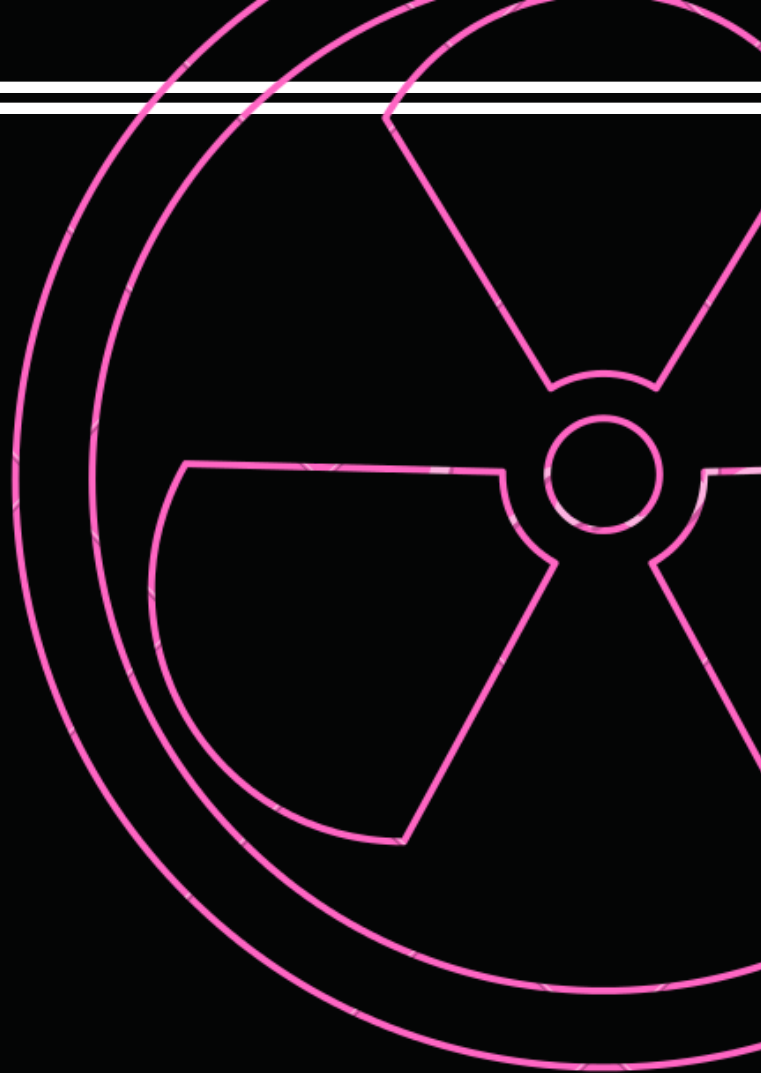
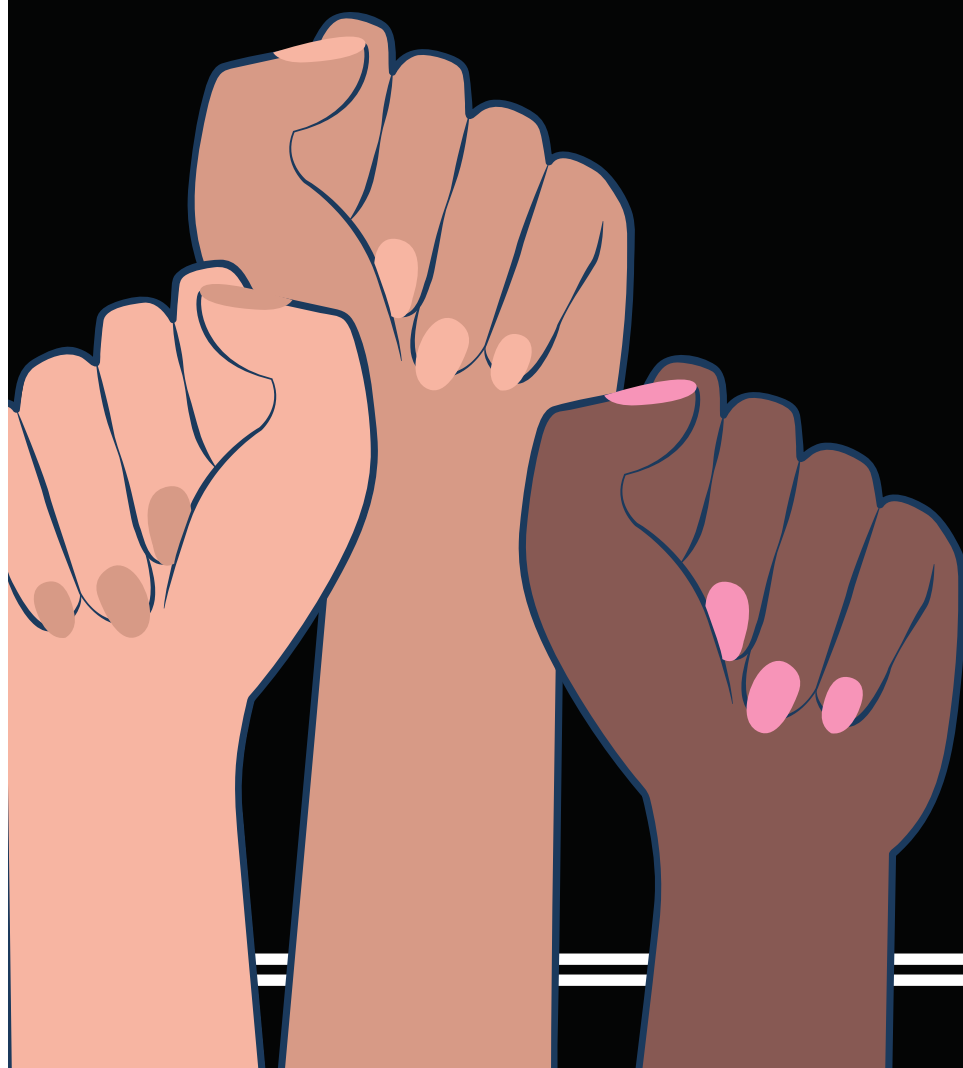
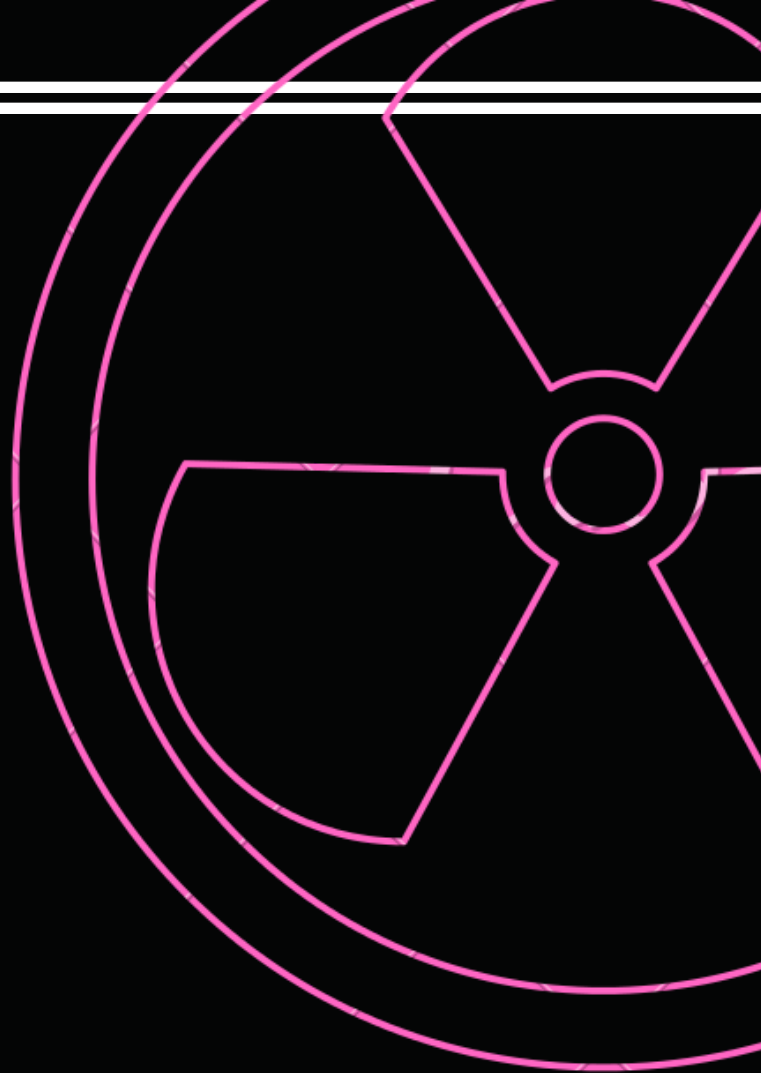


TABLE OF CONTENTS



Section Heading	Documents
Selecting a Show	<ul style="list-style-type: none">• Recruitment Workshop Plan for Performers• Recruitment Strategy for Design/Tech/Management Students• Letter to Students• Letter to Families• Letter to Teachers
Pre-Production Work	<ul style="list-style-type: none">• Rehearsal Schedule• Challenging Conventional Hierarchies• Engaging with Student Designers• Audition and Interview Forms• Audition and Interview Rubric
The Rehearsal Process	<ul style="list-style-type: none">• Drama-Based Pedagogy in the Rehearsal Process• Ensemble Approach to Casting Understudies
Performances and Post-Show	<ul style="list-style-type: none">• Lobby Experience Plan• Post-Show Facilitation Plan

Selecting a Show



WORKSHOP FOR PERFORMERS



Greeting: Welcome to the *Radium Girls* Interest Meeting for Performers! I am so excited to see each and every one of you here. Today we are going to get to know each other and go over everything you need to know to have a successful audition! To get into an actor mindset, let's begin by warming up our bodies, voices, and imaginations!

Warm-Up: Motion Evolution

In this warm-up, one student creates a sound and movement that they "pass it on" to the next student. This student does their best to recreate the sound/movement combination and "pass it on" again. Similar to the game of "telephone", the sounds and movements will naturally evolve from person to person and that's the point! This allows for students to warm up their bodies, voices, and imaginations without having to jump right into character development.

After the warm-up, have students reflect on the way the activity made them feel, how the motions evolved from person to person, and how this could be similar to working on a production together.

Now that students are warm, have them introduce themselves through "The Story of My Name". Explain that students can choose to tell the story of their first, middle, last name, or a nickname. Depending on the context or class, students can also invent a story about their name if they prefer. (This takes the pressure off people who do not have a story to tell.) Model the process by sharing the story of your name as an example. Next, give the students a moment to think about the story they wish to share with the larger group. Depending on the size of the group, students can share to everyone or work in groups/pairs. After students share the story of their name...

Transition: We just shared with one another our names and a story behind it. From this, we can see how powerful a story can be and the ease that can be used to tell one. This is very similar to what you will be doing in your audition! All you are doing is telling a story called a *monologue*. Can anyone tell me what a monologue is? [Allow for this, and explain on your own if necessary]! I have brought monologues with me today! We are going to look at these examples and you are welcome to use any of these in your actual audition!

Explain the process of the audition, how to slate your name and your piece, and the fact that students can read these monologues like stories from a page or have them memorized! Then have a student who has auditioned before give them some insight on the process of auditioning and demonstrate a sample audition, reading one of the monologues from the page.

Pass out the sample monologues with the audition forms and allow students to ask any questions they might have. Provide a sign-up sheet for students to sign-up for individual coaching sessions if they would like more assistance.

Allow students to mingle for the last five-minutes, introducing themselves to anyone they didn't get to work with earlier, or exchanging information so they can practice together.



Greeting: Welcome to the *Radium Girls* Interest Meeting for Design/Technicians! I am so excited to see each and every one of you here. Today we are going to get to know each other and go over everything you need to know to have a successful interview! To get into a collaborative mindset, let's engage in a strategy together called Islands!

Warm-Up: Islands

Prior to activity place sheets of newspaper around the floor of a larger area with one fewer sheets than the number of players. To begin, establish an outside perimeter for the activity that includes all the newspaper sheets and space to move. Introduce the activity: In a moment I will ask you to "go for a swim," (which means that you walk or swim silently) making sure you don't tread on the paper or "islands." At some point I will call out, "Sharks!" Then, each player needs to put his or her entire body on a sheet of paper to remain in the game. Once everyone is safe, I will remove an island or two and we will begin again. The goal is for the group to keep everyone safe from sharks for as long as possible. Begin the game. The group is safe if no part of anyone's body is touching the surrounding floor; multiple people will end up sharing one sheet of paper. End the activity when the whole group has successfully negotiated staying "safe" on a few remaining pieces of newspaper or when the students have collapsed in an amicable pile trying.

After the warm-up, have students reflect on...

- What did you notice about yourself in this activity? What did you notice about the group?
- Were we successful in this game? Why or why not?
- What strategies did you use to solve the challenge? How can we use these strategies when working together on a production?

Hand out the interview forms to students and go over the questions on the page. Allow students to ask questions about the interviews and what any of the positions on the team might entail. Explain to students that they will be allowed to have notes with them at the interview, just in case.

Have a student who has interviewed and worked on a production before and come in to talk about the process of interviewing and the role they had on a previous production.

Allow students to mingle for the last five-minutes, introducing themselves to anyone they didn't get to work with earlier, or exchanging information so they can practice together.

LETTER TO STUDENTS



Franklin County Eagles!

Have you ever wanted to be an actor, or to design your own house or clothing line? Do you love organizing or leading a room?

If you answered yes to any of these questions, you might be interested in working on our production!

In the Spring of 2020, we Eagles will be working on a production of *Radium Girls* by D.W. Gregory. The play deals with activism and women's rights through the historical lens of the women who worked in radium factories. Engaging in this process with your peers is a great opportunity to develop your creative, communicative, and collaborative skills.

Our process is student-centered! This means our main focus is *YOU*. Whatever creative, communicative, and collaborative skill you want to develop - I want to help you get there! I want you to take ownership of your work and exercise your own artistic agency throughout the process.

If you would like to be involved, we will be holding auditions/interviews (Jan. 13th and 14th)! We will be holding a workshop the week before winter break (Dec. 11th and 12th) to prepare you for the audition/interview when we come back. If you are interested in performance, our meeting is on the 11th. If you are interested in design/tech, our meeting is on 12th. You can attend either or both! We are looking to involve as many students as possible and want to emphasize that previous experience is not at all necessary! This whole process is about your learning, and we would love to have as many newcomers as possible.

Our production dates are May 22nd - May 24th. If you are interested in being a part of our production team or would like more information, please come to the interest meeting! If you are unable to attend but would still like to participate, please contact me at stropegm@dukes.jmu.edu and I will send all the information your way!

Sincerely,

Ms. Strobe

LETTER TO GUARDIANS



Dear Parents and Guardians,

In the Spring of 2020, the Franklin County Eagles will be working on a production of *Radium Girls* by D. W. Gregory. The play deals with activism and women's rights through the historical lens of the women who worked in radium factories. In addition to grappling with this content, students will be developing their creativity as well as their communication and collaboration skills. Throughout this process, both the students and I would appreciate your help!

Our process is student-centered! This means our main focus is student learning. We want students to take ownership of their work and exercise their own artistic agency throughout the process. If your student(s) would like to be involved, we will be holding auditions/interviews this January (13th and 14th)! We will be holding a workshop the week before winter break (December 11th and 12th) to allow students to feel prepared for their audition/interview when they come back. We are looking to involve as many students as possible and want to emphasize that previous experience is not at all necessary! This whole process is about learning, and we would love to have as many newcomers as possible.

Our production dates are May 22nd - May 24th. If you are interested in being a part of our production team or would like more information, please contact me at stropegm@dukes.jmu.edu.

Below you will find a permission slip that should be signed and sent back with your student if they are interested in auditioning or interviewing to on our production. Please have your student return this to me by their audition/interview at the latest.

Sincerely,

Ms. Strobe

I give my permission for _____ to participate in the Franklin County Eagles' production of Radium Girls. I understand that this process involves after-school rehearsals and some weekend commitments. I am willing and able to assure that my student(s) is/are able to attend and engage in these rehearsals and will communicate any conflicts or absences with Ms. Strobe.

Parent/Guardian Signature: _____

Date: _____

LETTER TO FACULTY MEMBERS



Fellow Faculty Members,

This spring, our students will be working on a production of *Radium Girls* by D.W. Gregory. The play deals with activism and women's rights through the historical lens of the women who worked in radium factories. In addition to grappling with this content, students will be developing their theatre, communication, and collaboration skills. Throughout this process, both the students and I would appreciate your help!

If you are interested in exploring the play, or its historical context within your classroom, we would love to collaborate with you! An exciting part of this process is its connection to core content. We want this production to benefit the entire student body, not just the students who are bringing it to fruition.

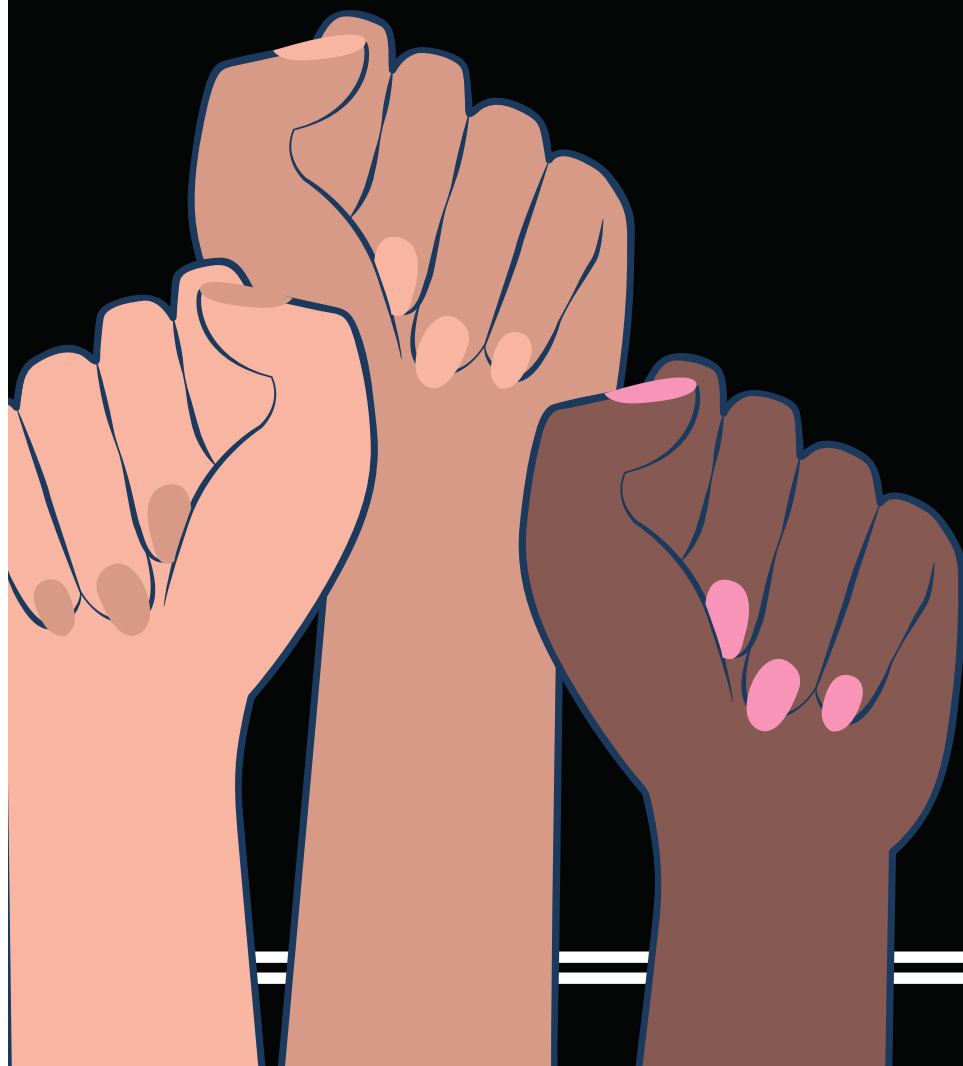
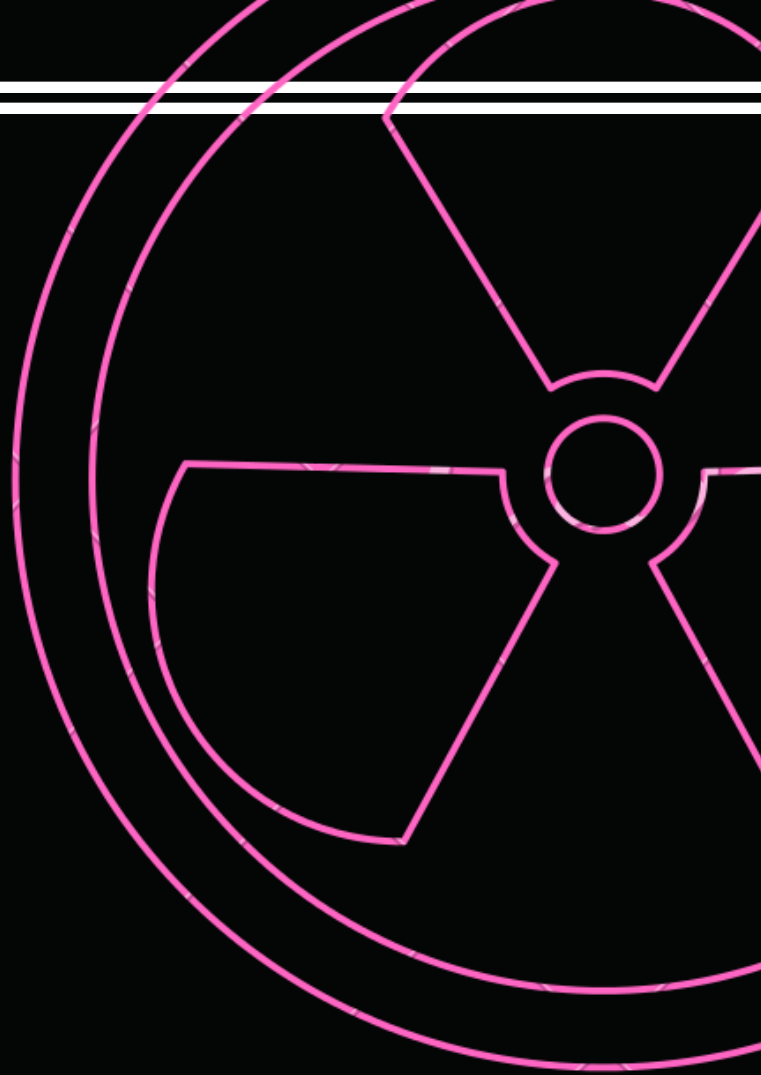
Additionally, if you have skills in sewing, carpentry, etc. and feel that you could help the students in developing and creating our properties, costumes, and set, please reach out to me! Your contribution would be greatly appreciated and teaching that skillset to our students would be an invaluable experience.

If you are unable to work on our production this semester, we would love for you to come out and see the final product! Our run dates are May 22nd - May 24th and it would mean everything to our students to see you there.

Sincerely,

Ms. Strobe and the Franklin County Eagles

Pre-
Production
Work



REHEARSAL CALENDAR



RADIUM GIRLS

November 2019

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

December 2019

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1	2	3	4	5	6	7
8	9	10	11 Pre-Show Workshop (Perf.)	12 Pre-Show Workshop (Tech.)	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

Notes:

On **January 23rd**, we have a Guest Chemist coming in to do simple, (non-toxic), and super fun experiments with the cast. In addition to this, they will be going over the properties of Radium, what is was/is used for, and why it is dangerous.

January 2020

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
			1	2	3	4
5	6	7	8	9	10	11
12	13 Auditions	14 Interviews	15	16	17 Cast/Prod. Team List emailed out	18 Guardian Meeting
19	20 Full Team Meeting	21 Rehearsal (Ensemble)	22 →	23 Guest Chemist	24 Design Meeting	25
26	27 Rehearsal Read Through	28 Rehearsal (Blocking)	29 →	30 →	31 Design Meeting	

February 2020

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
						1 Guardian Meeting
2	3 Rehearsal (Blocking Review)	4 Rehearsal (Blocking)	5 →	6 →	7 Design Meeting	8
9	10 Rehearsal (Blocking)	11 Rehearsal (Blocking)	12 →	13 →	14 Design Meeting	15 Guardian Meeting
16	17 Rehearsal Scene Work	18 →	19 →	20 →	21 Design Meeting	22
23	24 Rehearsal Scene Work	25 →	26 →	27 →	28 Design Meeting	29 Guardian Meeting

On **March 31st**, we will listen to the My Favorite Murder podcast on the real Radium Girls and then make a podcast of our own advertising our show!

2020 FEBRUARY

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
26	27	28	29	30	31	1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29

2020 MARCH

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1	2 Rehearsal Scene Work	3 →	4 →	5 →	6 Design Meeting	7
8	9 Stumble Through	10 Clean	11 Stumble Through	12 Clean	13 Design	14 Guardian Meeting
15	16 Stumble Through	17 Clean	18 Run Pt. 1	19 Run Pt.2	20 Design Meeting	21
22	23 Full Run	24 Clean	25 Design Run	26 Clean	27 Design Meeting	28 Guardian Meeting
29	30 Video Promo	31 Second Activity	1	2	3	4

Printable Calendars From Axxent.com

2020 APRIL

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
29	30	31	1 Run	2 Fundraising Event	3 Build Day	4
5	6 Hang Posters	7 Run	8 Clean	9 Clean	10 Build Day	11 Guardian Meeting
12	13 Build Day	14 Run	15 Clean	16	17 Build Day	18
19	20 Build Day	21 Run	22 Clean	23 Clean	24 Build Day	25 Guardian Meeting
26	27 Build Day	28 Run	29 Clean	30	1	2

2020 MAY

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
26	27	28	29	30	1 Build Day	2
3	4 Tech Rehearsals	5 →	6 →	7 →	8 →	9 Guardian Meeting
10	11	12 →	13 →	14 →	15 →	16
17	18	19 →	20 →	21 Set up Lobby Final Dress	22 Performances @ 8pm	23
24 Matinee @ 2pm Strike	25 Post Mortem	26	27	28	29	30
31	1	2	3	4	5	6

CHALLENGING CONVENTIONAL HIERARCHIES



1. As a director, it is necessary to “curb comparisons of personal worth, level leading actors and ensemble performers, and counteract diva mentality” (Gonzalez 53). This means that within the high school setting (and beyond), actors have a tendency to under or overemphasize their own worth based on the role that they received which can often lead to tension among the group. Following from this, in our production of *Radium Girls*, along with each casting notice, students will receive three strengths from their auditions and three things they can work to strengthen within their part in order to show that they are all still growing. Additionally, there will be a “snaps” jar at every rehearsal where students fill out anonymous compliments for what their peers are doing well. This activity will allow students to see one another as peers and develop a supportive attitude rather than a conventional hierarchy.
2. As a director using a student-centered process, it is important to “stage a [play] that would involve students in all aspects of the production, even as we strived for as professional quality a production as possible” (Gonzalez 54). This means that producing a show with students as the actors, designers, and technicians does not mean that the product cannot be quality and the work cannot be rigorous. It does mean, however, that at times the final product for the public will have to be less important than the opportunity for students to learn. Following from this, in our production of *Radium Girls*, we will be having students design and construct the sets, costumes, and props. Teachers may help to teach students the necessary skillsets for these endeavors, aiding and advising along the way, but with the exception of safety concerns, students will be the ones responsible for creating our world.
3. As a director, it is crucial to “welcome students’ evaluative perceptions and put some of their suggestions for improvement into place” (Gonzalez 54). This means that in using student-centered practices, a director must be willing to listen to student input, and value student’s ideas and concerns. Following from this, in our production of *Radium Girls*, we will follow a community contract where students set their own expectations for our work. There will be selected sections where students are devising their own movement sequences. In the rest of the blocking, students will have a lot of agency to follow character impulses in movement and objective. In terms of designing, students will pitch their own concepts and we will work collaboratively to create a cohesive narrative, rather than me dictating the concept to them. Additionally, students will have the opportunity to speak to the student stage manager before and after rehearsal to discuss any concerns they have that they are unwilling or unable to share with me personally, or in our periodic group reflections on our process.

ENGAGING WITH STUDENT DESIGNERS



1. As discussed in “Challenging Conventional Hierarchies,” it is necessary for a director to give student designers agency over their designs and allow them to “develop and express a collective student vision... However, a teacher who nurtures student agency must be vigilantly aware of potential obstacles...[including] the students themselves” (Gonzalez 74). This quote suggests that while students value the opportunity to conceptualize and pursue their own designs, they may feel lost working in this non-traditional way. Following from this, in our production of *Radium Girls*, we will be having regular design meetings that allow for students to have a sense of structure and an overall group concept. This allows them to explore ideas while being supported by their peers. It also helps to lessen the fear of “going down the wrong path”.
2. As a director, it is often the goal to have as many students collaborating on the production, and therefore the design, as possible. However, “increased numbers complicate the issue of compromise as more students collaborate to achieve artistic balance” (Gonzalez 75). This means that involving as many students as possible can at times make collaboration difficult and muddy. Following from this, in our production of *Radium Girls*, we will be creating teams of students for each design category, but each category will have a “head designer” that attends the weekly design meetings and runs the smaller meetings within the team. Their dynamic will function similarly to a Stage Manager and their Asst. Stage Managers. The head designers will typically be experienced upperclassman and the assistants will be less experienced underclassman. This allows for students to be involved and leadership positions to be created without having to many voices in a space at one time.
3. As a director, sometimes we are not given sufficient time to put up a production that is entirely conceptualized and executed by students because “performance dates [mandate] fewer weeks to design and build the show” (Gonzalez 77). This means that due to time constraints, teachers may be in a position where they must bring ideas to the table instead of allowing students to discover them on their own. If we reach a point of time constraint in our production of *Radium Girls*, we will host individual meetings between myself and the head designer where I present the time constraint and the idea that I have and allow students to come up with similar alternatives or ways to strengthen the idea. In these cases, students would still be responsible for further developing and executing the ideas, and parents and teachers would only be allowed to work *alongside* students in order to bring them to fruition. Any design concept that would be too large for students to do (with assistance) will be reevaluated and made feasible within the time constraints.

AUDITION AND INTERVIEW FORMS



A) PERSONAL and CONTACT INFORMATION

FULL NAME (as you would like it in the program): _____

Preferred gender pronouns: _____

Preferred gender for casting: _____

Student Email: _____

Student Cell Phone #: _____

Initial for your consent to be contacted by email _____

Initial for your consent to be contacted by phone _____

Guardian Email: _____

Guardian Cell Phone #: _____

Initial for your consent to be contacted by email _____

Initial for your consent to be contacted by phone _____

B) AVAILABILITY

We welcome students who are involved in other activities to come out and audition! In order to create a rehearsal schedule that works for our students, please list any specific conflicts below, and fill out the calendar below with your general availability.

Please list specific conflicts

Please shade in when you are **NOT** available:

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
3-4PM							
4-5PM							
5-6PM							
6-7PM							
7-8PM							
8-9PM							
9-10PM							

C) BACKGROUND/ EXPERIENCE

Please note: Experience is not necessary! We want new students to get involved! This is just a way to gauge your interests, the skillsets you have, and any skillsets you can still acquire!

(1) If you have taken any theatre classes, please list them here: _____

(2) Have you participated in any theatre productions here and/ or elsewhere? **YES** **NO**

Please list some of your previous performance experience, as well special skills you may have (ie. juggling, whistling, sports, musical instruments, etc... use the back if necessary. If you have a resume, please attach instead.)

D) PREFERENCES/INTERESTS

Our production of *Radium Girls* will be collaborated on by Teams. The Teams include: Directing Team, Management Team, Lighting Team, Sound Team, Scenic Team, Props Team, Costume Team, Dramaturgy Team, Cast Team, and Crew Team.

What three teams are you most interested in? _____

What teams do you have experience in (it's okay to say this does not apply)? _____

What is a team you have no experience in? _____

E) AUDITIONEES

What play is your monologue from? _____

What is the name of the playwright? _____

F) INTERVIEWEES

Please prepare to answer these questions:

What are three strengths you have?

What are three skills you are looking to strengthen?

How would you practice strong communication skills during our process?

What interests you about joining a particular team?

What are you hoping to learn from this process?

AUDITION AND INTERVIEW RUBRIC



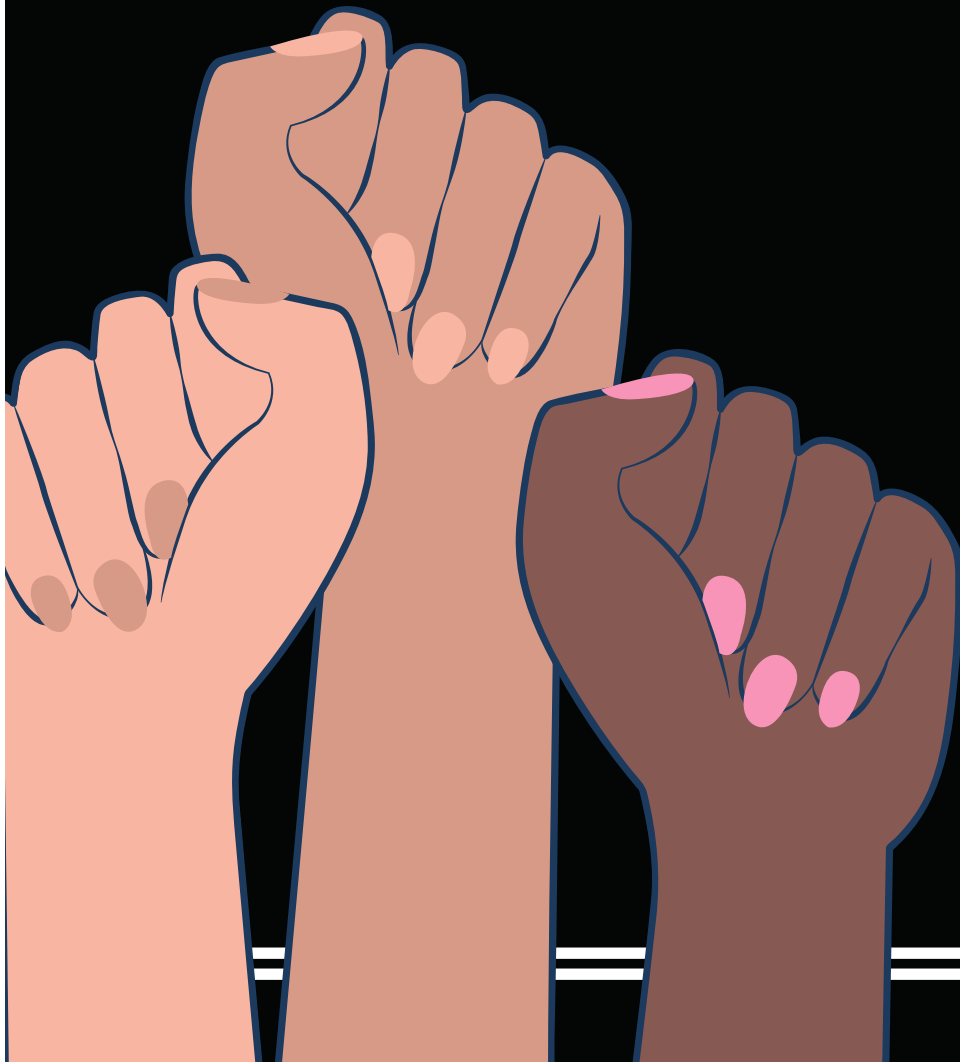
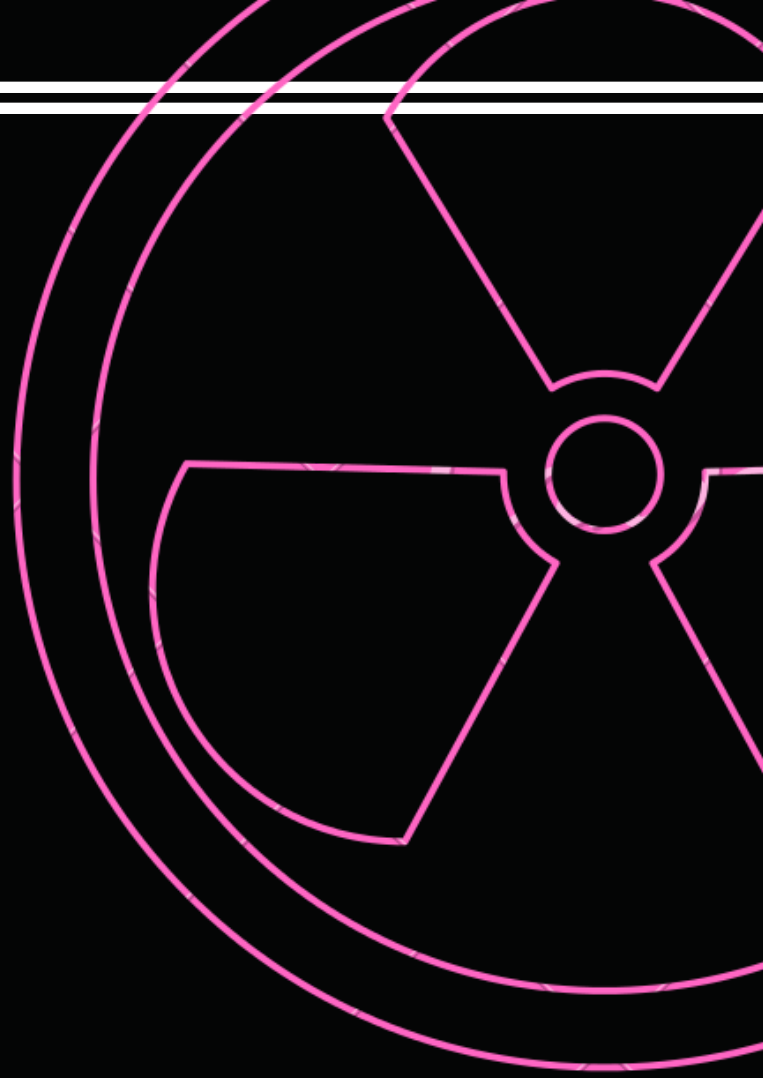
AUDITIONEES - Evaluate with 5 being the highest score. Make comments when applicable.

Area	Excellence	5	4	3	2	1	Comments
Body	Student was relaxed and physically engaged in the monologue.						
Voice	Student projected, enunciated, and had vocal variety.						
Imagination	Student had a clear person they were talking to and was living in the imagined circumstances.						
Confidence	Student was relaxed and introduced themselves and their piece with confidence.						
Professionalism	Student was prepared and professional in their interactions with others.						

F) INTERVIEWEES - Evaluate with 5 being the highest score. Make comments when applicable.

Question	Notes on Student Responses	5	4	3	2	1	Comments
What are three strengths you have?							
What are three skills you are looking to strengthen?							
How would you practice strong communication skills during our process?							
What interests you about joining a particular team?							
What are you hoping to learn from this process?							

The Rehearsal Process



DRAMA BASED PEDAGOGY IN THE REHEARSAL PROCESS



1. **Check-In:** “At the beginning of a work session, the facilitator invites participants to offer a brief, individual response about how they are feeling (physically/emotionally) or what they are looking forward to regarding their work together. This strategy recognizes that affect (body, emotion) and intention shape how an individual participates in the learning environment, particularly when the exploration involves physical or emotional risk-taking by the participants” (“Drama-Based Instruction”). This strategy is important to use in a rehearsal process because it teaches communication skills and allows students to learn how to reflect on their own actions and emotions before stepping into a character. Furthermore, it requires them to engage in active listening when their peers are reflecting (which is also required when acting). This strategy has the goal of encouraging student bonding and healthy collaboration.
2. **Cover the Space:** “This strategy encourages participants to be present with the other participants and their own bodies by moving safely around a defined space. It is often used at the beginning of a series of activities as a warm up. Cover the Space develops participants’ skills in following side-coaching from the facilitator. It can be expanded to become a group categorization activity that uses analysis and synthesis skills” (“Drama-Based Instruction”). This strategy is important to use in a rehearsal process because it teaches the skills of developing a character physically (direct and indirect movement, what body part do they lead with, what gestures do they have, light and heavy movement, etc.) and has the goal of getting students more comfortable with contributing their own ideas for movement on stage.
3. **Crumbling:** “Crumbling invites students to move around an open space, control their bodies, and be responsible for gently catching one another as they crumble to the ground. This strategy helps students build trust and awareness skills through a collaborative group challenge” (“Drama-Based Instruction”). This strategy is important to use in a rehearsal process because it teaches the skills of weight sharing and filling negative space and has the goal of encouraging students to collaborate physically and support one another.
4. **Statues:** “Statues is a low-to-medium risk image work activity in which students quickly shape their own bodies individually and independently to create a frozen “statue” that represents a person, feeling, or idea. This activity uses limited space and it is a great way for students to practice how to shape their bodies to represent their thinking and understanding” (“Drama-Based Instruction”). This strategy is important to use in a rehearsal process because it teaches the skills of physical interpretation, suspension, and the ability of stillness to communicate. It has the goal of allowing students to take on a character’s physical and emotion state at one moment in time. In other words, it helps students to consider how they can do this throughout the piece.
5. **Artifact:** “Artifact is a strategy that “hooks” students into inquiry through the use of an object. This strategy encourages participants to engage in critical thinking and inferencing skills” (“Drama-Based Instruction”). This strategy is important to use in a rehearsal process because it teaches the skills of connecting to properties and endowing objects. It has the goal of teaching students to engage in the reality of doing something rather than indicating.
6. **Punctuation to Punctuation:** “Punctuation to Punctuation provides a low-risk way for participants to read and re-read, question, and respond to a complex text. Participants and the facilitator share in constructing their understanding of individual words, patterns in the text, and possible meanings of the full passage” (“Drama-Based Instruction”). This strategy is important to use in a rehearsal process because it teaches the skills of honoring a playwright’s punctuation, and breaking a monologue into thoughts. It has the goal of teaching students how to break down a text and share the words as a group.
7. **Role on the Wall:** “Role on the Wall is a strategy that invites students to infer meaning about a character and to visually map the relationship between characteristics (emotions) and actions (behaviors) onto a simple outline of a human figure. By inviting students to analyze context clues, the group collectively explores and constructs a more complex understanding of the character’s motivation” (“Drama-Based Instruction”). This strategy is important to use in a rehearsal process because it teaches the skills of character analysis and distinguishes between given circumstances and subtext. It has the goal of teaching students how to think from the character’s perspective.
8. **Visual Dramaturgy:** “Visual Dramaturgy invites students to reflect on setting, characters, theme, and events in a story. This strategy gives students an opportunity to practice recall, and to create and “read” signs or semiotic systems of meaning-making through a collaborative, visual art process” (“Drama-Based Instruction”). This strategy is important to use

in a rehearsal process because it teaches the skill of loading images as an actor and has the goal of encouraging students to think visually and abstractly.

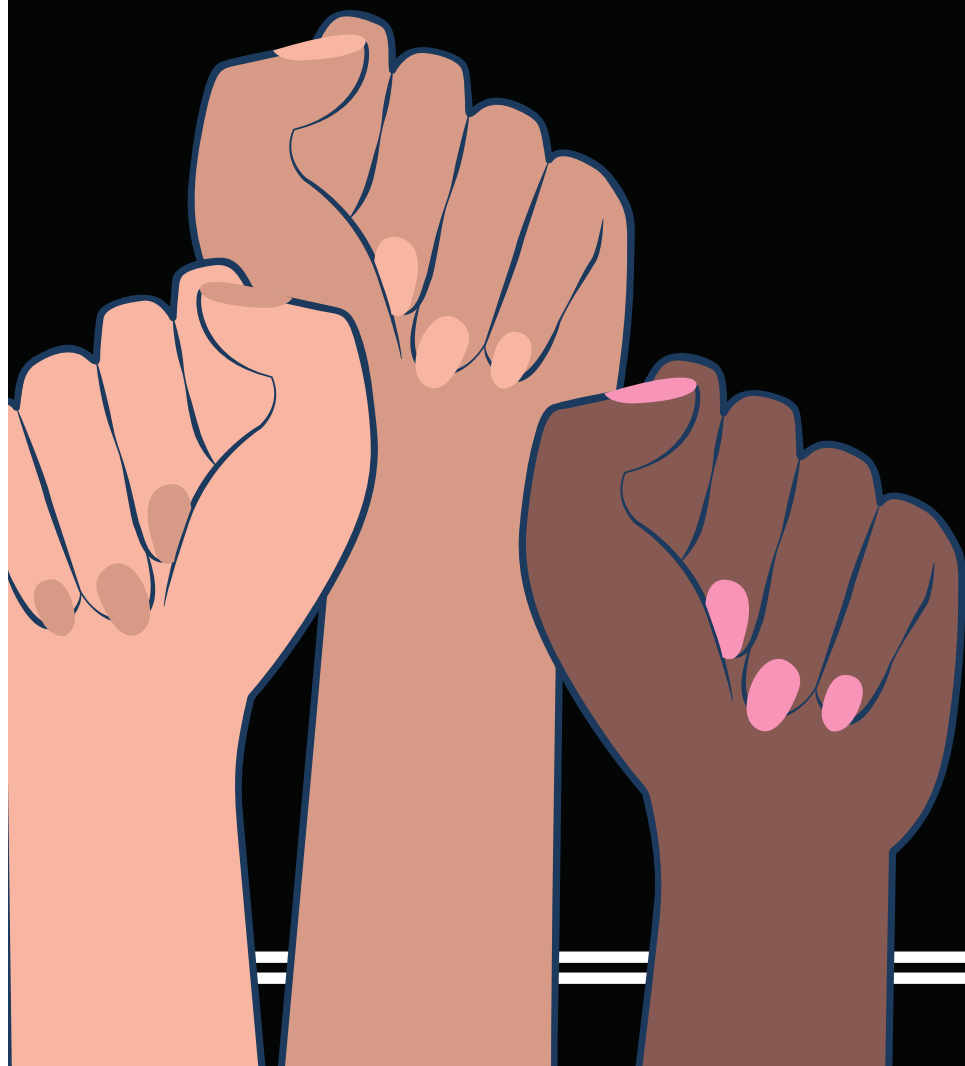
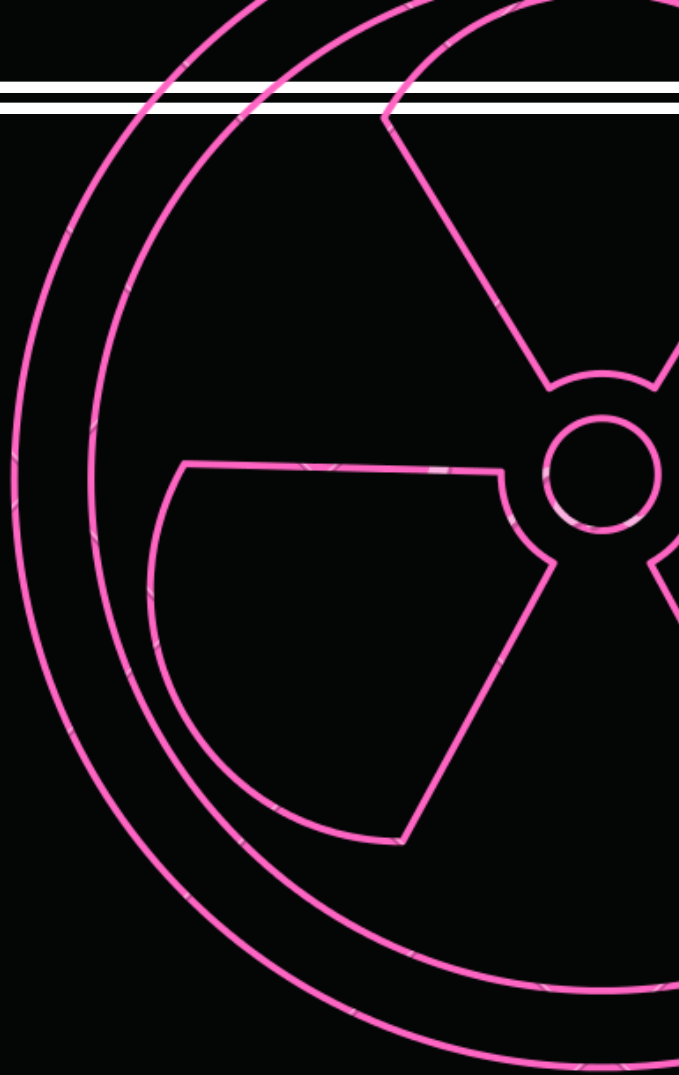
9. **Paired/Group Improvisation:** “Paired/Group Improvisation is a strategy in which students step into role to explore character motivation and problem-solving within a specific set of given circumstances. This flexible strategy can be used to fill in gaps in a text that the author does not provide, to interrogate a historical or current event, to explore cause and effect for a character, to explore a relationship between two characters, or to understand/express multiple perspectives about a character within a situation” (“Drama-Based Instruction”). This strategy is important to use in a rehearsal process because it teaches the skills of improv and “yes and”. It has the goal of breaking student habits and encouraging collaboration.
10. **Soundscapes:** “Soundscapes ask students to think about and create the multiple sounds that may be heard in a specific location or event in time. In this strategy, students explore how to use vocal variety, rhythm, and repetition individually and collectively” (“Drama-Based Instruction”). This strategy is important to use in a rehearsal process because it teaches the skills of creating an imagined environment on stage and vocal variety (pitch, tone, rhythm, volume, etc.). It has the goal of connecting actors with their environment and how it impacts conflict and connection.

ENSEMBLE APPROACH TO CASTING UNDERSTUDIES

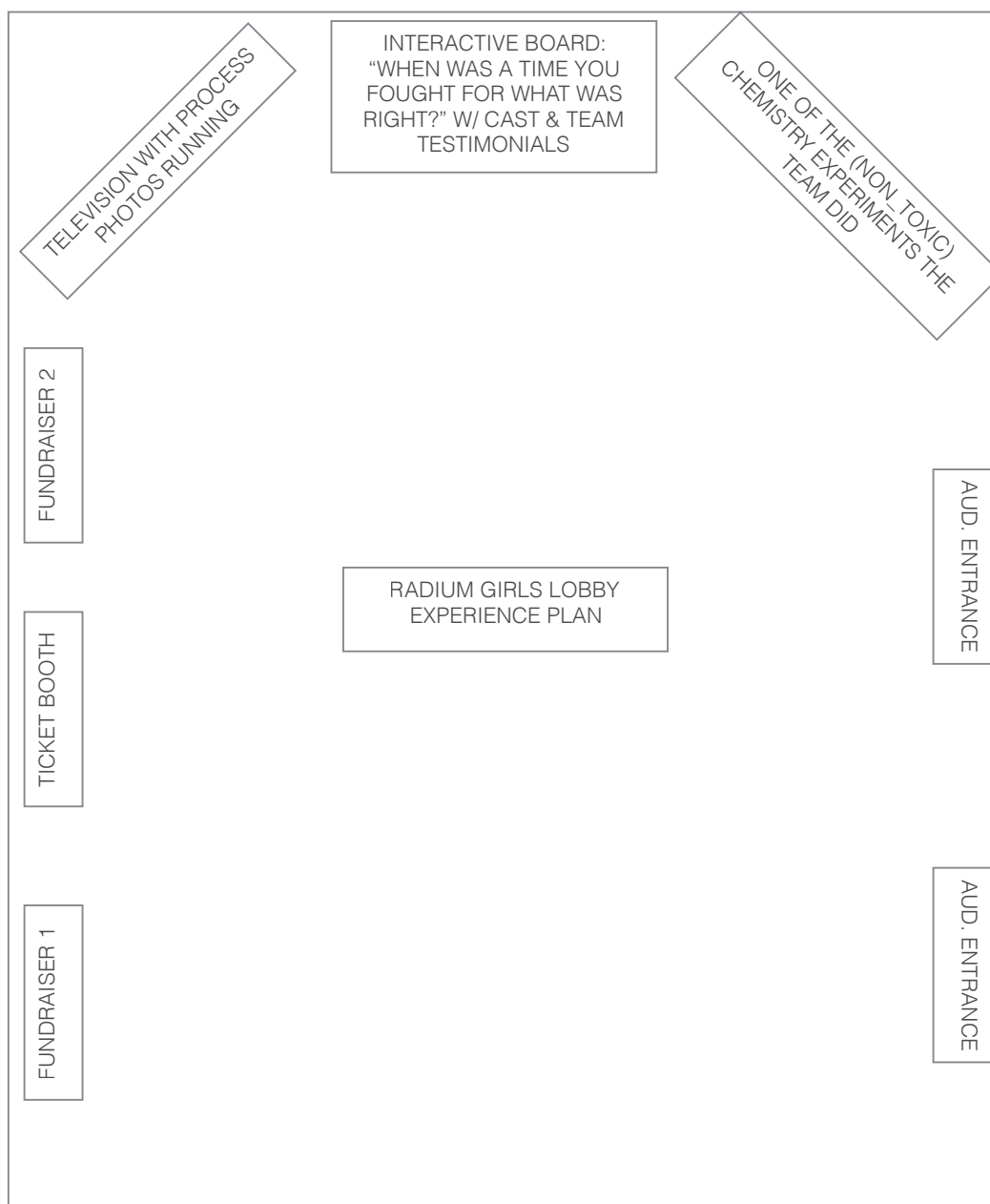


1. As a director, one important approach in casting understudies is “[allocating] a primary performance that features understudies in the principal roles” (Gonzalez 105). This means that from the beginning of the process, understudies are ensured a performance, regardless of whether or not the principal is able to attend. This motivates the understudies and encourages understudies and principals to feel that they are sharing a character and developing it alongside one another. Following from this, in our production of *Radium Girls*, we will be casting understudies and they will be performing for our Sunday matinee. Participating in the closing performance will give the opportunity more weight and the students more excited about continuing to participate next year.
2. As a director, another important approach in casting understudies is “to cast understudies in ensemble roles” (Gonzalez 105). This means that the understudies are always actively engaged in a performance, regardless of whether or not they are following the principal track. This allows for understudies to feel like they are equal participants in the production and encourages them to continue to develop their theatre skills (using their body, voice, and imagination) even when they are not performing the principal role. Following from this, in our production of *Radium Girls*, we will be casting understudies in the ensemble as well, which gives them perhaps the most opportunity to explore vocal variety and physicality for all of the various characters in the world of the play.
3. As a director, the last important approach in casting understudies is “to double-cast the principals in ensemble roles so that they perform the ensemble roles during the performance that features the understudies in principal roles” (Gonzalez 105). This means that when the understudies go in for the principals, the principals are going in for the understudies. This makes principal actors technically understudies as well, strengthening the relationship between the two actors, and allowing them to appreciate the work being done on both sides. Following from this, in our production of *Radium Girls*, we will have the principal actors go into the ensemble roles for the Sunday matinee. Having this fall on the closing performance allows them to be encouraged to always be present and trying new things, instead of falling into the routine of a performance.

Performances and Post Show



LOBBY EXPERIENCE



Notes: Our lobby display will be visually designed by the students, echoing pieces of the set, costumes, and properties. Near the ticket booth are both of our fundraisers, to encourage parents to donate their change as it gets handed back to them. The first fundraiser is a periodic table where patrons can purchase an element. At the end of the run, one element will be drawn from a raffle and get a special prize from the team. The second fundraiser is a booth with stickers that families can purchase with our play's logo on them. As the parents round the corner to the entrance, they will be able to take a deeper look into our process, viewing process photos, interacting with a bulletin board, and analyzing one of our chemistry experiments.

POST SHOW FACILLITATION PLAN



Facilitator: Gwyneth Strobe

Strategies: Snowball, Poster Dialogue

Time Needed: 45 minutes

Materials Needed:

1. Poster paper (for as many discussion points as you have)
2. Magnets
3. Markers
4. Scrap paper (one piece per student)

Space Needs: Large open space is needed for easy movement between posters

Grade: Secondary

Enduring Understanding:

Reflecting on a process allows you to improve the way that you work.

Essential Question(s):

What are the benefits of group check-ins?

What are the benefits of group warm-ups?

What are the benefits of student-centered practices?

Lesson Objective:

The students will articulate the successes and tensions in our process by engaging in *Snowball* and *Poster Dialogue*.

CLASSROOM MANAGEMENT TECHNIQUE (1 Minute):

Hello, everyone! Let's gather in a standing circle. For today's reflection on our process, when I need to get your attention I will say, "Company members!" Any questions? [Pause for questions]. Great, let's begin!

ENGAGE (15 Minutes) [Snowball]:

We are going to begin our reflection by engaging in a strategy called Snowball. You may remember that this is how we began our process for Radium Girls. Today we are going to see how our perspectives have changed throughout this process. [Pass out paper and markers during the following explanation]. As a reminder, to engage in this strategy you will take a strip of paper and write, as clearly as possible, a brief response to the question/statement that I read aloud. After you are finished, you will crumple your paper response into a ball and throw it into the middle of a circle. After we have all finished, we will each pick up a different balled paper and read our anonymous responses one at a time. We may have dialogue after each response. Any questions? [Allow for this]. Great. The question I would like you to respond to today is: What does "a student-centered process" mean to you?

[Engage in strategy].

Great! Let's reflect on this exercise.

Thank you everyone for participating, you all made some great connections. We are going to reflect on this activity so please get ready to share a few of your thoughts with the group.

Side-Coaching:

- *This is anonymous so use this opportunity to express a respectful opinion, concern, or question.*
- *This is about your opinion. I'm not looking for a single "right" answer.*
- *If you pick up your own 'snowball' statement please toss it back in and pick a different one.*

Reflection:

D: *What were some of our common responses—meaning where did we offer similar answers to the prompt? Why do you think this might be? Where were our areas of difference? Why might this be?*

A: How many of you found you agreed with someone else's opinion in the group when the statements were being read aloud? Can anyone share an example?

R: How have your responses changed from the first time we did this?

Transition: Now that we've begun to verbalize what a student-centered process means to us, let's explore our process for working together, considering our successes and what we could strengthen in the future.

EXPLORE (30 Minutes) [Poster Dialogue]:

[Prior to the activity, write the open-ended statements/questions at the top of a poster-sized piece of paper or spread out on a whiteboard/chalk board—one statement/question per page or area of the board. Divide each topic in half vertically with a line. Label each side with the phrases "What's working?" and "What can we strengthen?"].

Poster Headings:

Check-Ins
Group Warm-Ups
Blocking
Character Work
Runs
Designing
Focus
Growth

As you can see, there is poster paper hung in various places around the room. With the same marker you were using earlier, please partner up and walk to one poster, spreading yourselves out pretty evenly. Quietly discuss the heading of the poster with your partner and then write a response. You can write what ways of working were helpful to you, and what you felt like could be improved. Once you have responded, you may move on to another poster. As you move around the room, read and respond to what other participants have written. If you agree with a statement, feel free to underline it, draw a heart, a star, etc. Any questions? [Allow for this]. Great! You may begin walking around the room.

[Engage in the strategy. Once the task is complete, assemble the pages in the same space in front of the full group. Facilitate the groups' meaning making process to synthesize meaning on individual posters. For large groups, read the words – or most of the words – aloud from each page as way to build interest and support those who can't read what is written from a distance. Conclude by making meaning between and across posters that look at the same idea from different points of view as described below].

Side-Coaching:

If someone has written exactly what you wanted to say, you are welcome to put a check mark by that statement.

You can draw if it is easier to communicate what you are trying to say visually.

Don't rush yourselves, but try to interact with as many posters as possible.

Reflection:

Individual pages:

- **Which responses had the most consensus on the page?**
- **What did we see as the greatest strength of our _____ process?**
- **What could be improved on? How might we improve this?**

Comparing pages:

- **Are there specific words/phrases that appear on multiple pages? Why do you think this happened?**
- **What themes seemed to be strongly integrated into our process?**
- **Overall, what could we work to improve next year?**

Ending Statement: I want to thank you all for your hard-work and cooperation today and every other day of our work together. I'd like to end today with a quote from our Radium Girls as a reminder for why we reflect on our processes: "The scientist is not concerned with what sells. He is concerned with the truth." As an educator, I am not as concerned with the product we sold, as I am with the truths we've grown to understand. Thank you all.



Evita

Alexis Lincoln

Originally written by Tim Rice. Music and Lyrics by Andrew Lloyd Webber



Table of Contents

Selecting a Show:	
Recruitment Workshop Plan for performers.....	3
Recruitment strategy for Design/Tech/Management students.....	5
Letter to Students.....	6
Letter to Families.....	7
Letter to Families (En Espanol).....	8
Letter to Teachers.....	9
Pre- Production Work:	
Rehearsal Schedule.....	
<i>December</i>	10
<i>January</i>	11
<i>February</i>	12
<i>March</i>	13
<i>April</i>	14
Challenging Conventional Hierarchies.....	15
Student Designers.....	16
Auditions & Interview Info Form.....	17
Audition Rubric.....	18
Interview Rubric.....	19
The Rehearsal Process	
Drama-Based Pedagogy in the Rehearsal Process.....	20
Ensemble Approach to Casting Understudies.....	22
Performance and Post Show	
Lobby Experience Plan.....	23
Post-Show Plan (Post Mortem).....	25

Evita Recruitment Workshop Performer Warm Up Plan

Thank you all for coming out to our performer workshop! I am delighted that you are all interested in performance to create the world of Evita! Before we start, I'd like to warm up with a game called **3 Ball Toss**. Everyone please get in a circle.

Now, let's go around and everyone say their name. (Let everyone say name) For now, we're going to start with one ball. I will start by throwing it to _____. When I throw the ball, I'm going to be sure to make eye contact with that person and say their name before I throw it. (Demonstrate) Does everyone understand?

Now, let's start. (Go through one round and then stop) Do you remember who you threw the ball to? Do you remember who threw it to you? Point at and make eye contact with those two people. Now, How can we make our round more effective? (Take answers from students) Let's put those ideas into practice.

(Do one more round with one ball. After throwing it a second time, add in a second ball. If that is going well, add the 3rd.- Continue this as long as you feel.)

Reflection-

On a scale of 1-10, how successful were we at this activity?

If you were giving someone else hints at how to be successful at this game, what would you say?

How is this game related to or a metaphor for the work we will be doing on this production?

Now that we're warmed up, I want to play a game that takes acting skills and lets us use our whole bodies to tell a story. This game is called **Stage Picture**. What makes a successful stage picture to you? Allow Students to answer. Those are all very good ideas of what a successful stage picture could look like. Now, how we are going to create a stage picture here is simple. I will give you a scenario, for example the first day of Kindergarten. What are some images you come up with from that? Allow students to answer- as they answer, call them up to create the image they name. Call until there are enough for a completed picture. Give every student a number. For each scenario called, call them up by their number to contribute. Start with easier examples. (The Park, The Cafeteria, Family Vacation) then work into examples relating to the show- A New Argentina/La Casa Rosada)

Our first example will be a Family Vacation. Let's call up number 2. (2 creates their image) Now let's have 4.....6.....8.....10.

Alright, everyone who is not embodying an image, what do you see?

What performance choices helped us to explore the vocabulary word/character/concept?

How do our images connect to our own show?

Repeat for each scenario.

Thank you all for working to create a cohesive stage image! This will help you better embody your characters that you perform as in your audition monologue and what character you could be cast in!

Now we will be moving on to the highly anticipated more show related activities!

We will be listening to and practicing singing through your audition cuts! If you don't know, it is a 32 bar cut from "A New Argentina" A song in which Eva is preaching to the descamisados or "the shirtless ones" which means they're the working class of Argentina. Eva is a person now in a role of leadership that can finally advocate for them and this is essentially them rallying with her.

(If the piano player/choir teacher is present, have them play the piano, if not- pull up the audio track.)

Lead everyone through vocal warm ups to start. SolFege, range guides, and some basic tongue twisters (Mommy Made Me Mash My MnM's)

Give the students a chance to listen through the cut a few times. Take this time to work through voice parts if needed.

Bring students up in randomized small groups (5-6) to sing by the piano. Allow time for questions within the small groups. After all the small groups have gone, have the large group sing it through a few more times. Offer 5 minutes for questions if there are any.

Bring everyone back together for an ending Q &A regarding monologue selection or questions regarding the production. Some preselected members of the drama club will also be answering questions. Questions to ask if needed.

How are you going about selecting your monologue?

What are ways that you've found help you memorize lines?

What do I do if I forget my monologue in the audition?

What is this show really about?

Who was Evita?

What have you learned or hope to learn by being in productions?

Wrap up the Q & A

It looks like that's time today. Make sure you take home your audition booklets and get your teachers to sign it! It needs to be filled out by the time you audition. Thank you all for coming out to this workshop today, I am looking forward to working with you on this production! Let me know if you have further questions as auditions get closer! Have a great evening.

Evita Design/Tech/Management Interview Workshop

Before the workshop is held, announcements will be given by students over the morning announcements telling about the multiple positions available with options to give a short summary of what doing crew has meant to them.

There will also be a setup in the cafeteria during student lunch where students can

1. Sign Up for an Interview Slot
2. See examples of portfolios
3. See info about *Evita* as a show
4. Read historical info about Evita Peron's life.
5. Create their own mini stage designs. With an opportunity to add them to their portfolio.

For lighting, this would include a mini (previously created set) and many different colored gels that they can put in front of a flashlight to create stage lighting looks. They can then take a picture of this and add it to their portfolio if they don't have previous experience.

For set design, mismatched pieces of cardboard, tape, and glue that they can use to make their own interpretation of different sets (depicted in photos on the table) They can also take a picture of this to add to their portfolio if needed.

For Management-Students will be given a 2 page piece of the script that they are to score with the following. Blocking choices, props, and possible set movements. They can turn this in with their portfolio if needed.

For Costuming- Croquis will be set out along with colored pencils giving the student to draw up costume designs to add to their portfolio.

For the Afterschool workshop-

The teacher will go over info about the show and any questions the students have about the show itself.

Students will participate in an activity called **This setting needs**.

Come sit on the floor in a semi circle around the front of the classroom. We are going to play a game that focuses on creating a setting, much like what you would be doing as design tech. You're creating your own stage picture. Today we will be doing that with just our bodies. I'm going to give you a setting and you all must work one at a time to add something that the setting needs by portraying it with your body. If you have something to contribute, stand up and announce, "This setting needs_____" then you will go up and embody whatever you said until the picture is complete. Any Questions?

Start with easier settings like (Playground, School, Jungle, Desert) and then go into settings relating to the show. (Argentina, La Casa Rosada, Buenos Aires, Peron's Mansion)

Reflect: *How did we use our bodies to create the setting?*

What actions did we see in these settings

How does this relate to designing something to be seen on stage?

What does that say for your job as a designer?

After this activity- the teacher will go through and show students examples of design portfolios and how to put them together. After this, the teacher can meet individually (depending on the number of students) or as a group to answer questions about portfolio creation with the opportunity to have former tech students answer as well.



Dear Students,

We are pleased to announce our winter musical selection of *Evita* by Andrew Lloyd Webber (*Cats*, *Phantom of the Opera*). Whether you enjoy being in the spotlight, designing technical elements, music, or managing a large scale production; we have a place for you in this production. Join us for info on this spectacular display of Argentine history and the story of Eva Peron at our interest meeting for those interested in being involved during lunch in Ms Lincoln's room Friday December 4th 2020. If you are unable to make that meeting, please email Ms Lincoln in order to meet and talk about the show. If you are interested in playing in the pit, please wait for further announcements from Mrs Perry on the music board.

We will be hosting audition and interview workshops during lunches after school from 3:30-5 on December 8th and 10th.

Auditions for acting positions will be December 14th and 16th from 3:30-6.

Interviews for tech positions will be December 15th and 17th from 3:30-6. Both will meet in Ms Lincoln's room. Please contact Ms Lincoln if transportation is an issue for you.

Sincerely,
Ms Lincoln

"I don't really think I need the reasons why I won't succeed. I have done. Let's get this show on the road. Let's make it obvious Peron is off and rolling."- Evita Peron.



Dear Parents and Guardians,

This year for our musical, Central High School will be putting on a production of *Evita*. This show dives into the history of historical figure Evita Peron from Argentina, a woman that impacted the entire country of Argentina as she advocated for the working class and worked her way up into the government as a loved figure. Students will be challenged to work together as an ensemble of performance, technical, and directing elements. This show was chosen to be an opportunity for your child to challenge and push their own skills even further by working in several capacities in both performance and tech. Our audition and interview dates are December 14, 15, 16, and 17th from 3:30-6. Rehearsals will take place starting January 4th from 3:30- 5:30 and meet every Monday through Thursday at that time. Additional Saturdays may be added for technical purposes.

The production dates will be April 1st, 2nd, 3rd, and 4th. If you would like to be involved in this production in any capacity, please contact Ms Lincoln at Lincolam@dukes.jmu.edu

Included below is an audition and permission form to be signed, clipped off, and returned to school by December 11th.

I give my permission for my student _____ to participate and stay after school for Central High School's production of *Evita*. I as a parent/guardian understand that this is a commitment that requires both me and my student's commitment to attending rehearsals and requires being prompt in picking up my student at the end of rehearsals. I will communicate with Ms Lincoln in advance if there is any reason for absence or tardiness on my student or my own part.

Student Signature _____ Date _____

Parent Signature _____ Date _____



Estimados padres y tutores,

Este año para nuestro musical, Central High School pondrá una producción de Evita. Este espectáculo se sumerge en la historia de la figura histórica Evita Perón de Argentina, una mujer que impactó a todo el país de Argentina mientras abogaba por la clase obrera y se abrió camino hacia el gobierno como una figura querida. Los estudiantes tendrán el desafío de trabajar juntos como un conjunto de elementos de interpretación, técnicos y de dirección. Esta es una gran oportunidad para que su hijo desafía y empuja sus propias habilidades aún más trabajando juntos. Nuestras fechas de audición y entrevista son el 14, 15, 16 y 17 de diciembre de 3:30-6. Los ensayos tomarán Las fechas de producción serán el 1, 2, 3 y 4 de abril. Si desea participar en esta producción en cualquier capacidad, póngase en contacto con la Sra. Lincoln en Lincolam@dukes.jmu.edu

A continuación debajo se incluye una audición y un formulario de permiso para ser firmado, recortado y devuelto a la escuela antes del 11 de diciembre.

Doy mi permiso para que mi estudiante participe y se quede después de la escuela para la producción de Evita de la Escuela Secundaria Central. Yo como padre/tutor entiendo que este es un compromiso que requiere tanto el compromiso de mi estudiante como yo para asistir a los ensayos y requiere ser rápido en recoger a mi estudiante al final de los ensayos. Me comunicaré con la Sra. Lincoln por adelantado si hay alguna razón para ausencia o tardanza por mi parte o por mi parte.

firma del estudiante _____ La Fecha _____

La ferma del padre _____ La Fecha _____



Dear Faculty and Staff,

This year, the Central High School Drama Department will be putting on a production of *Evita*. Students will be learning and handling many different technical elements such as lighting, costumes, set design, and management/promotions. We are all constantly learning and trying to expand our skills while working together, and that's where you come in! This is a very large scale production and we need your help! Any help you would like to give to our students in these areas would be extremely appreciated. We will be hosting tech design days for costumes, lighting, set and sound, on Saturdays starting January 30th. If you cannot be directly involved but would love to help, consider a donation to the drama department or funding of snacks or dinner for our tech week rehearsals (March 29th through April 1st) If you are unable to be directly involved, we would love to extend the invitation for you to come see our display of history April 1st through 4th.

Sincerely,

Ms Lincoln and the Central High School Drama Department.

"I demanded more rights for women because I know what women had to put up with." - Eva Peron

December



Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
		1	2	3	4 Interest Meeting at Lunch Ms Lincoln's room.	5
6	7	8 Interview and Audition Workshops at Lunch and after school 3:30-5	9	10 Interview and Audition Workshops at Lunch and after school 3:30-5	11 Teacher evaluation forms due.	12
13	14 Auditions 3:30- 6	15 Technical Interviews 3:30-6	16 Auditions 3:30- 6	17 Technical Interviews 3:30-6	18 Callbacks! 3:30-5	19 Cast List OUT
20	21 WINTER BREAK STARTS	22 No school	23 No school	24 No school	25 No school	26
27	28 No school	29 No school	30 No school	31 No school	1 No school	2



January

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
					1 No school	2
3 WINTER BREAK ENDS	4 Rehearsals Start. 3:30-5:30 Ensemble Building Meet the cast and crew DBP	5 Rehearsal 3:30-5:30 Music Rehearsal Sing through	6 Rehearsal 3:30-5:30 Music Rehearsal Sing through and assign voice parts.	7 Rehearsal 3:30-5:30 Music Rehearsal Meet with technical designers and crew. Set due dates. PARENT MEETING 6-7	8	9
10	11 Rehearsal 3:30-5:30 Music Rehearsal	12 Rehearsal 3:30-5:30 Music Rehearsal	13 Rehearsal 3:30-5:30 Music Rehearsal	14 Rehearsal 3:30-5:30 Music Rehearsal Meet with technical designers and crew/progress meeting.	15	16
17	18 Rehearsal 3:30-5:30 Music Rehearsal <i>Character study day for the first half of rehearsal.</i>	19 Rehearsal 3:30-5:30 Music Rehearsal <i>Dramaturgy presentation on the history of Eva Peron and Argentina.</i>	20 Rehearsal 3:30-5:30 Music Rehearsal Choreo <i>Requiem for Evita/Oh What a Circus</i>	21 Rehearsal 3:30-5:30 Music Rehearsal Choreo <i>Requiem for Evita/Oh What a Circus</i>	22	23
24	25 Rehearsal 3:30-5:30 Music and blocking Rehearsal Choreo <i>On this Night of a Thousand Stars/Eva and Magaldi</i>	26 Rehearsal 3:30-5:30 Music and blocking Rehearsal Choreo <i>On this Night of a Thousand Stars/Eva and Magaldi</i>	27 Rehearsal 3:30-5:30 Music and blocking Rehearsal Choreo <i>Buenos Aires</i>	28 Rehearsal 3:30-5:30 Music and blocking Rehearsal Choreo <i>Buenos Aires</i> Tech Meeting: Initial design plan presentations due.	29	30 First Set Build. 11-3

31	1	2	3	4	5	6
----	---	---	---	---	---	---



February

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	<p>1 Rehearsal 3:30-5:30 Music and blocking Rehearsal</p> <p>Choreo <i>Buenos Aires</i></p>	<p>2 Rehearsal 3:30-5:30 Music and blocking Rehearsal Choreo <i>Goodnight and Thank you</i> & <i>The Art of the Possible</i> *Who are the Elite? What do they believe?</p>	<p>3 Rehearsal 3:30-5:30 Music and blocking Rehearsal <i>Charity Concert/I'd be surprisingly good for you</i> <i>A New Argentina (ensemble)</i></p>	<p>4 Rehearsal 3:30-5:30 Music and blocking Rehearsal <i>Another Suitcase in Another Hall. & On the Balcony of the Casa Rosada Ensemble)</i></p>	5	<p>6 Set and Costume build.</p>
7	<p>8 Rehearsal 3:30-5:30 Music and blocking Rehearsal Choreo</p> <p><i>A New Argentina & Don't Cry for me Argentina</i></p> <p><i>Watch Eva's Speech*</i></p>	<p>9 Rehearsal 3:30-5:30 Music and blocking Rehearsal Choreo</p> <p><i>High Flying Adored</i></p> <p><i>Rainbow High</i></p>	<p>10 Rehearsal 3:30-5:30 Music and blocking Rehearsal Choreo</p> <p><i>Rainbow Tour & The Actress hasn't learned the lines</i></p>	<p>11 Rehearsal 3:30-5:30 Music and blocking Rehearsal Choreo Design Tech Presentations at the beginning of rehearsal. <i>Santa Evita & Waltz for Eva and Che</i></p>	12	<p>13 Fundraiser Bake Sale</p>
14	<p>15 Rehearsal 3:30-5:30 Music and blocking Rehearsal Choreo <i>And the Money Kept Rolling in</i> *Discuss the actual history</p>	<p>16 Rehearsal 3:30-5:30 Music and blocking Rehearsal Choreo <i>And the Money Kept Rolling in</i></p>	<p>17 Rehearsal 3:30-5:30 Music and blocking Rehearsal Choreo <i>And the Money Kept Rolling in</i></p>	<p>18 Rehearsal 3:30-5:30 Music and blocking Rehearsal</p> <p><i>She is a Diamond</i></p>	19	<p>20 Set and Costume build.</p>
21	<p>22 Rehearsal 3:30-5:30 Music and blocking Rehearsal Choreo</p> <p><i>Dice are Rolling</i></p>	<p>23 Rehearsal 3:30-5:30 Music and blocking Rehearsal Choreo</p> <p><i>Eva's final Broadcast Lament.</i></p>	<p>24 Rehearsal 3:30-5:30 Music and blocking Rehearsal Choreo</p> <p>Ensemble rehearsal Dance through</p>	<p>25 Rehearsal 3:30-5:30 Music and blocking Rehearsal Choreo</p> <p>Eva and Che rehearsal.</p>	26	<p>27 Set and Costume build.</p>

28	1	2	3	4	5	6
----	---	---	---	---	---	---



March

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	1 3:30-5:30 Music and blocking Rehearsal Choreo Eva and Peron rehearsal	2 3:30-5:30 Music and blocking Rehearsal Choreo Eva, Migaldi, and the Mistress	3 3:30-5:30 Ensemble Dance Numbers	4 3:30-5:30 Ensemble Dance Numbers	5	6 Set and Costume build.
7	8 3:30-5:30 Run through with stops First half	9 3:30-5:30 Run through with stops First half	10 3:30-5:30 Run through with stops First half	11 3:30-5:30 Run through with stops Second Half	12	13 Set and Costume build.
14	15 3:30-5:30 Run through with stops Second half	16 3:30-5:30 Run through with stops Second half	17 3:30-6:30 Run Through No stops	18 3:30-6:30 Run Through	19	20 Final set and costume build
21	22 3:30-6:30 Run Through	23 3:30-6:30 Run Through	24 Start cue to cue 3:30-6:30	25 Cue to cue 3:30-6:30	26	27 Continue (finish?) cue to cue
28	29 TECH WEEK 3:30-10 Dinner break 5:30-6 TECH SET UP LOBBY DISPLAY	30 TECH WEEK 3:30-10 Dinner break 5:30-6 TECH LOBBY DISPLAY	31 TECH WEEK 3:30-10 Dinner break 5:30-6 LOBBY DISPLAY DONE	1	2	3

April



Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Optional technical rehearsal	29 TECH WEEK 3:30-10 Dinner break 5:30-6	30 TECH WEEK 3:30-10 Dinner break 5:30-6	31 TECH WEEK 3:30-10 Dinner break 5:30-6	1 PERFORMANCE FOR UNDERSTUDIES 7PM Dinner provided at 5 Call at 4:30	2 PERFORMANCE 7PM Call at 5:30	3 PERFORMANCE 7PM Call at 5:30
4 PERFORMANCE 2PM Call at 12:30 Cast party/Dinner at 6:30	5 Post Mortem with cast and crew 3:30-5pm	6	7	8	9	10 All Cast and crew Strike 10am-3pm
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	

Challenging Conventional Hierarchies in *Evita*

To begin, this show was chosen in the expectation that the school that is putting it on has a dominating Latino/a student population but is inclusive to all ethnicities within casting. To “create environments in our classrooms and rehearsal areas that invite critical inquiry” (Gonzalez, 51) For this particular production, significant time will be given to be informative to the cast and crew. The dramaturg will have a large role making sure that the cast and crew have the resources to learn about the world they are creating. For each song and scene, before diving into the actual music time will be given in rehearsal to learn what was actually happening in history as the scene happens. In a generally Latino/a school, this also opens the space for these students to share their own experiences with representation.

Gonzalez writes about *Asking: Where Are The Stars?* On page 52. This section of the reading dives in the divide between the leads and ensemble and how to bridge that gap. For my production of *Evita*, the cast list is emailed out on the last day before winter break giving students privacy and time to absorb their role. The email itself will also list the cast in appearance order, meaning that most of the leads will not be listed at the very top as the first song begins with the ensemble. According to Gonzalez, this “curbs comparisons of personal worth, levels leading actors and ensemble performers, and counteracts diva mentality. This begins the process of understanding that everyone lends an equal hand to creating the show. Students are also invited over that winter break to email and ask about their auditions and get a personal email back outlining their audition and why they received the role they did.

In *Contemplating Complexities of Cultural Border Crossing* on page 61, Gozales writes “We should use Musicals as a fodder for critical inquiry into racial and other social inequities with our students” For this specific production, all ethnicities are put into consideration for the ensemble roles and a main cast roles. Though *Evita* herself should be played Latina. Roles like The Mistress, Migaldi, and even Che can be left up to skill. Though the show itself deals mainly with just the Argentine people, there are opportunities for discussions on race relationships. For this to work according to Gonzales we need to “Foster an environment during rehearsals which issues could emerge that stimulate confrontation”(64) I planned the rehearsal schedule in a way that we could take the time to have discussions of

this nature with questions and comments from cast and crew and grow as a full ensemble with a greater understanding of each other and the material.

Student Designers in *Evita*

In the *Evolution of a Design* the author presents a checklist after working out how to collaborate with her student designers. The way it is presented in the checklist is the way *Evita* will run with its student designers. To quote Gonzalez, “As long as your efforts are rooted in a thoughtful and responsible understanding of the play, and you are demonstrating original thought as you interpret this play with the integrity of the playwright foremost in your mind, how the play looks is visually your domain”(72) Now this process could look a bit different with each designer. If it is someone’s first time doing a particular medium, I would be happy to assist them in their own creative process. While I would be leaving this production as a student centered crew environment, one of the bullets on the checklist stuck out to me from the director’s role, “engage in discussions with the design team about their ideas and interject insights from the director's point of view when necessary”(73). Though the designs are up to them, it is important to establish this border early. “The teacher must remain in control of the learning environment even if the students ostensibly run the show (Gonzalez, 73) Essentially, the student designers will be a large part in the entire process. They will have control over their own domain with authority from the teacher on need basis.

This leads into another section *The Teacher Student Binary* as a leader in this production I would aim to find the same balance that Gonzalez writes about saying “I intentionally distance myself from their discussion about artistic choices. I do this to communicate that my voice is just one among the many of theirs”(84). Specifically with the design and tech crew, I do not want my own ideas to infringe on theirs just because I am an authority figure within the production. Gonzalez writes about a few times where her vision did not line up with her student designers but that it was okay because her designers created their own complete product. For this reason, I have design tech meetings designated in the calendar early on so they can manage their own time and be responsible for their own work. They meet to ask questions, to brainstorm collaboratively, and to share. Not just to listen to my ideas.

Central High School
Evita Audition/ Interview Form

Thank you for your interest in Central High School's production of *Evita*! We are so excited to have you join us on this show! Below, you will find important dates and requirements for auditions (acting positions) and interviews (technical positions).

Important Dates to know

Audition and Interview Workshops: December 8th and 10th - 3:30-5pm

Auditions: December 14th and 16th- 3:30-6pm

Interviews: December 15th and 17th - 3:30- 6pm

Callbacks: December 18th - 3:30-5

Rehearsals- Start January 4th every Monday- Thursday 3:30-5:30

Run Through Rehearsals- March 17-27th 3:30-6pm

Tech Week- March 29- April 1

Invited Final Dress Rehearsal- April 1st- Show at 7pm

Performances- April 1,2,3 at 7pm and 4th at 2pm

Set and technical rehearsals- Every Saturday Jan 30th- March 27th

Performance Audition Requirements:

Sign up for a time on the board outside Ms Lincoln's room.

- Bring your resume if you have one.
- Your teacher evaluation form
- Prepare a 30 second contemporary monologue.
- Prepare the provided 32 bars of *A New Argentina*
- If auditioning for Eva- prepare the provided 32 bars of *Buenos Aires*
- If auditioning for the Mistress and not Eva- Prepare the provided 32 bars of *Another Suitcase in another Hall*
- If auditioning for Peron or Magaldi- prepare the provided 32 bars of *A New Argentina*
- If auditioning for Che- prepare the provided 32 bars of *Oh What a Circus*

Technical Interview Requirements

- Bring your resume if you have one
- Your teacher evaluation form
- Bring a completed production presentation (For *Evita*) of the area you are interviewing for (Scenery, Sound, Publicity, Costumes, or Lighting) This includes concept designs, sketches if applicable, and analysis of the material.

- If auditioning for a management position (Stage Manager, Assistant Stage Manager, Props Manager,) please bring a handwritten essay (no more than a page) on why you want the position and why you are qualified.



Audition Evaluation Rubric
Evita

Student Name _____

Grade _____

Desired Role? _____

Monologue

Was the student memorized? **No** 1 2 3 4 5 **Yes**

How confident was the student in delivery **No** 1 2 3 4 5 **Yes**

Was the student expressive in delivering **No** 1 2 3 4 5 **Yes**

Did the student project? **No** 1 2 3 4 5 **Yes**

Song - Rainbow Tour

Was the student memorized **No** 1 2 3 4 5 **Yes**

How accurate was the student at note accuracy **No** 1 2 3 4 5 **Yes**

Did the student deliver emotion throughout the song **No** 1 2 3 4 5 **Yes**

Song- Specific character audition song

Was the student memorized? **No** 1 2 3 4 5 **Yes**

Was the student's face focused and not wandering/down? **No** 1 2 3 4 5

Yes

Did the student appear to embody the character **No** 1 2 3 4 5 **Yes**

How accurate was the student at note accuracy **No** 1 2 3 4 5 **Yes**

Did the student deliver emotion throughout the song **No** 1 2 3 4 5 **Yes**

Was it clear the student was singing "in role" **No** 1 2 3 4 5 **Yes**

Callback for Role? Yes No _____

Additional Notes

Interview Evaluation Rubric



Evita

Student Name _____

Grade _____

Desired Position _____

Portfolio Skills

How detailed was the student's design? **No Detail** 1 2 3 4 5 **Very**

Detailed

Did the student show obvious research into the subject **No** 1 2 3 4 5 **Yes**

Does the design reflect the mood and environment? **No** 1 2 3 4 5 **Yes**

Did the student create an original design **No** 1 2 3 4 5 **Yes**

Resume Analysis

How many years has this student participated in theatre _____

Has this student had a design role before **YES NO**

Additional Comments

Drama Based Pedagogy in the Evita Rehearsal Process

Alphabet Relay- Students can use this strategy in the midst of the rehearsal process to activate dialogue about the historical facts of the production after meeting and learning through the production and with the dramaturg.

Role on the Wall- This strategy helps students dive into character analysis by discussing interactions between all of the main characters and will help the ensemble understand how important of a role they have within the show and history.

Three Ball Toss- This strategy works with students to build a powerful ensemble through collaboration. For this particular show, the ensemble is key to run the show and this activity can be run by the different sections of the ensemble. (Trabajados and The Elite)

Talk Show/Press Conference - The fact that this musical is based on historical events makes this a great strategy to use as the students get familiar with Evita's story. Students can also work with the dramaturg for this activity.

Frozen Picture- Students can use this strategy to portray and bring their own ideas into historical moments depicted in the show. As rehearsals go on, they can bring in different motives for their characters

Soundscapes- This specific show is all music, there is no dialogue outside of singing. This activity gives students to be creative and create a soundscape for what isn't heard in the actual show. What would it sound to arrive in Buenos Aires? What did it sound like at La Casa Rosada?

Vote with Your Feet- This show opens dialogue about political differences and introduces ensemble roles that designate rich and poor. This activity opens up dialogue so that these differences can be addressed and discussed. Especially since with these questions, there is no right answer.

Paired/Group Improv- This strategy will work particularly well with the ensemble in this show to be able to explore their characters more in depth outside of being labeled as just "ensemble"

Graffiti Wall- This activity would be done with students in different roles. What does the same prompt look like from the Descamisados or the Elite? How and why would they respond differently? This is viewed from a character perspective.

Real/Ideal Images- This strategy can easily be used throughout rehearsals and at any point with the characters. Both ensemble and the main cast can take moments within the show to find and embody the real and ideal images.

Ensemble Approach to Casting Understudies

With this production, I had already had it in my mind to cast two actresses as Evita seeing as the show is a documentation of her life. This would also open the opportunity to have two actresses understudy Evita as well considering this show's main cast is so small. If I were actually running this show, I would Opt for Understudies rather than double casting the roles. While having the understudies perform, the main cast would fill in their ensemble parts. For the most part, the ensemble is on stage any time (and sometimes at the same time) as Eva, Che, and Peron. For this show, being in the ensemble opens up the possibilities of multiple roles in itself. The Elites, The Soldiers, The Descamisados, The Santa Evita Children, and Mourners. The understudies also have their own run which Gonzalez highlights in the reading saying "Scheduled performances for Understudies are one way to strengthen responsibility to the whole (104)".

I agree with Gonzalez' idea of Shadowing in her *Techniques* section. Having both actors on stage for their role gives them equal time to practice rather than just using unpracticed understudies for an unexpected reason. Gonzalez provides student testimony in her *Shadowing* section with a student saying "One principal noted that when they were at the point in rehearsal where they had to commit lines and actions to memory, "the process of doing it over with a different person speaking the lines while I mouthed them at the same time was like complete immersion (108)". This method not only gets the understudy on stage more but also builds the relationship between principal and understudy. One student also remarked that "Shadowing makes students attentive to different interpretation choices, especially in terms of inflection and reaction. *Evita* is packed with mood shifts and emotional moments that can be overwhelming to an actor. Having another actor to discuss the scene with can also help in the creative process with motive for a scene. It also gives a small amicable challenge to actors noted by Gonzalez on page 109 where actors feel a sense of having to be on the same level as their role partner.

Overall, casting understudies if done right can give a show more depth by having principal roles having to learn understudy parts as well as having someone else taking ownership over the role. From an outside aspect it builds much stronger actors, and with strong acting and ensemble being large factors in *Evita*, this method will surely be helpful.

Lobby Experience Plan For Evita



Ticket Sales

Concessions

Candy Grams
For actors
musicians and
crew. 1

Argentinian
Flags for sale
(To wave during
a New
Argentina) 2

Trifold
made by
Dramaturg
about
Evita's life 3

4
Graffiti Wall from the Elites

Graffiti Wall from the
Descamisados 5

What does A New
Argentina mean from
you? Cast Wall
6

Lobby Display Plan



1- Candy Grams- A fundraiser for people that come to see the show to write short notes on paper attached to pieces of candy. They are delivered to the performers, musicians, and crew during the intermission and after the show.

2- Audience Participation Fundraiser. Mini Argentina Flags for the audience to wave along with the performers during A New Argentina

3- Trifold. The dramaturg is in charge of creating this informative trifold highlighting key moments of Evita's life that are both seen and unseen in the production.

4- A graffiti wall created during rehearsals by the characters. This one is created by The Elite ensemble on their feelings of progressive Argentina

5- A graffiti wall created during rehearsals by the characters. This one is created by The Descamisados ensemble on their feelings of progressive Argentina

6- "What does A New Argentina Mean to you" a cast and crew photo wall. Rather than have their character or job's names under their picture. Their character driven answer of "What does a New Argentina Mean to you" is under their photo.

Post Show Plan/Post Mortem for Evita



Snacks are provided at the beginning.

Alright everyone, put your snacks down and come sit down.

Thank you all for a great run, this show has been a tremendous learning experience and you all put on a great production. After this long but fulfilling process, I have brought you all back together to reflect on our process and what we are taking away from this entire production.

Now all of you can see the posters I have put around the room, I am going to give you all 10 minutes to go around and individually fill out your own answers to the questions at the top of the posters. During these 10 minutes, I ask that you stay as quiet as you can and take this as your post show closure. If you agree with something someone already put, put a star or a check mark next to it. Go ahead and grab a marker from the box and get started

Poster Categories-

- Something I learned about myself
- Something I learned from someone else
- What did I learn from the rehearsal process
- What were some things that could have been done better in rehearsals
- I would like to shout out ___ for _____
- Something that helped me the most in rehearsals was..

At the 10 minute mark, check in with students and see if they need more time, if they say yes give them 5 more minutes.

After they are done, have everyone sit down facing the front of the room and grab all of the posters. Go through and read the responses one by one.

If a specific poster seems to be extra full or vibrant of check marks, reflect on that poster individually.

Which responses got the most check marks? Why?

What are some common themes on this poster that you see?

If speaking about all the posters

Are there any phrases or words that are repeated on multiple posters? Why is that?

What do these ideas have to do with one another?

What do you wish I had asked you?

Now I'd like to have everyone get in a circle. Feel free to hold hands if you are comfortable and able. Our final exercise is called **It Made me Think**. For this activity I would like you to think of a word or very short phrase that is reflective of something throughout our rehearsal process. It can be anything you want as long as you end it with "It Made me Think." After I give you a minute to think, I'll call on someone to start and we'll just go around the circle. Does anyone have any questions?

Alright look up at me when you are ready.

When all of the group is looking up, the facilitator can start or call on someone to start.

Reflection

- What did you notice about this activity?
- What ideas did you hear more than once in our reflection? Why do you think this is?
- Why is it important to think about and name our own thinking?

Thank you everyone for being here and giving your all to this production. From crew, to actors, to designers; all of you are valued members in this community and made this production the absolute best it could be. This would not have happened without all of your hard work.

El

Fin

