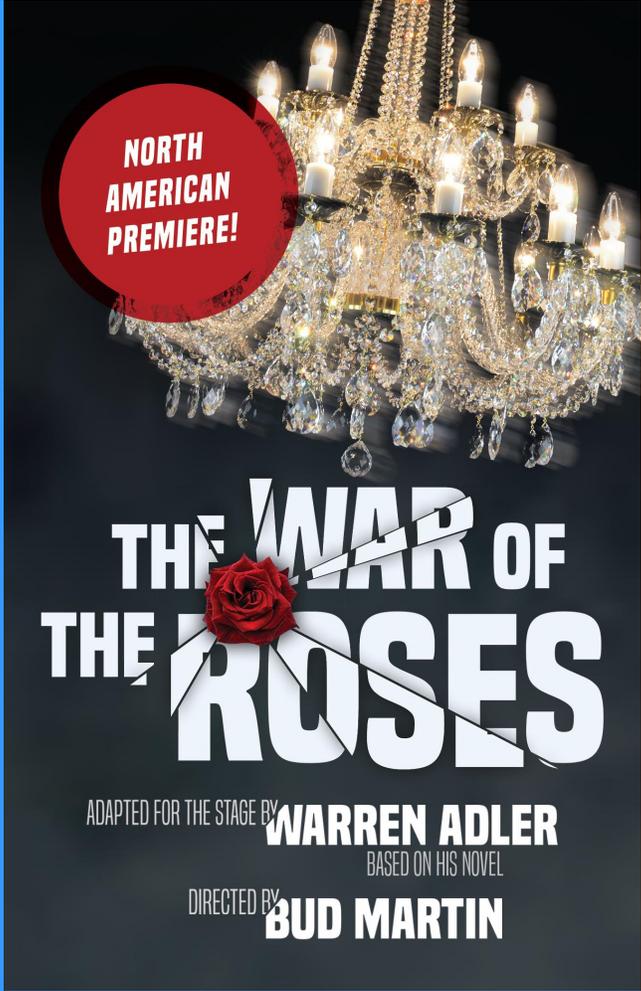




INSIGHTS

DTC's Teacher Resource



September 14 — October 2, 2016

Love, Loss, and Laughs...

“Marriage is the chief cause of divorce.”

—Groucho Marx

“My parents got divorced after 40 years. That’s the longest game of chicken ever.”

—David Dyer

“I am a marvelous housekeeper. Every time I leave a man, I keep his house.”

—Zsa Zsa Gabor



INSIGHTS

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Delaware Theatre Company

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38th Season

2016-2017

THE WAR OF THE ROSES

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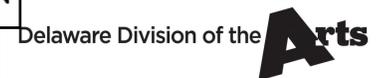
Contributing Writers

Johanna Schloss

Delaware Theatre Company thanks the following sponsors for supporting its educational and artistic work.



LAFHEY-McHUGH FOUNDATION



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Characters and Summary

A Note to Readers: To assist educators in preparing their students for seeing our shows, the Department of Education and Community Engagement at DTC prepares and shares detailed summaries of the plots of our productions. These summaries disclose important plot points, including the climax and resolution of each play. Furthermore, our study guides are constructed under the premise that the educator has read our summary, and additional articles herein may reference these same plot points. This notice is intended to provide a “spoiler alert.”

The Characters

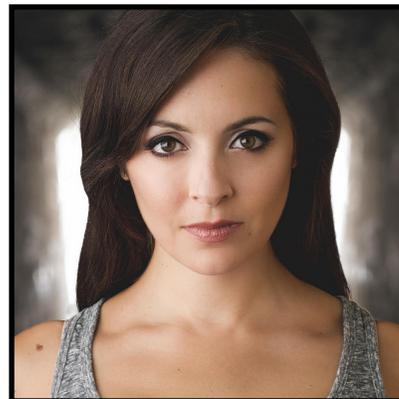
Jonathan Rose is in his early 40s. He is handsome, sleek, and self-assured, and enjoys the fact that he has “made it” in life and has all the expensive trappings to go with his success as a lawyer, including an expensive car, an expensive house, and the image of a perfect marriage and family.

Barbara Rose is in her late 30s. She is beautiful, outspoken, and has become obsessed with her possessions as a way to prove to herself that she has value beyond being seen as “wife of Jonathan.” She is determined to have the same self-driven success with her newfound catering business as her husband has had with his career.

Goldstein is Jonathan’s divorce lawyer. He has a reputation for going for the jugular in trying to win his cases, yet he offers relationship advice and life lessons with rabbinical wisdom. He is practical and intelligent with a wicked sense of humor. Though a divorce lawyer, he is a dedicated family man.

Thurmont is Barbara’s divorce lawyer. He is suave, polished, and moves smoothly among his upper-class peers. He also has a fierce tenacity in working to win his cases, but delivers his advice with an air of calm superiority.

The Ensemble: The remainder of the cast portrays a variety of characters who weave in and out of the lives of the Roses, including patrons at an auction, medical personnel, administrative assistants, a self-important food critic, and the Greek ambassador.



Jack Noseworthy, left, and Christina DeCicco play the feuding title characters in the Delaware Theatre Company production of The War of the Roses.

Characters and Summary *(continued)*

Summary

As the play begins, Jonathan and Barbara speak to an unseen third party about how they did not foresee their marriage dissolving the way it has. Simultaneously both admit that the only thing they want now is the house.

The scene opens up as Jonathan speaks to his lawyer, Goldstein, and Barbara visits her lawyer, Thurmont. Though both Jonathan and Barbara pledge that they want the divorce process to be as quick and painless as possible, the lawyers warn their clients that the opposing counsel may make it difficult. Barbara also remarks to Thurmont that the divorce was her idea, whereas Jonathan claims he had no idea there were problems in his marriage.

In a flashback, Barbara and Jonathan, as college students, meet at an auction where Jonathan buys one piece from a pair of statues. Barbara, intrigued by him, suddenly competes with him and buys the second of the pair. Jonathan tries to buy the piece from her, but she coyly refuses. The two begin talking, and it is clear they have a connection to one another.

Returning to their lawyers, Jonathan and Barbara summarize the quick pace of the years between their first meeting and the current state of their marriage. The scene lands on a fairly recent conversation when Barbara proposes to Jonathan that she begin her own catering business. Jonathan gives her a tepid response, clearly preferring that her dream for her own career takes a back seat to the demands the children, he, and his career make on her.

Back in the present, Jonathan and Barbara admit to their lawyers that their energies and attention went into material objects, primarily Jonathan's car and the garage he built for it and the decorating of their house, lavishly described by Barbara. She explains that she selected and supervised the installation of almost everything, including the opulent chandelier. Barbara complains about the dog that Jonathan brought home, and Jonathan complains about Barbara's pet cat.

In another recent flashback, Barbara refuses to accompany Jonathan to a meeting with a potential client, telling him she feels degraded since she is treated like a showpiece. She instead chooses to stay home and prepare a large order of pate for a catering client. An argument erupts and Jonathan angrily goes to his meeting without her.

Through another flashback, Jonathan and Barbara tell their attorneys about the moment of truth that propelled them towards divorce. In the flashback, Jonathan has a medical episode, a seeming heart attack, while at an out-of-town meeting. Barbara, busy in the kitchen, chooses to continue cooking instead of coming to his side. The attending doctor tells Jonathan his condition is not serious and releases him. When Jonathan returns home, Barbara's lukewarm attention bewilders him, and she confesses that she no longer cares about him. She insists that a divorce is inevitable as she is not interested in reconciling. Jonathan tells his attorney that he was stunned by the news.

Thurmont and Goldstein each ask their clients if they plan to move out. Jonathan and Barbara both refuse, each wanting the house. The attorneys warn the couple that they are in for a long and ugly fight with one another.

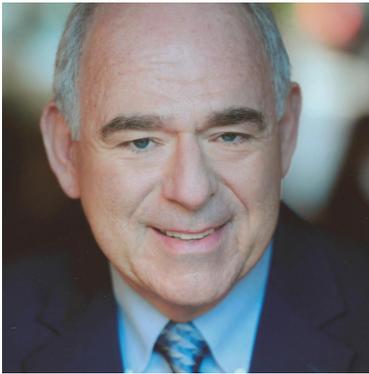
Now in the present, Jonathan and Barbara share a vexatious coexistence in the house, with separate
(continued)

Characters and Summary (continued)

Summary *(continued)*

bedrooms and a schedule for when each uses a common room. Jonathan realizes that his prize orchids were poisoned by Barbara and gets revenge by ruining a large order of Barbara's pate. Barbara turns the tables again by locking Jonathan in his sauna.

As Act II opens, Jonathan and Barbara are together again, speaking to the unseen third party and explaining their actions. Barbara posits that she fought for the house because every item in there was selected by her as an act of love for her family. Jonathan retorts that his hard work—including his salary and his home improvements—made the house the showpiece it was and was also an act of love for his wife and children. She scoffs at his claim. Jonathan believes Barbara loved her role as decorator. She emphasizes her ennui in the marriage and the distaste she felt for being a prop at Jonathan's work parties. When he asks why she never before complained, Barbara does not have an immediate answer.



Lenny Wolpe plays Goldstein, the attorney for Jonathan Rose.

Goldstein and Thurmont are arguing loudly in Thurmont's office. Thurmont, on the phone with Barbara, hangs up to deal with Goldstein. The phone call ends and the attorneys chat civilly to one another and recognize that their clients both seem unreasonable. Each hopes to work towards a deal to wrap up negotiations.

Jonathan complains to Goldstein about the episode with the sauna. Goldstein suggests he call the police if Barbara attempts to harm him. A scene unfolds showing how the police refused to intervene in a petty marital squabble. As the argument escalates even further, Jonathan storms out of the house and runs over Barbara's cat. In a fury, she confronts him, and he insists it was an accident and apologizes. Barbara seemingly accepts his apology, but then goes to the garage and attacks his Ferrari.

Barbara and Jonathan complain to their lawyers about the other's behavior. Barbara wants a restraining order placed on Jonathan for the duration of an upcoming dinner party at which she will entertain a food critic and the Greek ambassador and his wife. Thurmont tells her it is not possible. Goldstein tells Jonathan that the situation has gotten out of hand; however, instead of suggesting ameliorating actions, he advises Jonathan to make Barbara so angry that she will choose to move out rather than remain in the house with him.

Before the dinner party, Barbara pleads with Jonathan to stay away. Jonathan says he will be in his room. The party begins and all appears to be going well. Jonathan, visibly drunk, wanders through and stuns the party-goers. When he leaves, Barbara offers the excuse that he is not well, and the others are sympathetic. She presents them with the dessert course and they continue to eat. All are suddenly stricken with gastric issues and Barbara directs them to the many bathrooms in the house. Jonathan, who has removed the toilet paper, laughs, and Barbara realizes he has again sabotaged the food she prepared.



Cameron Folmar plays Thurmont, Barbara Rose's attorney.

(continued)

***Characters and Summary** (continued)*

Summary (continued)

Back with their attorneys, Jonathan and Barbara relate the episode. Both Thurmont and Goldstein advise their clients that their actions are unwise. Thurmont suggests that Barbara remember what is important and approach Jonathan from that standpoint.

The couple meets back at the house and discusses the impact of their actions on the children, who are due to arrive home from a lengthy stay at camp. Though they agree that things have to change, still neither offers to move out. Barbara implies that Jonathan's dog is dead. Jonathan is furious.

Shortly thereafter, Jonathan is seen cutting into the railing of the balcony with a saw, then replacing the railing to appear whole. Above him, the chandelier sways as an unseen Barbara thumps at its supports from her perch in the attic. Jonathan calls Barbara to come out and talk, offering to discuss his moving out. She does, and as she moves towards the stair railing, it gives way and she grabs the chandelier to keep from plunging below. She begs for Jonathan to help her. Though he initially refuses, he hears his dog barking from her bedroom, sees that he is indeed alive, reaches to help her, then also loses his balance and grabs the chandelier. The chandelier begins to fall.

Thurmont and Goldstein are seen talking after the funeral for Jonathan and Barbara. Neither has been paid for their work yet, and they complain about the lawyer handling the Roses' estate.

Jonathan and Barbara, back where they were at the beginning of the play, await the return of the unseen third party, who does not come back. The couple bickers, blames each other for their lot, then wonders if they will ever be released from the closed-off room where they are imprisoned together. The play ends as it dawns on each that they have, perhaps, been wrong in how they behaved.



Technical production staff members at Delaware Theatre Company working to build the set for the opulent home of the Roses.

Teachable Themes and Topics

This is Horrible; Why Am I Laughing?

The masks of comedy and tragedy are familiar to us as the symbol of drama, coming to us from the theatre of ancient Greece. Playwrights like Sophocles, Euripides, and Aristophanes took on topics such as the search for truth or the ravages of war and found both the pathos and the humor therein. And through the ages, writers have continued crafting plays and stories that were easily categorized as “serious” or “funny.” Yet many works also blended those two styles, blurring the distinction between comedy and tragedy. One such blur is the black comedy (also known as “dark comedy”), a story that centers on mankind’s failings, piles them one-upon-another until the audience cannot but see the depths of depravity of humans, then adds a frothy bite of humor to help it go down.

Barbara: I didn’t come to New York to visit you in the hospital because... I just... didn’t care.

Jonathan: Didn’t care?

Barbara: I just didn’t care.

Jonathan: About what?

Barbara: About... you, I guess.

Jonathan: You mean it didn’t matter if I lived or died?

Barbara: That’s right. I know it sounds a little harsh. . . .

Jonathan: I can’t believe this.

Barbara: If it makes you feel any better, I was a little thrown by it, too.

In *The War of the Roses*, Barbara and Jonathan’s marriage has devolved into a bitter feud over the house, a material object (albeit a beautiful, well-appointed, and very expensive object). Their stubbornness in insisting on being awarded the house rather than negotiating a compromise is the sticking point which brings out the worst in the two. Playwright and author Warren Adler plays with the audience’s sympathies to make sure neither character is perfectly sympathetic or perfectly despicable, at least at the outset. Jonathan’s treatment of his wife as someone who is in service of him and his career makes us sensitive towards Barbara’s feelings. His selfishness makes him unlikeable, while Barbara’s wanting to pursue her own dreams of doing something that she chooses for herself, not something in service of her children, her husband, or her husband’s career, makes her a sympathetic character. Yet Jonathan is genuinely hurt as Barbara refuses to see him when he is ill and again when she refuses to think about counseling to save their marriage. Her callous manner makes her seem cold-hearted. In these situations, the audience may sympathize with him, wondering, as he did, why Barbara never pushed for change earlier in their relationship to improve their marriage. As the play progresses, though, sympathies for the couple and their circumstances fade away as each acts and reacts with greater rancor towards the other.

(continued)

Teachable Themes and Topics (continued)

This is Horrible; Why Am I Laughing? (continued)

Black comedy will at times push the boundaries of good taste further and further to mine the humor found in the ridiculous. Barbara and Jonathan's actions would not be funny except for the levels to which they stoop. Causing an embarrassing social scene because of intoxication is not an unusual circumstance in American society. But Jonathan's drunken behavior is coupled with his sabotaging the meal through the use of a box of laxatives, something that is (thankfully) unusual and therefore elevated in its ridiculousness. One person's needing a bathroom is understandable; an entire dinner party's racing for a toilet all at the same time is not necessarily realistic. But that elevation of circumstances allows an audience to find the situation humorous rather than worrisome. Barbara's breaking Jonathan's prized figurines—worth a few hundred dollars, perhaps—in an explosive argument is not something that would be unheard of in a heated divorce; her destroying a \$200,000 sports car raises the stakes and therefore approaches the unbelievable, making it safe for the audience to laugh at her actions. By Adler's ratcheting up the actions of the two main characters, he provides the audience with the liberty to laugh at how these characters go at each other.

Comedy sometimes is achieved by playing with the audience's expectations. A line of children greeting their new teacher with an apple is expected. A line of children greeting a teacher with apples, and the last child in line carrying a live turkey, is unexpected, and somewhat humorous. Black comedy takes the humor further, and into a more sinister world. Change the live turkey to a human foot in a jar, and you have black comedy. In *The War of the Roses*, as Barbara and Jonathan escalate their attacks on one another, then seek the advice of counsel, the audience expects the lawyers to admonish them sternly. Yet Adler plays with our expectations, instead having Goldstein spout proverbs from the Talmud, then turn around and goad Jonathan into upping the ante, and having Thurmont pick up his latest recreational toy and tell Barbara, "Tennis date at the club. I will think about this at every volley." The audience may expect to see and hear the two lawyers speaking viciously and vindictively about the opposing counsel and the estranged husband or wife. Instead, the ruthlessness with which Barbara and Jonathan treat one another is juxtaposed with Thurmont's cool-headed and calm demeanor as he engages in tennis, polo, and other civilized exploits, and with Goldstein's munching on a bagel and cream cheese. And as Goldstein and Thurmont pursue their socially acceptable diversions, Barbara and Jonathan take delight in their schemes to undermine, to anger, and to destroy one another, certainly taking diversion into the realm of the sinister.

Black comedy, because it is that blur between comedy and drama, is a genre that allows for a writer to explore the darker side of the human condition and reveal characters' motivations behind their misdeeds. Although dramatic forms can do the same thing, often an audience will reject those characters quickly because of an inability to identify with (or a desire not to identify with) those negative characters and their dreadful actions. But the writer may want the audience to take more time than they normally would to consider the characters and their choices. By sprinkling in moments for laughter, a writer relieves the tension between the audience and the characters in the play, giving the audience a chance to step back and relax before coming forward for another dose of darkness. Those moments of stepping back and forth add up to time for the audience's getting to know the characters better—though not necessarily agreeing with them or approving of their actions.

Teachable Themes and Topics (continued)

A House Divided; a Team United

For those who remember the film of *The War of the Roses*, the iconic moment of Michael Douglas and Kathleen Turner hanging on a chandelier might come to mind as being the defining image on screen. And most audiences are savvy enough to understand that what can be done on film cannot as easily be accomplished in live theatre. Film offers the advantages of multiple takes to get the best shot possible, and actors, directors, and technicians can try again and again to get the action to look and sound as it should. Camera angles themselves can show only what is germane to a story, concealing safety equipment and personnel, creating an optical illusion of height or depth, using close-ups to show an actor's emotion on her face, or incorporating wide shots to mask that a stunt person is doing the physically demanding action. Much of film work takes place in what is known as post-production, when the editors sift through and splice multiple images to create a sequence lasting several minutes that may have been performed over the course of several days or weeks. The editors can also employ special effects like computer-generated imagery to make a scene come to life on film. And in the final credits, hundreds of names scroll by showing the many men and women who worked together in front of and behind the camera to create the film or television show.

Live theatre also is a collaborative art that brings together artists onstage and behind the scenes, all working to tell a story in real time in front of an audience. And because of that real time component, these artists must also engineer their work to unfold in a carefully planned sequence of actions and events in every performance, not just once for a "best take." That challenge is also what makes theatre exciting, for it calls for the highest levels of creativity, problem solving, collaboration, and communication from everyone involved.



Tables set up for the many production artists to use as workspaces during technical rehearsals at Delaware Theatre Company.

In *The War of the Roses* at Delaware Theatre Company, the actors and director worked each scene to make the Roses, their attorneys, and their social circle believable in the world of the play. Beyond simply memorizing lines, actors made choices in movement, intonation, and interpretation under the creative guidance of director Bud Martin, who teamed up with stage manager Margie Price to coordinate what happened on stage with what happened behind the scenes. The technical production team planned and designed the set, props, costumes, lighting, and sound, working with Martin and Price to make certain all of the pieces fit together like a puzzle. Playwright Warren Adler adapted his own work into dramatic form from his original novel. He and the Delaware Theatre Company team remained in constant contact, and Adler made several edits to his

script to make sure it would translate well to the stage based on the collaborative contributions from the director, the actors, the design team, and the production team.

All involved knew, though, that the iconic chandelier moment seen in the film would be exciting for an audience to see unfold before their eyes. But making this moment happen onstage, live and in real time, would require ingenuity different from what was found on the set of a movie. Flying specialists from ZFX, Inc., a company who installs and trains theatre personnel on specialized equipment, supervised the chandelier effect during installation and rehearsals. As the technical team worked on the set,

(continued)

Teachable Themes and Topics (continued)

A House Divided; a Team United (continued)

they created the cutaway railing effect, making sure that it was safe for the actors on the balcony, and showing them how to release the railing without jeopardizing their safety. The chandelier mechanism was rigged to support the movement (and some of the weight) of the actors playing Barbara and Jonathan, and was run backstage by a member of the production team using a console not unlike a video game controller. The wardrobe assistant who worked quick costume changes backstage also latched the actors into flying harnesses just before the chandelier scene. Each actor's movement of falling and grabbing onto the chandelier required two people's simultaneous action in the wings, with one acting as a counterweight to hold the actor safely in the air or maneuver him or her to the floor, and the other guiding side-to-side movement. All of those working backstage had to watch the action onstage, and in every rehearsal and performance, had to be in place delivering their actions with the same timing as everyone else to make the effect seen by the audience as realistic as possible. Safety was always the primary concern, but through teamwork, creativity, problem solving, and lots of practice, the artistic effect of Jonathan and Barbara Rose's dire situation unfolds dramatically onstage—and with calm precision backstage.

Live theatre allows humans to create and experience art in the same place at the same time, making for an amazing opportunity to appreciate the symphony of talents and efforts required to tell a story on the stage. Delaware Theatre Company's production of *The War of the Roses* provides an excellent example of that collaborative talent and effort, offering audiences the opportunity at each performance to revel in the clever writing of Warren Adler; the biting wit of the Roses and their lawyers; the beauty of the sets, costumes, props, and lighting in the sumptuous house; the imagery of chaos as heard in the sound design; and the dramatic and memorable climactic moment as the couple hangs on to a chandelier for dear life. All of the men and women who work together in mounting the production and running each performance demonstrate why live theatre is the culmination of the finest in engineering, creativity, and collaboration.

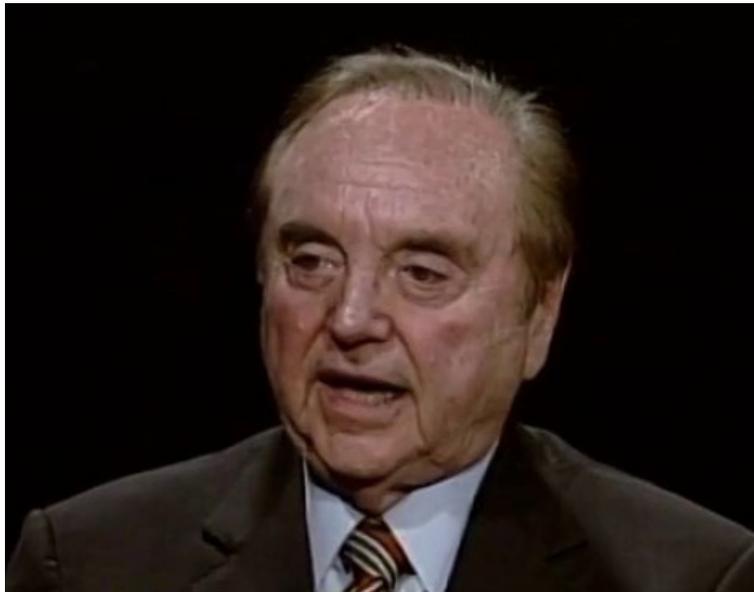
Jack Noseworthy as Jonathan, on the floor, runs the dialogue with Christina DeCicco, as Barbara, on the chandelier. ZFX, Inc.'s flying specialist coaches the aerial action from the balcony as the actors rehearse the segment. Backstage, several theatre artists man the lines supporting Christina and maneuvering the chandelier.



About the Playwright

Warren Adler is a prolific author with a long and successful career in writing. Born in Brooklyn, Adler studied English literature at NYU. After graduating, he wrote for the New York *Daily News* and was a columnist for the *Queens Post*. Adler served in the U.S. Army during the Korean War, working as the Washington Correspondent for the Armed Forces Press Service. Adler later worked in PR and media and was a consultant to the first Nixon administration. He left the world of politics and public relations after successfully publishing his first novel, *Undertow*. He has since written more than forty works in several genres and forms, including novels, plays, essays, and poems. Perhaps his most famous novel is *The War of the Roses*, originally published in 1981 and then adapted for the screen in 1989. He has had continued success in the decades since then, with several other novels being optioned for television and film, including *Random Hearts* (directed by Sydney Pollack).

Adler has noted that he has always wanted to be a writer, saying, "I wanted to be a novelist since I was fifteen years old. . . .Throughout my early career, I would write from five to ten every day before going to my office, a habit that has stayed with me since." In talking about the subject matter of *The War of the Roses*, Adler told the company assembled at the first rehearsal of Delaware Theatre Company's production that his story was not autobiographical, for he had been married to the same woman for over fifty years. In an interview with Dan Couvrette, Adler summarized his views on marriage. "I'm a fan of marriage, and we work out any problems we've had over the years....In the end, it's about friendship."



Warren Adler discussing his recent sequel to The War of the Roses, entitled Children of the Roses.

Questions for Classroom Discussion

Knowledge and Comprehension

1. What does Jonathan do for his career? What does Barbara want to do for her career? How does Jonathan react to her plans?
2. How would you describe the couple's financial/economic status?
3. Who initiates the divorce proceedings?
4. What keeps Jonathan and Barbara from finalizing their divorce?

Application and Analysis

1. How are Goldstein and Thurmont alike? How are they different?
2. What actions show that Barbara cares about her family? What actions show she does not care?
3. What actions show that Jonathan cares about his family? What actions show he does not care?

Synthesis and Evaluation

1. Of Barbara and Jonathan, which do you find more sympathetic? Why? Do you think the playwright intended for the audience to root for one over the other? Support your answer with information from what the characters say or do.
2. Do you think Goldstein and Thurmont are helping or hurting the situation? Why? Support your thinking with examples.
3. What do you think would have been required of Barbara and Jonathan either to work out their differences in their marriage or to work out their differences in their divorce process? Do you think these characters could have done so, or do you think the playwright wrote them in such a way that working it out was not possible?
4. Do you find the play funny? Why or why not? Why might some audiences find it funny and others not? Should a playwright consider the audience's possible reaction when writing a play? Explain your thinking.

Classroom Activities

1. *The War of the Roses* unfolds in a non-linear fashion, meaning that there are shifts in time, and the audience puts together the story in their minds as each scene plays out onstage. Choose a familiar story, fairy tale, or fable. Try your hand at revising the story into script form, letting the plot unfold in a traditional beginning, middle, ending sequence of events. Then revise your work utilizing flashback or flash-forward elements. Do you feel more or less freedom when you leave the traditional storytelling sequence? Does it help or confuse your writing? Did you make any creative discoveries? With a partner or group, perform the two versions for your classmates and discuss how the form of the story changes the experience for the performers and the audience.
2. In *The War of the Roses*, the action behind the scenes is often as interesting as that which the audience sees. Try your hand at being part of the stage crew, taking on their task of setting up and clearing the table for Barbara's fancy dinner party. What items would be at each place setting? Rather than using paper products which are quiet when placed on a table, find inexpensive china or ceramic dishes at a thrift shop or from your school's cafeteria or drama department's prop collection, and learn the proper placement for the items for a party of four. How quickly and quietly can you set up the table while another quiet scene takes place? How quickly and quietly can you disassemble it? Time yourself as an individual, with a partner, or a small group, and see how you can improve the efficiency of a changeover. How many people working in that space backstage are too many? How are the jobs divvied up? The next time you see a play or musical, think about the efforts of those unseen theatre artists that make so much happen so gracefully.

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Photos

Page 5—Technical artists at work on the set. Photo by Johanna Schloss for Delaware Theatre Company.

Page 8—Theatre set-up for technical rehearsal. Photo by Johanna Schloss for Delaware Theatre Company.

Page 9—Rehearsal with chandelier. Photo by Breck Willis for Delaware Theatre Company.

Page 10—Warren Adler. Accessed at <https://vimeo.com/58570450>. Labeled for reuse with modification, Google Images.

Why Go to the Theatre?

State and National Education Standards Addressed Through Taking Your Students to a Live Theatre Production

When your students view live theatre, they are taking part in a learning experience that engages their minds on many levels. From simple recall and comprehension of the plot of a play or musical to analysis and evaluation of the production elements of a show, students receive and interpret messages communicated through words, movement, music, and other artistic devices. Beyond “I liked it; it was good,” students learn to communicate about the content and performance of an artistic piece and to reflect on their own and others’ emotional, aesthetic, and intellectual points-of-view and responses. And the immediacy of live theatre--the shared moments between actors and audience members in the here-and-now--raises students’ awareness of the power and scope of human connection.

The following educational standards are addressed in a visit to a performance at Delaware Theatre Company along with a pre-show DTC classroom presentation and post-show talkback session at the theatre. *(Additional standards addressed through the use of the study guide or through further classroom study are not included here.)*

Common Core English Language Arts Standards:

Reading: 9-10 and 11-12, Strands 3, 4, 6

Language: 9-10 and 11-12, Strands 3, 4, and 5

National Core Arts Standards—Theatre:

Responding: Anchor Standards 7, 8, and 9

Connecting: Anchor Standard 11

Delaware Standards for English Language Arts (DOE):

Standard 2: 2.2a, 2.4b1, 2.5b, 2.5g, 2.6a

Standard 3: 3.1b, 3.3b1, 3.3b2

Standard 4: 4.1a, 4.1b, 4.1c, 4.2f, 4.3a, 4.4b

*Compiled by Johanna Schloss, Associate Director of Education &
Community Engagement, Delaware Theatre Company, 2016*