

ON THE SHORE OF THE WIDE WORLD

By Simon Stephens
Directed by Neil Pepe

Heather Baird
Director of Education

Tyler Easter
Education Associate

Fran Tarr
Education Coordinator



TABLE OF CONTENTS

SECTION I | THE PRODUCTION

Synopsis

Setting

Themes

SECTION II | CAST & CREATIVE TEAM

SECTION III | YOUR STUDENTS AS AUDIENCE

Questions for Simon Stephens, the Playwright

Vocabulary from *On the Shore of the Wide World*

Theater Vocabulary

SECTION IV | YOUR STUDENTS AS ACTORS

Reading a Scene for Understanding

Practical Aesthetics Exercise

Scene Analysis Worksheet

SECTION V | YOUR STUDENTS AS ARTISTS

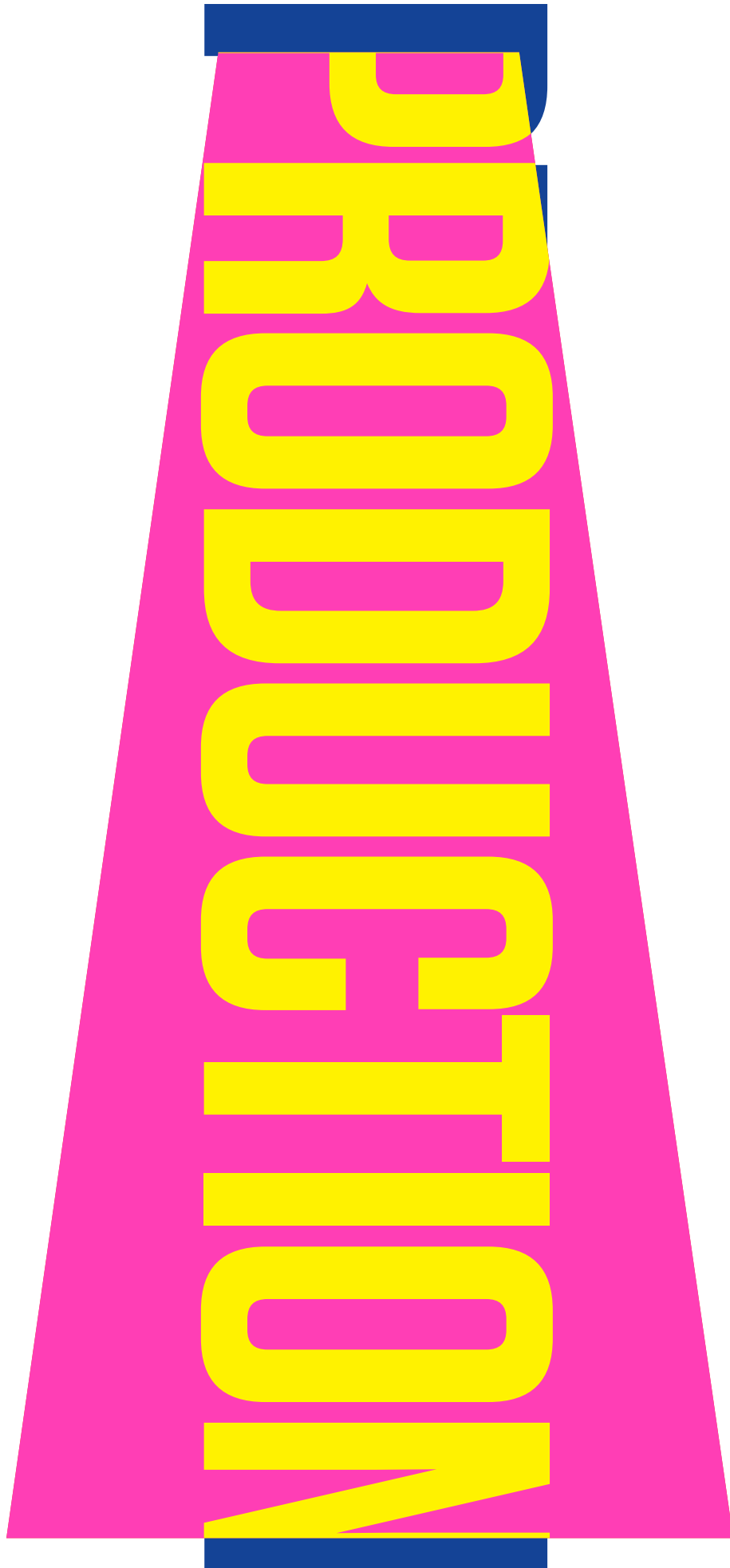
Post-Theater Creative Writing Activity

Common Core & DOE Theater Blueprint

SECTION VI | THE ATLANTIC LEGACY

**Section I:
The Production**

Synopsis
Setting
Themes



SECTION I: THE PRODUCTION

TEACHER OBJECTIVE:

To introduce students to the characters, settings, and themes of *On the Shore of the Wide World*.

STUDENT GOAL:

To understand the story and themes of the play and to understand that actors will simply and truthfully create the story of the play.

SYNOPSIS:

In Simon Stephens' stunning play, something is about to happen that will change one family forever. Set over the course of nine months, *On the Shore of the Wide World* is about love, family, Roy Keane, and the size of the galaxy.

SETTING:

Stockport, England.

THEMES:

Growing up, growing old, growing apart

Saying goodbye

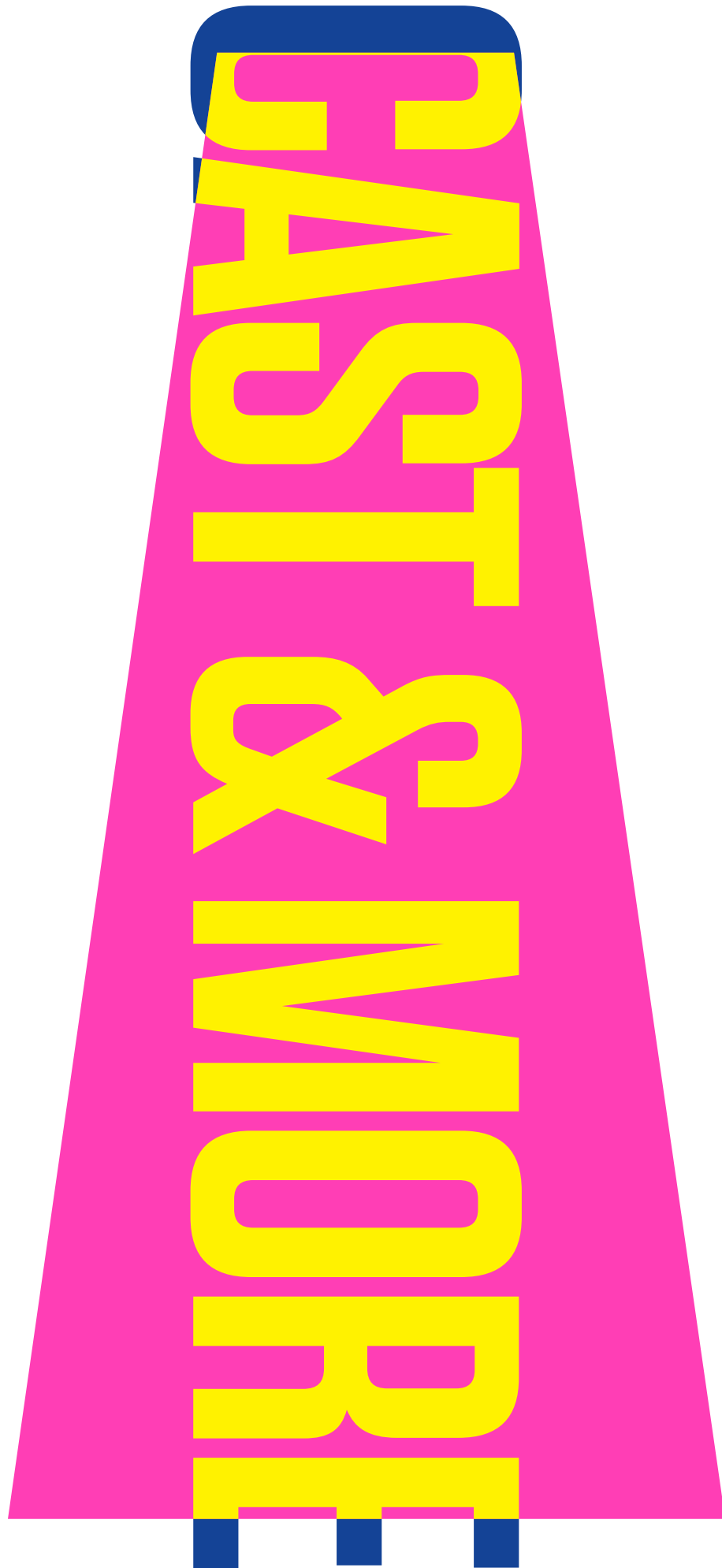
Blame

Betrayal

The far reach of death

**Section II:
Creative Team**

Performer,
Writers and
Directors bios



SECTION II: CAST & CREATIVE

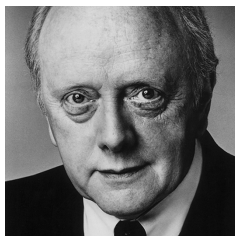
CAST:



BLAIR BROWN
(Ellen Holmes)



ODISEAS GEORGIADIS
(Paul Danzinger)



PETER MALONEY
(Charlie Holmes)



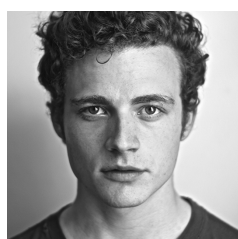
MARY MCCANN
(Alice Holmes)



LEROY MCCLAIN
(John Robinson)



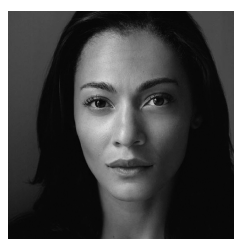
TEDRA MILLAN
(Sarah Black)



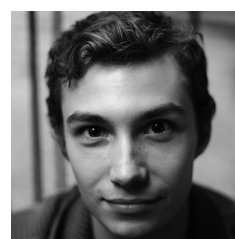
BEN ROSENFELD
(Alex Holmes)



C.J. WILSON
(Peter Holmes)



AMELIA WORKMAN
(Susan Reynolds)



WESLEY ZURICK
(Christopher Holmes)

CREATIVE:

SIMON STEPHENS (Playwright) is an award-winning playwright. His early work at the Royal Court includes *Bluebird* (1998); *Herons* (2001), *Country Music* (2004) and *Motortown* (2006). In 2008 his play *Harper Regan* opened at the National Theatre, and *Sea Wall*, starring Andrew Scott, played at the Bush. Simon then had success with his plays *Pornography* (Deutsches Schauspielhaus, Hanover, 2007 and Edinburgh Festival / Birmingham Rep, 2008 and Tricycle Theatre, 2009) and *Punk Rock* (Lyric Hammersmith / Manchester Royal Exchange, 2009) which won the 2009 Manchester Evening News Award for Best Production. In 2011, *I Am the Wind*, an adaptation from Jon Fosse's original, opened at the Young Vic. 2012 saw *Three Kingdoms* performed in London, Tallinn and Munich, *Morning at the Lyric Theatre*, and a new version of Ibsen's *A Doll's House* at the Young Vic which subsequently transferred to the Duke of York's Theatre in 2013. His adaption of Mark Haddon's novel *The Curious Incident of the Dog in the Night-Time* won the Oliver and Tony Awards for Best New Play (National Theatre, 2012; Apollo Theatre, 2013; Gielgud, 2014 – present; Barrymore Theatre in Broadway, 2015). In 2014 Simon premiered *Carmen Disruption* at Deutsches Schauspielhaus in Hamburg, which transferred to the Almeida Theatre in London in 2015, and *Birdland* at the Royal Court. His adaptation of Chekhov's *The Cherry Orchard* also opened at the Young Vic in 2014. In 2015, *Heisenberg* opened at MTC in New York and transferred to the Friedman in 2016; *The Funfair*, Simon's new version of Ödön von Horváth's *Kasimir and Karoline*, opened at Home Theatre in Manchester; and *Song From Far Away*, directed by award-winning Belgian director Ivo van Hove, received its UK premiere at the Young Vic. His version of Brecht and Weill's *The Threepenny Opera* opened at the National in May 2016. In 2017 *Nuclear War* opens at the Royal Court, his English language version of *Obsession* opens at the Barbican, *Fatherland* opens at the Royal Exchange Manchester, and his new adaptation of *The Seagull* comes to the Lyric Hammersmith. Simon also writes for radio; plays include *Five Letters Home to Elizabeth* (2001) and *Digging* (2003), both BBC, Radio4. Simon's screenwriting includes a two-part serial *Dive* (with Dominic Savage) for Granada / BBC (2009), a short film adaptation of *Pornography* for Coming Up:

Channel 4 (2009) and *Cargese* for Sprout Pictures (Sky Arts, 2013). Other awards include the 2001 Pearson Award for Best Play for *Port* and the 2005 Olivier Award for Best New Play for *On the Shore of the Wide World*. Simon has won the Theater Heute's Award for *Motortown* in 2007, *Pornography* in 2008 and *Wastwater* in 2011. Simon is Artistic Associate at the Lyric Theatre and Associate Playwright at the Royal Court. He was also on the board for Paines Plough between 2009 and 2014, and was a Writers' Tutor for the Young Writers' Programme at the Royal Court between 2001 and 2005.

NEIL PEPE (Director) Recent directing credits include the world premieres of George Brant's *Marie and Rosetta*, Kenneth Lonergan's *Hold On To Me Darling* and David Mamet's *The Penitent*. Broadway credits include the musical *Hands on a Hardbody*, the acclaimed revival of David Mamet's *Speed-the-Plow* and *A Life in the Theatre*. Off-Broadway: John Guare's *3 Kinds of Exile*; Moira Buffini's *Dying For It*; Jez Butterworth's *Parlour Song*, *Mojo* and *The Night Heron*; Ethan Coen's *Happy Hour*, *Offices* and *Almost an Evening*; Harold Pinter's *Celebration* and *The Room*; Adam Rapp's *Dreams of Flying Dreams of Falling*; Joe Penhall's *Blue/Orange*; Hilary Bell's *Wolf Lullaby*; David Pittu's *What's That Smell?*; Howard Korder's *Sea of Tranquility*, Edwin Sanchez' *Clean*, Quincy Long's *Shaker Heights* (all at Atlantic); David Mamet's *American Buffalo* (Donmar Warehouse, Atlantic); *Romance*, *Keep Your Pantheon* and *School* (Center Theatre Group, Atlantic); Zinnie Harris' *Further than the Furthest Thing* (Manhattan Theatre Club); Jessica Goldberg's *Refuge* (Playwrights Horizons); Tom Donaghy's *The Beginning of August* (South Coast Repertory, Atlantic). Frank Gilroy's *The Subject Was Roses* with Martin Sheen (CTG) and Eric Bogosian's *Red Angel* (Williamstown Theatre Festival). Neil has been the Artistic Director of the award-winning Off-Broadway company, Atlantic Theater Company since 1992.

SCOTT PASK (Scenic Designer) Atlantic Theater Company: *The Band's Visit*, *The Lieutenant of Inishmore*, *The Beginning of August*, *The Cherry Orchard*. Additional Credits: *The Book of Mormon* (Tony Award), *The Little Foxes*, *Something Rotten!* (Outer Critics nomination), *Waitress*, *Oh Hello!*, *Blackbird*, *The Father*, *An Act of God*, *It's Only a Play*, *The Visit* (Drama Desk nom.), *Airline Highway*, *Finding Neverland*, *Pippin* (Tony Award Nom.), *Nine*, *The Pillowman* (Tony Award), *Casa Valentina*, *I'll Eat You Last* with Bette Midler, *Tribes*, *A Steady Rain* with Hugh Jackman and Daniel Craig, *A Behanding in Spokane*, *The Coast of Utopia* (Tony, Drama Desk, Outer Critics Circle and Hewes Awards), *Promises Promises*, *Hair*, *Pal Joey* (Tony Nom), *Les Liaisons Dangereuses* (Tony Nom., Drama Desk Award), *The House of Blue Leaves*, *Speed-the-Plow*, *Take Me Out*, and *Urinetown*. London/UK: West End, National Theatre, Donmar Warehouse, Old Vic, Almeida Theatre, Opera North, Chichester Festival Theatre. Also: Peter Grimes (Metropolitan Opera), Cirque du Soleil's *Amaluna*.

SARAH LAUX (Costume Designer) Broadway: *The Humans*, *Fully Committed*, upcoming transfer of *The Band's Visit*. Off-Broadway/Regional: *Sacred Valley* (NYSAF), *The Man in the Ceiling* (Bay Street), *The End of Longing* (MCC), *Bad Jews* (George Street Playhouse), *Man From Nebraska* (2nd Stage), *The Band's Visit* (Atlantic Theater Company), *Ultimate Beauty Bible* (Pg 73), *Empathitrax* (Colt Coer), *The Effect* (Barrow Street Theatre), *Thresh/Hold* (Pilobolus Dance Theater), *Come Back*, *Little Sheba* (Huntington Theatre Company), *Women or Nothing* (Atlantic Theater Company), *Really, Really* (MCC). Feature Film: *Freakshow* (Maven). Associate design credits include: *A Doll's House, Part 2*, *SpongeBob Squarepants* Broadway, *The Last Ship*, *If/Then*, *WarHorse* USA.

CHRISTOPHER AKERLIND (Lighting Designer) Atlantic: *Marie and Rosetta*, *The Threepenny Opera*, *Two Unrelated Plays* by David Mamet, *This Thing of Darkness*, *The Lights* (at Lincoln Center). Broadway: *Indecent* (Tony and Drama Desk Awards), *Rocky* (Tony nom), *End of the Rainbow*, *The Gershwins' Porgy and Bess* (Tony nom.), *Superior Donuts*, *Top Girls*, *110 in the Shade* (Tony nom.), *Talk Radio*, *Shining City*, *Awake and Sing* (Tony nom.), *Well*, *Rabbit Hole*, *A Touch of the Poet*, *In My Life*, *The Light in the Piazza* (Drama Desk, Outer Critics, Tony awards), *Reckless*, *The Tale of the Allergist's Wife*, *Seven Guitars* (Tony nom.) and *The Piano Lesson*. Awards: Obie for Sustained Excellence, Michael Merritt Award for Design and Collaboration, among others.

DAVID VAN TIEGHEM (Original Music and Sound Design) Broadway: *Heisenberg, The Gin Game, Doubt, The Lyons, Romeo and Juliet, The Big Knife, Born Yesterday, The Normal Heart, Reckless, An Enemy of the People, A Man for All Seasons, Inherit the Wind, Frozen, Arcadia, Cyrano, The Crucible, Judgment at Nuremberg, Three Days of Rain, A Behanding in Spokane, The Best Man, After Miss Julie*. Off Broadway: *Incognito, Plenty, Hold On To Me Darling, Wit, Posterity, Rasheeda Speaking, How I Learned to Drive, The Grey Zone, The Heart is Lonely, Hunter, Jack Goes Boating*. Film/TV: *Working Girls, Bondage, Buried Prayers, Penn & Teller*. Wooster Group. Dance: Twyla Tharp, Doug Varone, STREB, Pilobolus, Michael Moschen, Elisa Monte. Percussionist: Laurie Anderson, Steve Reich, Brian Eno, Talking Heads. CDs: *Thrown for a Loop, Strange Cargo, Safety in Numbers, These Things Happen*. Internet: www.vantieghe.com

J. DAVID BRIMMER (Fight Master, SAFD) has choreographed some stuff (selected Broadway: *Spring Awakening; The Lieutenant of Inishmore; Grace; Speed the Plow; Thérèse Raquin; Long Day's Journey into Night*; NY premieres: *Yen; Futurity; Gloria; Punk Rock; An Octoroon; Mr. Burns; Blasted; The Whipping Man; Bethany; The American Pilot; Blackbird; Bug; Killer Joe; The Revenger's Tragedy, The Duchess of Malfi, The Changeling, and The Government Inspector*), worked at some wonderful venues (NY Public Theater, Metropolitan Opera, MTC, LCT3, TFANA, TBTB, Signature Theatre, MCC, Soho Rep, Ars Nova, The Vineyard, The Geffen Playhouse, ART, Yale Rep, The Old Globe, The Goodman Theatre, The Guthrie), and collaborated with some great folks- (David Mamet, Sam Shepard, Ethan Coen, Branden Jacobs-Jenkins, Simon Stephens, Martin McDonough, Tracy Letts, Joe Chaikin, JoAnne Akalaitis, Darko Tresnjak, Ethan McSweeney, Sarah Benson, Wilson Milam, Joe Mantello, Joel Schumacher, Ken Russell, Franco Zeffirelli), "Walk cheerfully over the world, answering that of God in everyone." - G. Fox

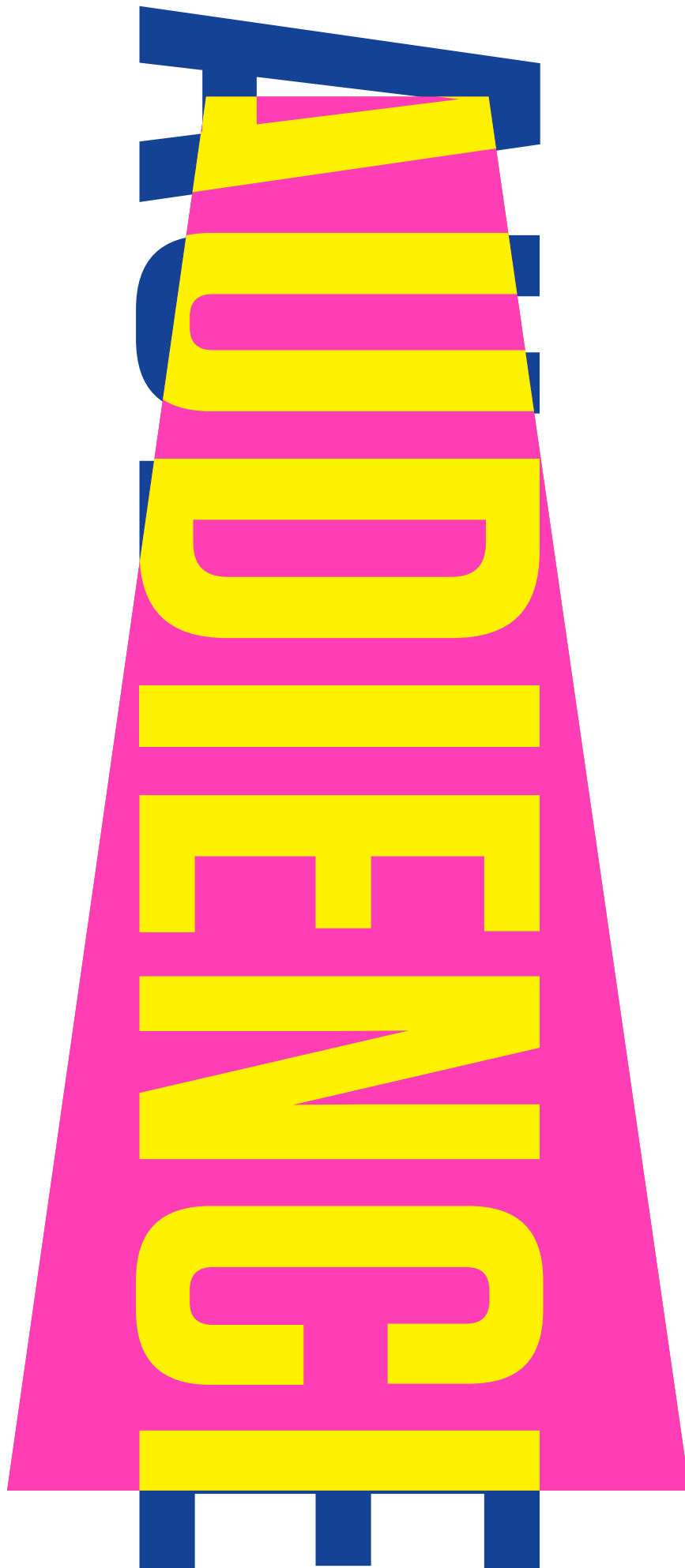
STEPHEN GABIS (Dialect Coach) For Atlantic Theater Company: *Hold On To Me Darling, These Paper Bullets, Bluebird, Through A Glass Darkly, Port Authority, The Collection and A Kind Of Alaska, Celebration and The Room, The Voyage Inheritance, Parlour Song, The Lieutenant Of Innishmore, The Night Heron, The Bald Soprano, Dublin Carol, Blue/Orange, Hobson's Choice, The Hothouse*. Selected Broadway/Off Broadway: *Present Laughter, Indecent, The Price, Napoli, Brooklyn, The Dead, 1904, Heisenberg, Yen, Love, Love, Love, Incognito, Shining City, Long Day's Journey Into Night, Punk Rock, An American In Paris, Outside Mullingar, Beautiful, The Winslow Boy, Kin, Hedwig And The Angry Inch, Lucky Guy, Once, Macbeth, The Book Of Mormon, Man And Boy, Lombardi, A View From The Bridge, Brighton Beach Memoirs, Brief Encounter, Intimate Apparel, The Prime Of Miss Jean Brodie, The Weir, Da, Juno And The Paycock, Abigail's Party, Master Harold...and the boys, Stuff Happens, Doubt, Frozen, and Jersey Boys*. Selected Film/TV: "Bull," "Brawl In Cellblock 99," "The Deuce," "Confirmation," "The Americans," "Boardwalk Empire," "Salt, Bernard And Doris, Across The Universe.

HANNAH SULLIVAN (Production Stage Manager) is thrilled to be making her Atlantic Theater Company debut. Broadway: *Beautiful, Miss Saigon* (2017 Revival.) National Tours: *Beautiful* (1st National.) Off-Broadway: Vineyard Theatre, Soho Rep. New York & Regional: New York Philharmonic, The Juilliard School, Carnegie Hall, Westport Country Playhouse, Totem Pole Playhouse, Berkshire Theatre Group, Yale Rep, MUNY, Opera Omaha, San Antonio Opera, Opera Theatre St. Louis, Cirque du Soleil and others. MFA: Yale School of Drama.

AVERY TRUNKO (Assistant Stage Manager) Broadway: *Les Liaisons Dangereuses*; Off Broadway: *Privacy, Julius Caesar* (NYSF); *Uncommon Sense* (Tectonic Theater Project) Select Regional: *The Moors, Elevada* (Yale Repertory Theatre); *Sinners* (Mirror Theater); *Twelfth Night* (Elm Shakespeare Company); *Other Desert Cities, The Giver, and Grace, or the Art of Climbing* (Denver Center Theatre); *The Power of Duff, 22 Seconds* (New York Stage and Film). Avery holds a MFA from Yale School of Drama, and a BFA from Hofstra University.

Section III: Your Students As Audience

Questions for Simon
Stephens, the Playwright
Vocabulary from *On the
Shore of the Wide World*
Theater Vocabulary



QUESTIONS FOR SIMON STEPHENS ABOUT *ON THE SHORE OF THE WIDE WORLD*

TEACHER OBJECTIVE

To introduce the students to internationally acclaimed playwrights, their process, and motivation.

STUDENT GOAL

To understand that playwrights need an enthusiastic, informed audience to view their work.

What inspired you to write this play?

So many different perceptions or experiences go into writing plays. I had a conversation with a friend who suggested that the reason many male writers write about the death of children is because they are afraid of losing their talent. I thought that if I ever lost the ability to write, I would survive quite happily. I would get another job. I would live differently. My family were and are more important than my plays. And then, ironically, I became interested in writing, in some way, about the possibility of surviving grief.

A dear friend lost a child in birth and her resilience and determination to survive was immensely moving. My own Dad died eighteen months after the birth of my first son. I guess, to an extent, the play lives in that pivot between grief and birth. The possibility of improvement, or recovery, or regeneration. The optimistic idea that we may be getting better.

How did you gain such keen insight into the teen/young adult characters' minds, actions and points of view?

I used to be a teenager! But I guess more pressingly, I have three kids of my own and although they weren't teenagers at the time of my writing the play, much of my writing came out of imagining their lives and their futures. Certainly the play, which is built around the relationship between two brothers, was written shortly after the birth of my second son— how brothers live with one another fascinated me. I used to be a schoolteacher, teaching teenage kids. They always inspired me. They can get a bad reputation, but I have always been inspired and moved by the energy and imagination of teenagers.

Why did you choose to explore the universal issues of being disappointed by the people we love & trust? And realizing that our parents don't have it all figured out?

I guess writers explore those themes because of how humans live. We do disappoint one another. I know I have disappointed many people who trusted me and have been disappointed in turn. I guess to trust somebody at any cost requires bravery that is predicated on the possible inevitability of disappointment. The point isn't to build relationships that never disappoint but to recover from disappointment. Disappointment, in that sense is like grief. It is inevitable. We need to accept it. And recover. Not avoid it. And I think watching my Dad die from alcoholism and knowing that I was about to raise sons of my own led me to think long and hard about how he had disappointed me with his humanity and how I would disappoint my sons with my humanity. As children it is necessary that we idolize our parents. But a necessary part of growing up is acknowledging their humanity. And that's a crushing blow and requires massive recalibration. It is perhaps only when we become parents ourselves that we are able to forgive our parents for being human beings. I thought about this a lot as I grieved my Dad and watched my sons being born.

TEACHER OBJECTIVE

To introduce the students to internationally acclaimed playwrights, their process, and motivation.

STUDENT GOAL

To understand that playwrights need an enthusiastic, informed audience to view their work.

ACTION

The events that move along the story of the play and which influence the characters within the play.

CHARACTERS

Individuals the audience learns about from their actions and reactions.

ENSEMBLE

A group of performers working together to create a complete production.

DIALOGUE

The exchange of speech between two characters which reveals the feelings of the character as well as the story of the play.

MONOLOGUE

A speech by one actor on stage which is intended to reveal the inner thoughts of the character the actor plays.

CHARACTER ARC

The change produced in a character by the events and other characters in the play.

MUSICAL THEATER

A twentieth century creation where writers and musicians collaborate to create a play which features song, dance and drama.

MOOD

The overall feeling the play evokes.

COSTUME

The clothes, boots, etc., worn by the actors based on their character.

PROP

Objects used by an actor to enhance their character. For example, wine glasses at a bar for drinks.

SET

The constructed environment of a play within which the action takes place.

SOUND

Noises and music used in the play.

VOCABULARY FROM THE SHOW

FAG - A CIGARETTE

DERELICT - IN A VERY POOR CONDITION AS A RESULT OF DISUSE AND NEGLECT.

MUCK IN - SLANG; TO SHARE THE WORK

ON YER TODD - ALONE

BUGGER OFF - AN OFFENSIVE TERM MEANING TO GO AWAY OR GET OUT

DAFT - SILLY, FOOLISH

ARSED - COMMITTED, BOTHERED

SCAV - SLANG; MOOCH, LEECH

NUTTERS - CRAZY

GOBSMACKED - ASTOUNDED

NOWT - NOTHING

POSH - STYLISH

MONG - IDIOT

SMASHING - WONDERFUL, EXCELLENT

BOTTLE IT - BACK OUT, GIVE UP, WIMP OUT

DOZY - SLOW-THINKING

PILLOCK - IDIOT

TRAINERS - SNEAKERS

HANGING - UGLY

SPOT OF BOTHER - A PROBLEM

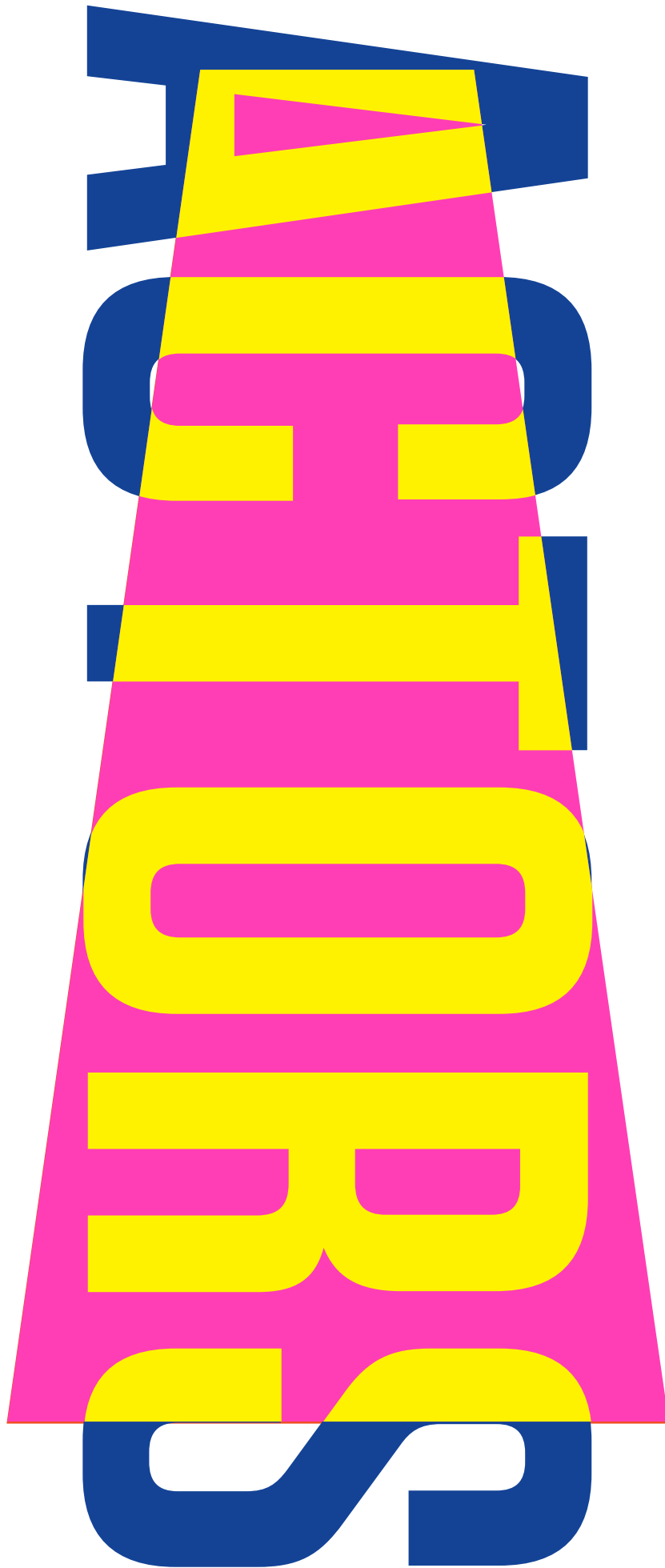
PISSED - DRUNK

GRASS - SNITCH

BONE-IDLE - LAZY

Section IV: Your Students As Actors

Reading a Scene for
Understanding
Practical Aesthetics
Exercise
Scene Analysis
Worksheet



READING A SCENE FOR UNDERSTANDING

TEACHER OBJECTIVE

To introduce the Practical Aesthetics “tools” for breaking down a scene. To understand the character and the story of the scene by relating the character’s action to the student’s own life.

STUDENT GOAL

To understand that an important part of creating a simple, honest character involves knowing what that character “wants.”

MATERIALS

Copies of the scene from *On the Shore of the Wide World*, copies of the Literal, Want, Action, As-If worksheet, and/or Mini-Lesson

THE SCENE

Alex Holmes and Sarah Black on the top deck of a bus bound from Manchester to Stockport. Friday morning, 1:30 a.m., February 2004. Alex is drinking from a can of Red Stripe.

Alex Have a guess.

Sarah I can't

Alex Go on.

Sarah A million miles.

Alex Ninety-three million.

Sarah God.

Slight pause. Sarah thinks. Alex looks at her. Drinks from his can of beer. Sarah takes out a vial of pills and pops one. He watches her. She grins.

Sarah You wanna go somewhere else?

Alex Where?

Sarah What time is it?

Alex Half-one.

Sarah I reckon we could find somewhere. Bound to be somewhere open.

Alex At this time?

Sarah Must be. Should just go and ask someone. Go up to them. Bet they'd tell us.

Alex You would and all.

Slight pause.

Sarah We should go and get some fags. I could kill a fag right now.

Alex Shouldn't smoke on a bus. It's rude.

Sarah Nobody minds.

Alex Yeah they do. It's dangerous, secondary smoking. Gives yer cancer.

Sarah Coward.

Alex It's not about being a coward, Sarah. It's just about being polite.

Sarah What's it like being you, eh?

Beat.

We could go to yours tonight.

Alex laughs.

Sarah We could, though.

Alex I don't think they'd be too happy.

Sarah They wouldn't mind.

Alex You don't know 'em.

Sarah I bet they're not as bad as you make out.

Alex They'll be asleep.

Sarah I'd be dead quiet.

Alex You say that now.

Sarah I would be.

Alex I don't think it's a very good idea.

Sarah rubs her eye gently with her thumb. She clears some dust. A slight pause.

I don't want to go home.

A slight pause.

You can see the moon.

A slight pause.

How far away's that?

Alex 238,000 miles. Practically next door.

A slight pause.

Sarah Did you check about tomorrow, Alex?

Alex Yeah.

Sarah What did they say?

Alex Said it was all right. Said you could. Said as long as you were quiet and didn't ask fucking questions about the fucking moon all night then they didn't mind.

A slight pause.

Sarah I can't wait.

A slight pause.

What are they like?

Alex You'll see. They're all right. Bit...

Sarah What?

Alex grins, doesn't answer. A slight pause.

Alex Our Christopher wants to meet you.

Sarah Right.

Alex There's a place he goes to. This derelict hotel. The Bluebell. He breaks in. Smokes fags. He said he wanted me to take you there to meet him.

Sarah Right.

Slight pause. She smiles at him. Leans against him but looks out of the bus window.

(Looking away.) I can always go out on my own. If you wanna go home. Go and wander about a bit.

Alex Don't.

Sarah (grinning) Have an explore.

Alex Sarah, don't be stupid.

Sarah Well. Come with us then.

Alex looks away from her. Cross.

Sarah You can kiss us, you know. If you want to. I won't batter you.

Alex looks down at her. Smiles.

PRACTICAL AESTHETICS INTRODUCTION

ANALYSIS

Script analysis is the process of breaking down a beat within a scene.

We ask four questions in order to do this.

1. What is the character literally doing?
2. What does the character want?
3. What is the essential Action?
4. What is that action like to me? It is AS-IF...

Literal

In this step, the actor determines what the character he or she is playing is literally doing according to the text.

Purpose: An actor has to travel far—think of this preparation as the road map.

Want

In this step, the actor identifies the goal of the character in the scene, specifically what the character wants from the other character/s in the scene. The given circumstances of the story inform the WANT.

Purpose: To focus the actor on the characters' interaction.

Action

Playing an ACTION is the physical pursuit of a goal.

Defining the ACTION of the scene allows the actor to determine what result or CAP he or she is looking for from the other actor/s in the scene.

Examples:

- Put someone in their place.
- Beg someone for forgiveness.
- Get a favor.
- Get someone to let me off the hook.
- Force someone to face the facts.
- Inspire someone to greatness.
- Get someone to see the light.

Purpose: Using an action gives the actor a task and a specific point of view. The Atlantic Theater Company teaches that the Action creates character.

As-If

In this step, the actor personalizes the action by finding a real-life situation in which they would behave according to the action they have chosen for the scene.

Example: Get a favor.

It's AS-IF I forgot to do my science homework and I'm asking my teacher for an extra day to hand it in.

Purpose: To gain personal insight and urgency to the scene or beat.

Tactics & Tools

Different ways an actor goes about getting his action.

Example: Plead, flirt, demand, inspire, challenge, level, threaten.

Living in the Moment

Reacting impulsively to what the other actor in the scene is doing, from the point of view of the chosen action.

SCENE ANALYSIS WORKSHEET

Here are your “tools” for understanding your character:

IF YOU'RE PLAYING ALEX...

IF YOU'RE PLAYING SARAH...

What is my character literally doing?

Alex is literally talking to Sarah about meeting his family.

Sarah is literally talking to Alex about what his family is like.

What does my character want?

Alex wants Sarah to reassure him that she wants to be with him.

Sarah wants Alex to invite her back to his place to-night.

What is the action I'm going to play?

To get a promise.

To get someone to take a risk.

The As-If...

**Section V:
Your Students
As Artists**

Post-Theater Creative
Writing Activity

Common Core & DOE
Theater Blueprint



“Create your own work.”

- David Mamet, American playwright & noted actor, William H. Macy,
Founders of Atlantic Theater Company

POST-THEATER CREATIVE RESPONSE ACTIVITY

“WHAT IS ART?... WHAT IS HISTORY?...
WHAT IS THE ROLE OF AN ARTIST IN SOCIETY?...”

Teacher Objective

To develop critical thinking skills through examining a theme in *On the Shore of the Wide World* and relating that theme to an individual creative response.

Student Goal

To understand that an important theme from *On the Shore of the Wide World* portrays the truths and messages of the play.

Materials

Pencils, pens, writing paper, chalkboard.

Step One

Discuss the roles loss and grief play in *On the Shore of the Wide World*.

Step Two

Introduce the Writing Trigger below:
Write a letter to an individual or a situation you never had the opportunity to say good-bye to.

NOTE: Allow 7-minutes for this free write.

Step Three

Ask the students to share their letters, offering positive feedback after each share.

COMMON CORE & DOE THEATER BLUEPRINT

Enduring Understanding

Theater conveys the significance individuals place on their life choices. For example: Relationships, hopes for the future, grieving, and loss.

Theater conveys the meaning behind an individual's struggle to have his or her life choices validated by family and friends

Essential Questions

Do the direction and staging reinforce the theme of "betrayal" which is prevalent in *On the Shore of the Wide World*?

Do you accept the concept put forward in *On the Shore of the Wide World* that "being a good man" can be both liberating and crippling?

Strand Benchmarks

THEATER MAKING: ACTING

Benchmark: Students increase their ability as imaginative actors while continuing to participate as collaborative ensemble members. Students demonstrate the ability to reflect on and think critically about their own work.

THEATER MAKING: PLAYWRITING/PLAY MAKING

Benchmark: Students refine their ability as playwrights to express point of view and personal vision.

DEVELOPING THEATER LITERACY

Benchmark: Students develop skills as critics by analyzing the critical writings of others.

MAKING CONNECTIONS THROUGH THEATER

Benchmark: Students demonstrate a capacity for deep personal connection to theater and a realization of the meaning and messages of theater.

WORKING WITH COMMUNITY AND CULTURAL RESOURCES

Benchmark: Students invigorate and broaden their understanding of theater through collaborative partnerships with theater professionals.

Section 6: The Atlantic Legacy

Atlantic Theater Company &
Atlantic Acting School

Inspired by the Group Theater, Stanislavsky, and a passion for ensemble acting, David Mamet and William H. Macy formed the Atlantic Theater Company with a select group of New York University Undergraduate drama students. Since its inception in 1985, Atlantic has produced more than 100 plays and garnered numerous awards, including: 12 Tony Awards, 15 Lucille Lortel Awards, 16 OBIE Awards, six Outer Critics Circle Awards, seven Drama Desk Awards, three Drama League Awards, three New York Drama Critics Circle Awards and the Pulitzer Prize for Drama. Noted productions include: *Spring Awakening*, *Port Authority*, *The Lieutenant of Inishmore*, *The Beauty Queen of Leenane*, *Boy's Life*, and *American Buffalo*. The Atlantic Theater Company's mission is to produce plays simply and truthfully, utilizing an artistic ensemble. Atlantic believes that the story of the play and the intent of its playwright are at the core of a successful theatrical production.

The Atlantic Acting School fosters new generations of actors by passing on the tools learned from Mamet and Macy and by preparing students for all aspects of a career in film, television and theater. The Atlantic offers studies through New York University, a full-time conservatory program, part-time programs and summer workshops. Atlantic for Kids offers acting classes in an after school setting as well as summer programs for children ages 4 to 18.

Linda Gross Theater
336 West 20th Street
New York, NY, 10011

Atlantic Stage 2
330 West 16th Street
New York, NY, 10011

ATLANTIC ACTING SCHOOL



**Atlantic Acting School Alumna Wesley Zurick (left),
Award-Winning Actor Peter Maloney (Right)**



**Award-Winning Actor C.J. Wilson (left), Atlantic's Executive Director
& founding member Mary McCann (Right)**



Tedra Millan (left), Ben Rosenfield (Right)