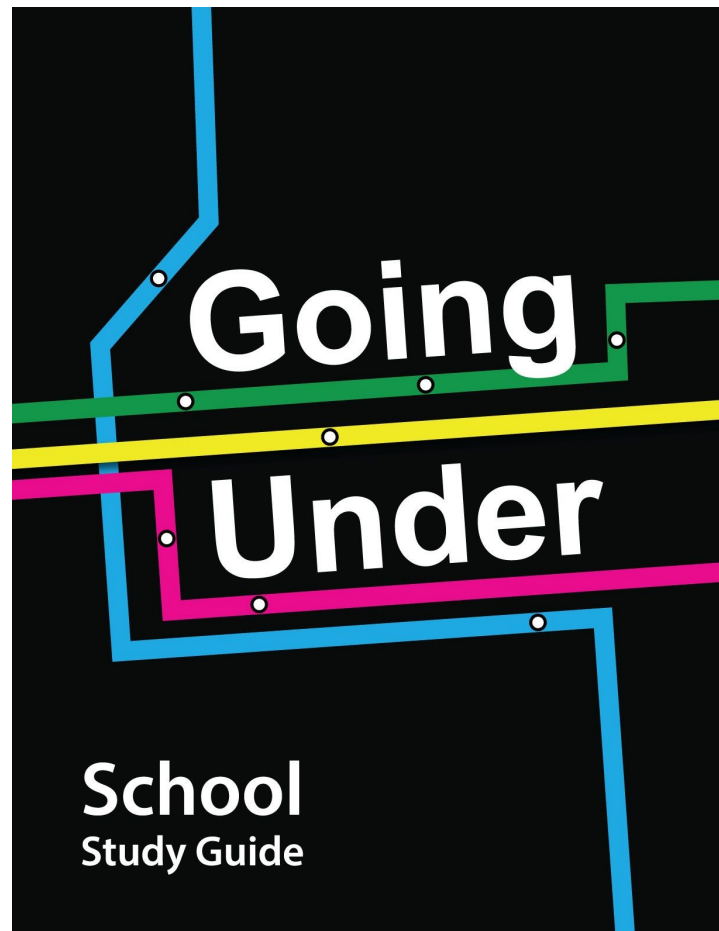


Instructional Package for *Going Under*



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Table of Contents

Welcome and Introduction	2
Playwrights' Note	3
Production Team	4
Play Description	8
Cast List	9
Character List	10
Song List	11
Curricular Links	18
Preparing to View a Live Performance	19
Attending a Live Performance (Information for Teachers)	19
Attending a Live Performance (Information for Students)	20
First Impressions	24
Worksheet for Theatregoers	25
Major Themes	28
Pre-Show Activities/Discussions.....	30
Post-Show Activities/Discussions.....	43
Appendix	52

Welcome and Introduction

Hello Teachers!

Welcome to the Yellow Door Theatre Project Study Guide for the new Canadian musical, *Going Under*, written by Colleen Dauncey (Music) Akiva Romer Segal (Lyrics) and Matt Murray (Book).

It has been such a joy to direct this brand new production with an innovative and cutting-edge creative team and a company of tremendously talented youth from the Niagara Region.

I cannot wait to share the show with you when you and your classes attend the performance at the St. Catharines Performing Arts Centre this December!

Best,

Andorlie Hillstrom
Artistic Director
Yellow Door Theatre Project

Playwrights' Note

Teenagers today have to navigate an increasingly complex world, facing a multitude of pressures from peers, parents, teachers, social media, and their own internal doubts and insecurities. *Going Under* explores these pressures through a group of high school students who find themselves trapped on a subway, cut off from their everyday lives and distractions, forced to actually connect with each other. As they start to open up and listen to one another, they learn that maybe they aren't as alone as they thought.

Going Under's journey started as a small song cycle, and over the course of the past decade has evolved into a full book musical. We are thrilled for Yellow Door to be debuting this brand new incarnation of the show, with this incredible cast that brings authenticity, heart and talent to these roles. We want to thank them, and you, for taking a chance on a new Canadian musical. Enjoy the ride!

-Colleen Dauncey (Composer) & Akiva Romer-Segal (Lyricist)

Having the opportunity to collaborate once again with Colleen and Akiva on *Going Under* has been a great ride. When charged with taking a bunch of existing songs and incorporating them into a full book musical, the first question for me was: Who are the best group of people to sing these fantastic tunes? With so much outstanding young talent in this world, coupled with the nature of the songs, it quickly became clear that creating a piece to showcase them was the perfect route. Though *Going Under* is a story told by a group of teenagers, it explores themes like disconnection, societal pressures and isolation; themes we can all relate to. Like the characters in this musical, this show reminds us that sometimes it's important for all of us to put down our devices and reconnect with the people around us.

-Matt Murray (Book)

Production Team

Andorlie Hillstrom



The Founder and Artistic Director of Yellow Door Theatre Project, ANDORLIE HILLSTROM is a seasoned musical theatre professional, and a resident of Niagara-on-the-Lake. She is eager to continue sharing her skills and passion with youth in the Niagara Region.

Andorlie has taught drama, musical theatre, voice and piano for several years, and has been a musical theatre adjudicator in regional and Provincial music festivals across Canada.

Her current and past successes include the ownership and operation of Class Act Performing Arts Studios in Regina - now celebrating twenty-five years of high calibre dance, drama and musical theatre instruction; being the Founder and past Artistic Director of Do It With Class Young People's Theatre and having directed over forty musicals during her tenure; professional performances at the Globe Theatre in Regina; Persephone Theatre and Twenty-fifth Theatres in Saskatoon; and Manitoba Theatre Centre; Rainbow Stage and Actor's Showcase in Winnipeg; being a founding director and Co-Artistic Director of The Golden Apple Theatre in Regina, having performed in its inaugural presentation of "Jacques Brel"; directed "God of Carnage" and "Mary's Wedding".

Andorlie has produced and/or directed the following shows for Yellow Door Theatre Project: Peter Pan (2015), The Little Prince (2016), Wind in the Willows (2017), Drama 101 (2018) Robin Hood (2018), Bremen Rock City (2019) and Going Under (2019).

Andorlie studied in both the Bachelor of Music Performance and Drama Programs at the University of Saskatchewan, and continued scholarship studies in the Voice/Opera Program at the Banff Centre of Fine Arts.

Jacqueline Burtney

JACQUELINE BURTNEY is a professional actress and choreographer who recently completed the National Tour of *Matilda*. She has also recently been contracted as an instructor and Assistant Choreographer (*The Phantom of the Opera*) at Sheridan College. Previously, she has worked onstage in *Jesus Christ Superstar* on Broadway in New York City, travelled with the First National Tour of *Anything Goes* and performed in two seasons at The Stratford Shakespeare Festival, most recently as Louise in *Carousel*. She has also performed on *The View* and on the Tony Awards, as well as played Beauty in *Beauty and the Beast* (Globe Theatre) last spring. Jacqueline has had the opportunity to act as Assistant Director and Choreographer multiple times for her mother, Andorlie Hillstrom, and is beyond excited to not only be working with her again, but to be working with these amazing children and to be a part of The Yellow Door Theatre Project.



Melania Radelicki

MELANIA RADELICKI works on a wide variety of productions in theatre, musicals and opera for audiences of all ages, all across Canada. She was thrilled to be back at YDTP bringing a new adaptation of *Robin Hood* to life in 2018.

Credits include – most recently: SM for Opera5's production of *Il Barbiere di Siviglia*, Calgary Opera's school tour of *Hannaraptor*, *The Wind in the Willows* with Yellow Door Theatre Project, Tapestry Opera's world premiere of *Bandits in the Valley*. Other stage management with: Calgary, Vancouver, Manitoba, and Tapestry Opera companies; Lighthouse, Foster, and Shaw Festivals; Eastern Front, Golden Apple, and Neptune Theatre companies. Production Coordinator and Backstage Caller for the TO2015 PanAm Closing and ParaPanAm Ceremonies.



James McCoy

JAMES MCCOY is an emerging theatre artist in the Hamilton/Niagara area. A graduate of Brock University and the National Theatre School, James specializes in all areas of theatrical design. Recent credits include Lights and Projections for *The Welland Canal Play* (Essential Collective Theatre), Sound for *Pantalone's Palace* (Brock University), and Production Assistant for 4th Line Theatre. James is excited to return to the Niagara region!

Joanne Pacinda

JO PACINDA is delighted to return with Yellow Door Theatre Project as the Costume Designer. Jo currently works at the Shaw Festival Theatre as the Wardrobe Assistant. Additional credits include Wardrobe Assistant *The Wind and The Willows*, *The Little Prince* – Yellow Door Theatre Project; Costume Design *September Songs* – Twitches and Itches Theatre; Costume Design *Our Lady of Delicias*, Wardrobe assistant *The Drawer Boy*, *Fighting Days*, *Poor, Falling: A Wake* - Essential Collective Theatre; Wardrobe Coordinator 2016 season for the Foster Festival; Costume Design *King Ubu* – Brock University; Costume Design *The Team* – Essential Collective Theatre.



EDUCATION: B.A in Dramatic Arts with a Concentration in Production and Design from The Marilyn I Walker School of Fine and Performing Arts at Brock University.

Amanda McDonnell



AMANDA MCDONNELL was thrilled to be back with Yellow Door Theatre Project Assistant Stage Managing *Robin Hood* in 2019.

She is a graduate of Brock University's *Marilyn I. Walker School of Fine and Performing Arts* program with a B.A. Honors in Dramatic Arts. While studying, Amanda found her passion for both sides of the theatre, onstage performance as well as production.

Some of her recent Credits Include: Stage Manager for *BocaMotion's* Workshop Reading *John School* and Brock University's One Acts Festival 2017. She was also an Actor/Stage Manager for Gillian's Place's *Vagina Monologues* 2018. Her Assistant Stage Management Credits include: Garden City Productions', *Damn Yankees*, Gillian's Place's, *Vagina Monologues* 2017, Brock University's *Pantalone's Palace* and Yellow Door's 2017 show, *The Wind in the Willows*!

Jeanette Ward

JEANETTE WARD is excited to be working on her second production with Yellow Door Theatre Project as Makeup Designer. Her past credits include Makeup Designer on the productions of *Damn Yankees* and *The Addams Family* with Garden City Productions. Jeanette attended CMU College of Makeup Art and Design in Toronto and graduated at the top of her class with a certificate in Fashion Photographic Makeup. Jeanette was recently nominated for a Niagara Socials Award in the Excellence in Hair and Beautification category. To see more of her work you can follow her on social media! @jeanettewmakeup



Play Description

Going Under (formerly *The Subway Songs*) is a new musical that explores connection through a group of high schoolers en route to their graduation. When the subway they are riding comes to a screeching halt, these former friends are cut off from the world above, forced to put down their electronic devices and face each other, their own demons, and the tragic event that tore them apart four years earlier.

With an array of endearing characters and a diverse collection of songs, this ensemble musical with book by Matt Murray, music by Colleen Dauncey, and lyrics by Akiva Romer-Segal, is perfect for high school and adult audiences alike!

Check out Colleen and Akiva's website for more information about the talented writers, as well as music and downloads for *Going Under*
<https://colleenandakiva.com/>

Cast List

Kristen	Gioia de Leonardis
Oliver	Ryan Kirchofer
Heather.....	Eden Wartman
Dylan.....	Liam McBride
Abe.....	Everett Pritchard
Rebecca.....	Naomi Shad
Sam.....	Hannah Jamal
Mary Ann.....	Emily Fulton
Suzanna.....	Emily Boyd
Ellen.....	Sydney Cornett
Kevin.....	Sebastien Moccio
Ben.....	Santiago Rivera
Bobby.....	Lucas Romanelli

Character List

Kristen: Party Girl. Standing a little too close to the edge in life.

Oliver: Gamer. A nerd with a love of all games, crosswords included, but has a fear of talking to girls.

Heather: Introvert. She feels intense pressure from her parents to succeed.

Dylan: Burn-out. A stoner who loves riding the train, but isn't really going anywhere in life.

Abe: Optimist. Always has a glass half full viewpoint on things.

Rebecca: Student council president. An overachiever who is very type A.

Sam: Cool Kid. The kind of person you want to be around, but doesn't always want to be around you.

Mary Ann: Army brat. Joined the Grade 8 class right at the end of the term and no one remembers her.

Suzanna: Anarchist. Can't stand the class system of high school.

Ellen: Dealing with anxiety. Driven and ambitious. Has claustrophobia and hates riding the subway.

Kevin: Rich kid. Outgoing and energetic, but a little bit spoiled and used to getting away with everything.

Ben: Vegan/Animal lover. A dog lover who cares for animals better than he cares for himself.

Bobby: Athlete. An expectant teenage father who has been the target of a lot of recent gossip.

Song List

“Going Under” performed by All

“Stepping Stone” performed by Sydney Cornett (*Ellen*)

“Figure You Out” performed by Ryan Kirchofer and Eden Wartman (*Oliver; Heather*)

“New Girl” performed by Emily Fulton (*Mary Ann*)

“Distraction” performed by Gioia de Leonardis (*Kristen*)

“It’s Been Awhile” performed by Hannah Jamal and Santiago Rivera (*Sam; Ben*)

“The Subway Has Everything” performed by Everett Pritchard (*Abe*)

“Make it Right” performed by Sebastien Moccio (*Kevin*)

“Better Off” performed by Lucas Romanelli (*Bobby*)

“Can You Hear Me?” performed by Emily Boyd (*Suzanna*)

“Reach Out” performed by All

“Ride” performed by Naomi Shad (*Rebecca*)

Curricular Links

Grade 9 Dramatic Arts

A. CREATING AND PRESENTING

A1. The Creative Process

A1.3 use role-play to explore, develop, and represent themes, ideas, characters, feelings, and beliefs in producing drama works

A2. Elements and Conventions

A2.2 use a variety of conventions to develop character and shape the action in ensemble drama presentations

A3. Presentation Techniques and Technologies

A3.2 use a variety of expressive voice and movement techniques to support the depiction of character

A3.3 use a variety of technological tools to communicate or enhance specific aspects of drama works

B. REFLECTING, RESPONDING, AND ANALYSING

B2. Drama and Society

B2.2 explain how dramatic exploration can contribute to personal growth and self-understanding

B2.3 explain how dramatic exploration helps develop group skills and appreciation of communal values

B3. Connections Beyond the Classroom

B3.1 identify specific collaborative skills and attitudes that are required in preparing and staging drama works and explain how they can be applied in other fields or activities

C. FOUNDATIONS

C1. Concepts and Terminology

C1.1 identify the drama forms, elements, conventions, and techniques used in their own and others' drama works, and explain how the various components are used or can be used to achieve specific purposes or effects

C2. Contexts and Influences

C2.2 describe ways in which contemporary dramas show the influence of social trends

C3. Responsible Practices

C3.1 identify and follow safe and ethical practices in drama activities

Grade 9 Healthy Active Living Education

1. Living Skills

1.2 use adaptive, management, and coping skills to help them respond to the various challenges they encounter as they participate in physical activities, develop movement competence, and acquire knowledge and skills related to healthy living

C. HEALTHY LIVING

C1. Understanding Health Concepts

C1.3 demonstrate an understanding of resilience and related protective and risk factors, and explain how these can affect choices related to substance use and addictions

C3. Making Connections for Healthy Living

C3.2 identify warning signs and symptoms that could be related to mental health concerns, and describe a variety of strategies for coping with or responding to mental health concerns affecting oneself or others

C3.4 describe social factors that may influence substance use or behaviours leading to addictions, and explain how decision-making and communication skills can be used to respond effectively to these influences

Principles of Mathematics, Grade 9, Academic

Measurement and Geometry

Investigating the Optimal Values of Measurements

– pose and solve problems involving maximization and minimization of measurements of geometric shapes and figures

Investigating and Applying Geometric Relationships

– pose questions about geometric relationships, investigate them, and present their findings, using a variety of mathematical forms

Foundations of Mathematics, Grade 9, Applied

Number Sense and Algebra

Solving Problems Involving Proportional Reasoning

– solve problems involving ratios, rates, and directly proportional relationships in various contexts

Foundations of Mathematics, Grade 10, Applied

Measurement and Trigonometry

Solving Problems Involving Surface Area and Volume, Using the Imperial and Metric Systems of Measurement

- use the imperial system when solving measurement problems
- perform everyday conversions between the imperial system and the metric system

Canadian History since World War I, Grade 10 Academic

CANADA, 1929–1945

C3. Identity, Citizenship, and Heritage

C3.2 analyse responses of Canada and Canadians to some major international events and/or developments that occurred during this period

Grade 10 English

ORAL COMMUNICATION

1. Listening to Understand

1.5 develop and explain interpretations of oral texts, including increasingly complex texts, using evidence from the text and the oral and visual cues used in it to support their interpretations

1.6 extend understanding of oral texts, including increasingly complex texts, by making connections between the ideas in them and personal knowledge, experience, and insights; other texts; and the world around them

1.8 identify and analyse the perspectives and/or biases evident in oral texts, including increasingly complex texts, and comment on any questions they may raise about beliefs, values, identity, and power

1.9 evaluate the effectiveness of a variety of presentation strategies used in oral texts, including increasingly complex texts, and suggest other strategies that could be used effectively

READING AND LITERATURE STUDIES

1. Reading for Meaning

1.5 extend understanding of texts, including increasingly complex texts, by making appropriate connections between the ideas in them and personal knowledge, experience, and insights; other texts; and the world around them

1.6 analyse texts in terms of the information, ideas, issues, or themes they explore, examining how various aspects of the texts contribute to the presentation or development of these elements

WRITING

1. Developing and Organizing Content

1.1 identify the topic, purpose, and audience for a variety of writing tasks

1.2 generate, expand, explore, and focus ideas for potential writing tasks, using a variety of strategies and print, electronic, and other resources, as appropriate

1.4 identify, sort, and order main ideas and supporting details for writing tasks, using a variety of strategies and organizational patterns suited to the content and the purpose for writing

2. Using Knowledge of Form and Style

2.3 use appropriate descriptive and evocative words, phrases, and expressions to make their writing clear, vivid, and interesting for their intended audience

2.4 write complete sentences that communicate their meaning clearly and accurately, varying sentence type, structure, and length to suit different purposes and making smooth and logical transitions between ideas

Grade 11 Introduction to Anthropology, Psychology, and Sociology

D. SOCIOLOGY

D2: Explaining Social Behaviour

D2.1 explain, from a sociological perspective, how diverse factors (e.g., social norms and expectations, social structures, social distinctions, socio-economic status, geographic location, physical environment, media coverage) influence and shape individual and group behaviour

D2.2 explain, from a sociological perspective, the relationship between prejudice and individual and systemic discrimination (e.g., on the basis of gender, race, socio-economic status, sexual orientation, ability, religion, age, appearance), and describe their impacts on individuals and society

D3: Socialization

D3.2 explain the ways in which social structures (e.g., economy, family, class, race, gender) affect individual and group behaviour

Grade 11, The Individual and the Economy

A1. Economic Inquiry

A1.7 communicate their ideas, arguments, and conclusions using various formats and styles, as appropriate for the audience and purpose

Grade 11, Presentation and Speaking Skills

Effective Listening

A2.1 use techniques of effective listening and notetaking to understand the ideas and information given in presentations

Research

A1.4 select relevant and significant information from research to suit the topic, purpose, and audience

Purpose and Audience

B2.1 make presentations in a variety of forms for various purposes and audiences

Grade 11, English

ORAL COMMUNICATION

Listening to Understand

1.2 select and use appropriate active listening strategies when participating in a variety of classroom interactions

2. Speaking to Communicate

2.1 communicate orally for a variety of purposes, using language appropriate for the intended audience

2.2 demonstrate an understanding of a variety of interpersonal speaking strategies and adapt them to suit the purpose, situation, and audience, exhibiting sensitivity to cultural differences

2.3 communicate in a clear, coherent manner, using a structure and style appropriate to the purpose, subject matter, and intended audience

2.4 use appropriate words, phrases, and terminology, and several different stylistic devices, to communicate their meaning and engage their intended audience

2.6 identify a variety of non-verbal cues, including facial expressions, gestures, and eye contact, and use them appropriately to help convey their meaning and with sensitivity to audience needs and cultural differences

Grade 11, Visual Arts

CREATING AND PRESENTING

Creative Process

A1.2 apply the appropriate stages of the creative process to produce and revise two- and three

dimensional art works using a variety of traditional and contemporary media

Production and Presentation

A3.1 explore and experiment with media, including alternative media, and current technologies, and use them to create a variety of art works

Grade 12, Writer's Craft

Generating Ideas Collaboratively

B1.1 generate and explore ideas for potential writing projects independently through reflection, reading, listening, viewing, and research

B4.1 generate and explore ideas for potential writing projects collaboratively through brainstorming and other discussions with a partner or as a group in a workshop setting

Understanding Their Perspectives and Biases

C1.2 explain how their own beliefs, values, and experiences are revealed in their writing

English Grade 12

Oral Communication

1. Listening to Understand

1.7 analyse oral texts, including complex and challenging texts, focusing on the ways in which they communicate information, ideas, issues, and themes and influence the listener's/viewer's response

1.9 evaluate the effectiveness of a wide variety of presentation strategies used in oral texts, including complex and challenging texts, and suggest other strategies that could be used effectively

2. Speaking to Communicate

2.1 communicate orally for a wide range of purposes, using language effective for the intended audience

2.3 communicate in a clear, coherent manner, using a structure and style effective for the purpose, subject matter, and intended audience

2.4 use the most appropriate words, phrases, and terminology, and a variety of stylistic devices, to communicate their meaning in a compelling way and to engage their intended audience

2.5 identify a variety of vocal strategies, including tone, pace, pitch, and volume, and use them effectively and with sensitivity to audience needs and cultural differences

2.6 identify a variety of non-verbal cues, including facial expressions, gestures, and eye contact, and use them effectively to help convey their meaning and with sensitivity to audience needs and cultural differences

Writing

1. Developing and Organizing Content

1.1 identify the topic, purpose, and audience for a variety of writing tasks

2. Using Knowledge of Form and Style

2.1 write for different purposes and audiences using a variety of literary, informational, and graphic forms

2.2 establish a distinctive and original voice in their writing, modifying language and tone skillfully and effectively to suit the form, audience, and purpose for writing

2.3 use a wide range of descriptive and evocative words, phrases, and expressions precisely and imaginatively to make their writing clear, vivid, and compelling for their intended audience

Preparing to View a Live Performance

Preparing students for interaction with a musical production performance can pique the students' interest and heighten the value of their viewing/listening experience. This is a good time to remind students that we all respond to the same arts expression differently, and our cultural perspectives and past experiences will influence our responses.

(Information for teachers)

Hand out the student information, "Attending a Live Performance" and read it together, in small groups or individually. Then discuss the following questions, checking for student comprehension.

1. Why go to the theatre at all?
2. What is so special about a theatre performance?
3. What are the basic reasons for attending a live theatre performance? Explain these reasons.
4. How can we prepare as a class for attending the theatre?
5. Has anyone ever been to a performance at the FirstOntario Performing Arts Centre (PAC)? How is the PAC similar and/or different to the information provided?
6. What is audience etiquette?
7. What are the ten rules of audience etiquette? Why is it so important to follow appropriate audience etiquette?
8. Why is it important to keep an open mind at a theatre performance?

(Student Handout Below)

Why go to the Theatre? Why go to the theatre at all? What is so special about a theatre performance?

In a theatrical performance, there are live performers in the presence of a live audience, and the electricity generated between actors and spectators is the most exciting aspect of attending a theatre production. In theatre--unlike film or television--each performance is unique because each audience responds differently and brings different expectations and sensibilities to the event. For example, think about a comedy onstage and a comedy in the movies. During the staged performances, the audience's response or lack of response will clearly affect the way the actors and actresses shape their performances. During the running of the film, the reaction of the audience in the movie house can obviously have no impact on the performers. A theatre event exists in time and changes over time; a film exists on celluloid and does not change. Remember, then, that although a theatre performance has many components--including playing space, scenery, costumes, lighting, sound, and text--its primary elements are always the performers and the audience.

When people think about why they go to the theatre, there are usually three basic reasons: entertainment, community interaction, and personal growth. To begin with, for most audience members the desire to go to the theatre is connected with their desire to be entertained. For these people, theatre is a way to relax, a source of enjoyment and fun, an escape from daily existence. Slapstick comedies, farces, musicals, and melodramas are examples of theatrical works meant primarily to entertain.

Second, a theatrical performance is a communal experience: it brings people together for a period of time. (*in fact, the origins of theatre are closely related to religious ceremonies and rituals which are also communal experiences.) Third, theatre can enrich individual audience members intellectually, emotionally, and perhaps spiritually. It can help us to see and understand the complexities and crosscurrents of everyday life and can also expand our horizons far beyond everyday life. Indeed, some theatre artists believe that the function of theatre is to "teach."

When you yourself attend the theatre try to determine your own reasons for being there, keeping in mind that many theatre pieces are both entertaining and enriching. From reading plays, watching television, and attending movies, you have probably formed a good idea of what kind of live theatre you will enjoy. You know that comedies and farces can make you laugh and feel carefree. Dramas and tragedies can introduce you to new ways of looking at the world and perhaps can lead you to think about parallels between your own experience and the universal human condition.

Preparing for Theatregoing

Before you attend a theatre performance, you can do some preparation that will help you get the most out of it. Reading about the play you are going to see can add to your enjoyment and understanding. If the play is a classic, you might find some useful information about it in your textbook or a theatre history book. In addition, there may be books or articles about the life and work of the playwright or about drama and theatre in the period when the play was written. You may also want to read the play itself. All this can provide background for you as a theatergoer.

Another effective way to prepare for a theatre event is to read a review of the production. Often, you will find that a local newspaper has printed an article by a critic describing and evaluating the performance and giving background information about the play and playwright. Words of warning, however, do not be unduly swayed by the opinions expressed by the reviewer, since what you like may be completely different from what he or she prefers. Use the review only as a source of information and go to the theatre with an open mind.

The Lobby

The lobby of a theatre space is a "holding area" for the audience members before they enter the auditorium. Usually, a lobby tells you something about what kind of theatre experience you can expect to have. For example, commercial Broadway theatres, well-established regional theatres, and touring houses often have lavish lobbies; off-Broadway, off-off-Broadway, and alternative theatres frequently have small lobbies that are modestly decorated or even undecorated. In some small theatres, there may be no lobby at all: the audience members simply congregate out on the street.

You may find considerable information in the lobby that can help you better understand and appreciate a theatre event. For example, there may be photographs of the performers and other artistic personnel (these photos are known as headshots), photos of the current production or past productions, posters reflecting the point of view of the production, historical information about the theatre or the company, or awards won by the company. In addition, you might be able to pick up brochures for season tickets or future productions. From the moment you enter the lobby area, you should begin to assess your feelings about the experience.

Programs

As you enter the auditorium, you will probably receive a program from an usher who may also escort you to your seat. The program will contain much useful information that can help you enjoy and understand the theatre event.

In the program, or playbill, you will find the title of the play, the author, the cast of characters, the actors and actresses, the designers, the director, and various other people involved in mounting the production. In some playbills, you will also find brief biographies of these people. In addition, you will find information about the setting of the play (place and time), its division into acts or scenes, and the number of intermissions.

Some playbills also include notes about the play; such notes may be written by the playwright, the director, or the dramaturgist--the literary advisor to the production. Notes like these can make you aware of the historical relevance of a play and the director's approach to the text.

Be sure to read the program and any notes in it, but don't read this material during the actual course of the performance. The best time to read the program is either before the performance starts or during intermission.

The Theatre Environment

One of the most important environmental elements you will encounter when you enter a theatre is the performance space. The presentation may be taking place in a traditional theatre building with an arena, thrust, or proscenium stage, in a converted space, or in a "found" space.

Another aspect of the environment is the locale of the theatre. For example, New York has theatres in the Broadway district, off-Broadway, and off-off-Broadway. For the most part, Broadway theatres are large proscenium-arch spaces; off-Broadway theatres (as the term implies) are outside the Broadway district, are much smaller, and usually seat about 300 in a proscenium, thrust, or arena configuration, off-off-Broadway theatres house experimental groups in small found spaces and seat only about 100.

Other types of theatre environments include dinner theatres, which combine theatrical entertainment with dining and are very popular in many cities--for example, Orlando, Florida. Many communities have popular amateur community theatres, housed in traditional theatre spaces or found spaces. High schools, colleges, and universities also produce many theatrical events for their own students and their communities.

Each theatre environment creates a specific ambiance and unique expectations on the part of the audience. As you enter a theatre and its playing space, you might want to think about what the atmosphere is like and what impact it has on you. After you are seated, but before the performance actually begins, you may also want to think about, and assess, certain other elements. Is there a curtain, for example? If so, is it raised or lowered? What effect does a raised or lowered curtain suggest? If the curtain is up, is scenery visible? If so, what does the scenery seem to suggest about the production?

Audience Etiquette

Western theatre, particularly since the nineteenth century, has developed certain rules of behavior for audience members--expectations about what audiences do and don't do. However, you should keep in mind that any given theatre event might have some unique expectations about the audience's behavior.

At a traditional theatre performance, the audience is expected to remain silent for the most part, and not to interrupt the performers. Audience members should not talk to each other as if they were at home watching television, they should not hum or sing along with music, unwrap candy or other food, eat loudly, search through a purse, or backpack, or take notes in a distracting way. They should also turn off cell phones, iPods, or other electronic devices. Remember that the actors can hear the audience noises and distracting behavior will have an impact on their concentration and performance. Noise and distractions also affect the experience of other spectators.

Students may be concerned about note-taking, since they often will need to make notes in order to remember key elements of the production. An unobtrusive way of taking notes is to jot down only brief phrases or terms that will jog your memory later. Then, you can embellish your notes during the intermission or intermissions, or after the last curtain.

Of course, traditional audiences are not always absolutely quiet. Audiences at comedies can laugh, for instance. Audiences at musicals can applaud after a song (in fact, they're expected to). On the other hand audiences at serious plays might not applaud until the end of the performance--and even then, an audience may be so stunned or so deeply moved that there will be a moment of silence before the applause begins.

As noted above, not all of these traditional expectations may apply at every theatre event. Dinner theatres are one example, since the audience may be eating during the presentation. (We might also note that audiences eat during the performance in many traditional Asian theatres, and they may speak back to the stage). Audiences at some

productions are expected to interact with the performers in some comic presentations, for instance, actors may enter the audience space or actually speak to individual audience members, and in some nontraditional productions, audience members may even be expected to participate in the performance. (We should mention, however, that because this kind of interaction or participation departs from the usual behavior of theatre audiences, it makes some theatregoers feel uncomfortable.)

Intermissions

Intermissions serve a variety of functions. Of course, you do not have to leave your seat. Many audience members stay in place and use the time just to stand and stretch. You can use the respite to review your notes, go to the restroom, buy refreshments (if they are available), and discuss the production with friends.

An intermission usually lasts about 15 minutes, and the lights in the lobby will be flashed on and off as a signal that the intermission is ending. You should return to your place when signaled to do so, because the theatre may not seat you if you return late, after the performance has resumed.

Keeping an Open Mind

One of the main purposes of theatre is to let you see the world from different perspectives and experience differing viewpoints and lifestyles. Consequently, there may be times when what you see onstage will be something with which you disagree or even find offensive. In a situation like this, it is helpful to keep an open mind while you are watching the performance. It is not necessary for you to agree with or approve of what you are hearing or seeing, and you may find that after the show is over you reject everything that has been presented. However, while the performance is going on, you should try to suspend judgment and experience it as receptively and tolerantly as possible.

First Impressions

Give students the opportunity to air or record their first spontaneous reactions to the musical. Provide a non-judgmental atmosphere where the students will feel confident to give their first reactions and where all students' reactions will be accepted.

You can solicit students' first impressions by asking "What was your immediate reaction to the work?" or ask them for words that immediately came to mind. Record their first impressions on chart paper or have them keep track themselves or use Arts Education Student Recording Sheets from the Saskatchewan Learning website.

Encourage students by asking questions such as the following:

1. What are the first five words that come to mind when you think about this artwork?
2. What moments did you like the most?
3. What was your overall impression?
4. Was there a central idea that stood out for you?
5. How did the music, sound, score, lighting, etc. affect you?

Before the Show

Sometimes it is a good idea to listen to a recording of other performances of the show, or to read a synopsis of the story so that you will know what is happening. A plot synopsis is provided in this package. In the case of *Going Under*, you may want to reflect on what thoughts and ideas do those songs bring to mind?

During the Show

Pay attention to the following elements so that you have something to write about:

- Did the show hold your interest throughout?
- How was the story told? Was there suspense?
- Was there one main story or many connected stories?
- Was the story comic or tragic?
- Did you enjoy the music in the show? Did you have a favourite song?
- Which of the performers did you enjoy? Did the performers portray their characters well?
- Were there “big ideas” in the themes of the show? Did you think about things differently after the performance?
- What were the sets, costumes, lighting, background and music like?
- Would you recommend the show to others?

After the Show

Think carefully about the experience. If this is the first time you have seen a live theatre performance, consider how the experience is different from other ways of having a story told to you. Was seeing a show performed by young people differ than a show performed by adults?

Worksheet for Theatregoing

The following worksheets have been designed as an aid to note taking. They should be used while you are attending a production. They do not call for extensive information, rather, they will help you jot down quick impressions that you can use later to jog your memory when you are actually developing your review. That is, the questions on these

sheets are meant to help you accumulate information, which can be used to respond to the more in-depth questions in the preceding section. To fill out the worksheets, you will enter information at three different times during your attendance at the theatre event.

Remember: Do not try to write an essay or even any fully developed statements while you are watching the performance; that would defeat the whole purpose of theatre going.

Notes before the performance...

1. Theatre

- a. Jot down three adjectives that describe the atmosphere of the theatre.
- b. What kind of theatre is it: proscenium, thrust, arena, found space? c. Draw a quick sketch of the auditorium area below.

2. Program

- a. Jot down when and where the play is set and any other information you have gleaned from the program.
- b. Read any notes in the program and underline three sentences that you believe will help you better understand the production.
- c. Underline any historical information in the program about the play or playwright.

3. Playing space

- a. Can you see the playing space before the performance begins, or is the curtain down?
- b. If you can see the playing space, what are your impressions about the scenery? What does it seem to suggest about the production? (Just jot down a few adjectives that reflect your first impressions.)

Intermission notes

1. Who is (are) the central character(s)? With whom does the character conflict? Write down their names.
2. For each of the characters you have just named, jot down three adjectives that describe his or her personality and physical attributes.
3. For each of the characters you have named, write down three adjectives to describe how you feel about the performance of the actor playing him or her.
4. Briefly describe a specific moment or scene that you thought was particularly dramatic, effective, or significant.
5. Describe a striking use of an image or simile by a character, or a moment in which such an image is used.

6. Has any character directly addressed the audience? Note who and (very briefly) when.
7. Jot down three adjectives that reflect your impressions about each of the following:

Scenery:

Costumes:

Lighting:

8. Write one word or one short phrase which best describes the world of the play (for instance, absurd, unceasingly violent, repressed, uncontrollably cruel, sentimentally romantic, constantly hilarious.)
9. Have any audience members been asked to participate in some way? If so, describe how; also, describe your own reaction.

Notes after the performance

1. List your initial responses to each of the production elements. Indicate whether you like or dislike each element, and provide an adjective that expresses why you like or dislike it. (Remember that it is these initial responses you will have to defend in your review.)
2. Review your intermission notes. After the intermission (or after each intermission, if there was more than one), had you changed your opinion about any of the production elements? If so, jot down what changed.
3. Write down what the high point of the action seems to have been and what resolution of the conflict, if any, has occurred.
4. Have any characters changed between the beginning and the conclusion of the action? If so, provide an adjective or a short phrase to describe the character at the outset of the action and another adjective or phrase to describe him or her after the change.
5. Does anything about the play or the production puzzle or confuse you? If so, jot it down.
6. On this basis of this experience, would you go to the theatre again? Yes or no? (You will probably not include this point in your review, but your answer may interest you for its own sake!

Major Themes

Themes are the fundamental and often universal ideas explored in a literary work.

Theme #1: Facing your fears allows one to access positive change & growth.

The characters in *Going Under* demonstrate a variety of fears that perfectly align with their past experiences, their present situations, and of course, their future endeavours. The teenagers face the unknown as their high school experience comes to an end. Their fears and frustrations in regards to what is to come loom over them as the students, and old friends, reunite one last time. Being trapped with one another on the subway exposes the various anxieties that they all carry about who they were, who they are, and who they will become as they embark on the journey from adolescence into adulthood. Further, *Going Under* documents the positive outcomes that can occur when the students find the strength to face their biggest fears. The students learn that there is more to life than social media and technology, and that the most important thing they can do is to be truly present and to make each moment count.

Theme #2: Breaking the cycle of a mental health struggle begins with reaching out. People need to work together to survive grief & loss.

Going Under clearly demonstrates the conflict of the mind that young adults and teens face everyday. This musical proves to those who watch it that mental health does not discriminate against gender or social class. In relation to the technological world we live in, students are finding it harder to communicate their feelings and to find help, despite the endless resources we have at our fingertips. The characters discover support in one another and are finally able to verbalize their problems, as well as come to terms with the death of a fellow classmate. When one is struggling with issues related to mental health, it can sometimes seem impossible to communicate those feelings, especially to those who don't seem to understand. However, as each of these characters are going through their own struggles and they all share a common loss, the students are able to relate to one another, as well as give each other advice on their own personal issues.

Theme #3: Identity comes from how you view yourself, not from what others think about you.

Throughout the course of this play, the characters grapple with their personal identities. For high schoolers in a world steeped in technology and media, it can become easy to construct a surface image of the self and to get lost in the images that society projects onto us. We all want to be known, to be remembered, and to leave our mark on the world. However, sometimes the things that we choose to show each other hides how we really feel and who we really are. We pretend to be someone we are not, or we hide behind layers of armour and try to escape who we are through substance use. Through

the media and our often constructed social presence, we present a highlight reel to the world that is not reflective of who we really are. By the end of the play, the characters recognize the dangers of stereotyping and making assumptions. They realize that the most important thing in life is to be true to yourself and refuse to let the perception of others shape your identity.

Pre-Show Activities/Discussions

Pre-Show Activity #1: The Comment Section

Duration: 30 Minutes

Curriculum Connections: English (OSSLT Prep)

Materials:

- Scenario cards (see Appendix)
- Facebook comment template (see Appendix)
- Facebook reaction icons (see Appendix)
- Tape/adhesive
- Writing utensils
- Newspaper article template (see Appendix)
- Newspaper article rubric (see Appendix)



Purpose: To have students engage with topical issues in the play through a simulated social media setting and to prompt critical reflection on how they engage with online information.

Procedure:

1. Post scenario cards around the classroom, mounted on walls or boards.
2. Instruct students to circulate around to the various scenarios and respond to the “posts” that are there with their comment templates and reaction icons, considering how they may interact if they were close to or distant from the situation. Reinforce appropriate language use as required. Some guiding questions may include: *How might your response change if this was happening to your best friend? The school outcast? If it was happening on the other side of the country?* (10 Minutes)
3. When students have finished commenting, read out the post and a selection of comments to students. They can close their eyes if they wish in order to focus on the comments the class has come up with. (5-10 Minutes)
4. **Extension Task and Assessment:** Students will write a newspaper report based on one of the scenario cards. They will integrate at least two “comments” from their peers into the body of their article. Students will employ creative writing skills to develop the main ideas presented through the scenario cards and the “comments” by their peers.

Discussion: (5-10 Minutes)

1. How did a consideration of your closeness to the stories shape your interactions? What changed? What did not change?
 2. Describe how hearing the comments read aloud impacted you. Did anything surprise you? If yes, why?
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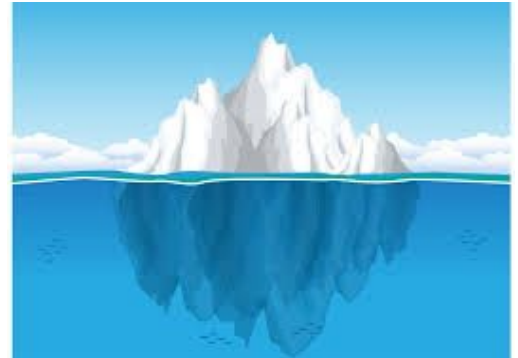
Pre-Show Activity #2: The Iceberg

Duration: 30 - 40 Minutes

Curriculum Connections: Health, English, Introduction to Anthropology, Sociology, and Psychology

Materials:

- Chart paper
- Markers
- Personal electronic devices (for research)
- Celebrity reference sheet (see Appendix)



Purpose: To introduce the importance of discussing mental health and encouraging open conversations about mental illness. To recognize that even individuals who have “good lives” on the surface can still struggle with mental illness.

Procedure:

1. Introduce the concept of mental health to students as a group. Ask students how they define mental health. Introduce the Government of Canada definitions of mental health and mental illness. Reinforce that *we all have mental health*, and that poor mental health and wellness can lead to mental illness. Mental health can affect anyone, including people who are famous and/or well-off in life. (5 Minutes)
 - a. <https://www.canada.ca/en/public-health/services/about-mental-health.html>
 - b. <https://www.canada.ca/en/public-health/services/about-mental-illness.html>
2. In groups of 4-5, students will select a celebrity to research. Students may use the Reference Sheet provided to select from, or if they have another person in mind, they can research them. Students will be given a piece of chart paper, on which they will draw the cross-section of an iceberg, being sure to show that a large proportion of it is below sea-level. The name of the individual celebrity should be written in the middle of the diagram.
3. While researching, students will record their observations on their iceberg diagram, reflecting on what can be outwardly observed of the individual's experience, and what is beneath the surface that we cannot see. (10-15 Minutes)

Discussion: (10-15 Minutes)

1. Why do you think it is important to have an open conversation about mental health issues?
2. What did you realize as a result of participating in this activity? Has your perspective changed on mental health?
3. Reflect on the difference between mental health and physical health: why do you think people respond to these areas differently? Why do you think it is important to challenge the different treatment of physical and mental health?

Adapted From *Structuring Drama Work 3rd Edition*, by Jonothan Neelands and Tony Goode.

Pre-Show Activity #3: A Time Traveler's Guide to Developing Resilience

Duration: 60-75 minutes



Curriculum Connections: Grade 11 Canadian History, Physical Education, Dramatic Arts

Purpose: Students develop an understanding of resilience and how it affects self-growth.

Materials:

- *Optional* You may choose to use images or brief videos from World War II for inspiration.

Procedure:

1. Take a leap back in time to World War II.
2. Define Resilience and ways of becoming resilient.
Definition example: The ability to overcome a struggle in a positive manner.
Strategies: Therapy, reaching out to healthy support systems, active lifestyle, meditation, a healthy diet, sports, arts, and creative outlets, etc.
2. Have a discussion with your class about the tragic elements of World War II and the importance of resilience in physical, mental and emotional wellbeing for those impacted by the war.
3. Ask your class to divide themselves into four groups and give them 10-15 minutes to create a tableau depicting the various settings where the impact of war can be seen (such as the battlefield, the home front, nursing stations, schools in war-torn countries etc.).

4. Bringing the class back together, briefly explain forum theatre and what it means to be a “spect-actor”.

Forum theatre: Developed by Brazilian theatre practitioner Augusto Boal, forum theatre aims to address social issues through active participation of the audience. A scene is played twice; on the second performance of the scene, members of the audience (“spect-actors”) shout “Stop!”, tap out a player in the scene and replace them. The new player aims to help solve the problems articulated in the first run of the scene.

5. Have each group perform their tableau, giving them 1 minute of still, uninterrupted time.
6. During each tableau performance, the other groups will be asked to “tap in”, replacing one character in the scene and resolve that character’s trauma with a still image depicting a strategy for developing the character’s resilience.
7. One by one, all actors onstage should be replaced with triumphs.
8. Repeat this with each group.

Discussion Pre Show:

- 1) How do the strategies used to overcome trauma in this exercise relate to everyday life?
- 2) Why is it important for us to build resilience?

*Resilience should be a part of everyday healthy living. Discuss its relationship with making choices to promote physical safety, development of strong relationships, and protection of one’s mental health and emotional well-being.

Pre-Show Activity #4: Debate — Technology and Problem Solving



Duration: 75 minutes

Curriculum Connections: The Individual and the Economy, Presentation & Speaking Skills, English

Purpose: This activity will implement the concept of debate into the classroom and ultimately encourage students to build upon their presentation, teamwork, and critical thinking skills. Further, the informal debate will allow students to understand the importance of multiple perspectives, which is a common theme in *Going Under*. See appendix for a debate outline and assessment rubric.

Materials:

- Pens/pencils
- Paper
- Debate activity sheet (see Appendix)

Procedure:

1. Introduce the concept of “debate” and provide a brief definition for students who have not yet experienced a debate. Ask, how is a debate run? (5 Minutes)
2. Begin a discussion by posing a few questions about technology, such as: “What is technology and what does it do for us in the society in which we live? Why has technology become such a large part of our lives? What would life be like if we didn’t have daily access to technology?” or any other similar thought-provoking questions. Finally, pose one final question and ask students to think about their answer: **“How does technology affect our ability to solve the problems that we are faced with on a daily basis?”** (10 Minutes)

3. Number the students off into two groups— one group will be *Affirmative/Pro/For* while the other group is *Negative/Con/Against*.
4. Explain to the students that as a group they will need to debate the question and engage in meaningful discussion and teamwork in their assigned group. The groups will each be responsible for developing three arguments that support their position (either for or against the provided statement), as well as a final rebuttal statement to conclude their debate. The groups will be asked to present one argument at a time in response to one another. (30 Minutes)
5. After giving the groups some time to develop their arguments, bring the debate to an end and assess the students' ideas. Assign a winning group but finish the lesson by stressing the importance of multiple perspectives, as well as the large role technology plays in our lives.

Structure of the Debate:

“How does technology affect our ability to solve the problems that we are faced with on a daily basis?”

Speaker	Time
Introduction Affirmative	2 minutes
Introduction Negative	2 minutes
First Affirmative	2 minutes
First Negative	2 minutes
Second Affirmative	2 minutes
Second Negative	2 minutes
Third Affirmative	2 minutes
Third Negative	2 minutes
Break	5 minutes
Affirmative Summary/ Rebuttle	2 minutes
Negative Summary/ Rebuttle	2 minutes

(Total 25-30 minutes)

Discussion:

1. How did it feel to take a position with which you maybe didn't agree?
2. Were there any strategies that helped you with the debate that might help you next time?
3. Did the debate make you change your opinions/beliefs on technology at all?

4. Were there any other topics that came up during your group discussions, such as mental health/social media/being disconnected from real life settings?
-

Pre-Show Activity #5: Origami without Technology

Duration: 45 minutes



Curriculum Connections: The Creative Process, Visual Arts

Purpose: This activity will help to communicate the notion that we cannot always rely on technology, as it can be easily taken away from us in times of need, similar to the characters within *Going Under*. The students will be required to create an origami animal fox without instructions or the help of technology.

Materials:

- Rulers
- Paper
- Pencils
- Scissors
- Projector with image of origami fox or printed image & steps (Appendix)

Procedure:

1. On the SmartBoard or projector, display the image of an origami fox. If there is no access to technology, the image can also be printed and physically shown to the class. Present the image as the “ideal” goal that students are expected to replicate and create on their own, without instructions or the help of technology. (5 Minutes)
2. Set out the materials needed to complete the origami fox and give the students some time to complete their origami. Encourage them to work independently on their origami fox and to attempt to solve the steps on their own. (20 Minutes)

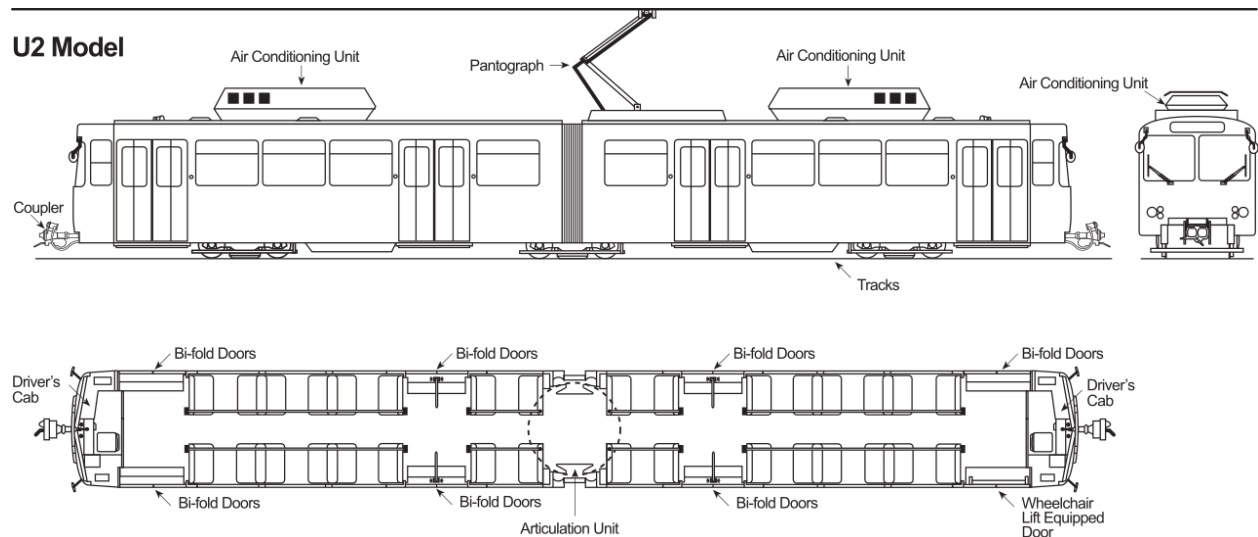
3. Have the students examine each others' work. Finally, reveal the true steps taken in order to complete the origami fox. (10 Minutes)

Discussion:

1. How did you feel about completing this activity without any support from your teacher, peers or technology? Were there any recurring frustrations?
 2. Discuss the concept of process vs. product - Where else in your life might you experience a similar frustration? (Ie. body image, etc.)
-

Pre-Show Activity #6: Subway Stage Design

Duration: 30-45 minutes



Curriculum Documents: Mathematics, Drama

Purpose: Students will develop an understanding of effective stage design using Math as their design tool.

Materials:

- 10 chairs
- Masking tape
- Stage design template (Appendix)
- Props

Procedure:

1. Discuss with the class what you would see in a subway car (props, seating, exits & entrances, windows, props, passengers, etc.).
2. Discuss stage design and the Mathematics involved in blocking and setting a scene (measuring width, length, height, of the stage, props and set, etc).
3. Discuss effective stage design. Ask, what *looks good* onstage?
**ex: keeping much of the set downstage center for an intimate audience experience, effective blocking, etc.*
4. In your classroom, gymnasium or theatre, section off a large enough space to design a set, using masking tape.
5. Have students get into groups of 4-5.

6. Give each group a copy of the stage design template (available in the Appendix). They will use this map to design their version of an effectively staged subway car.
7. Students are to include furniture, props, actors, exits, and entrances. Students may use the 10 chairs provided, as well as any props that they have on hand that they think are important to the overall aesthetic.
**These props should not distract the audience but help to paint a clear picture of the scene.*
8. In their groups, students will measure the allotted stage space, as well as the chairs and props they choose. They will use these measurements to draw them to scale on their design map.
**students are to use metrics easily converted to a full-scale model. Ex: Students may use 1 centimeter to represent 1 inch, etc.*
9. Once students have drawn their set design, they are to switch maps with another group. Each group will then use the designated space to design the other group's full-scale set.
10. After each set is crafted, use two stars and a wish to discuss what worked and what could have been explored further.

Discussion

1. How did using Math help you to draw and craft a full-scale model of your set?
 2. After your full-scale set was crafted by another group, were you happy with your product? Would you change the way you drew your map?
 3. What did this activity teach you about the effect set design has on an audience?
-

Post-Show Activities/Discussions

Activity # 1: The Iceberg Revisited

Duration: 30 - 40 Minutes

Curriculum Connections: Health, English, Introduction to Anthropology, Sociology, and Psychology

Materials:

- Chart paper
- Markers
- Character list (beginning of study guide)



Purpose: To develop a deeper understanding of the characters in *Going Under* through reflecting on what challenges and attributes are visible and what are not visible. To think critically about how invisible factors may influence people.

Procedure:

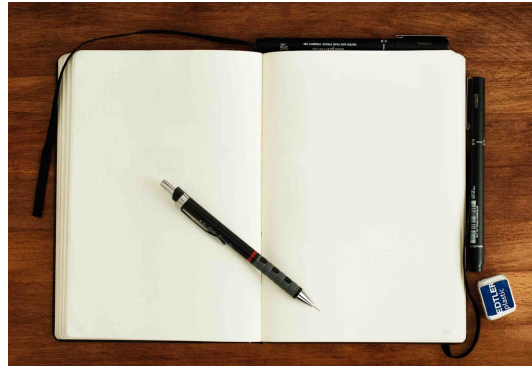
1. Review the list of characters from the beginning of the study guide with students.
2. Have students begin drawing the iceberg diagrams, placing the name of the character in the centre of the iceberg, just as they did in the Iceberg Pre-Show Activity.
3. Students will rotate around the room in small groups, moving from diagram to diagram, building on and extending on the contributions of their peers. Encourage students to make inferences about the characters based on what was articulated in the play. Once all students have circulated to all of the character diagrams, bring the class back together.
4. **Optional:** In the last 5-10 minutes of class, have students reflect on their own lives and create their own icebergs. These can be collected or kept personal depending on teacher and student comfortability.

Discussion:

1. For Drama contexts: How does the iceberg model help you to understand the character development in *Going Under*?
 2. How can the iceberg model be applied to everyday interactions in your life?
 3. What connections can you make to the pre-show version of the iceberg? How might the archetypal characters connect to the exploration of celebrities?
-

Post-Show Activity #2: Yearbook Comments

Duration: 70 minutes



Curriculum Connections: Writer's Craft, Dramatic Arts

Purpose: This activity will facilitate the students' ability to reflect back on the musical and the characters in it. Ultimately, the students will need to utilize their creativity in order to imagine themselves as students in the make-believe school and world of *Going Under*.

Materials:

- Paper
- Pens/pencil

Procedure:

1. Begin with a class discussion about the musical. Some prompting questions are, "What did you like about *Going Under*? Which characters did you like and why? Were you able to see yourself in any of the characters in the play? Was there anything about *Going Under* that surprised you or did you have an opposite experience? What did the musical teach you?" The goal is to have a focused discussion that facilitates student reflection. (15 Minutes)
2. Ask the students to describe each of the characters in detail (see character list at beginning of study guide). Make note of the descriptions on the board so the students have a point of reference. If there is no access to a board, have the students record their own descriptions of the characters as the discussion occurs. (15 Minutes)
3. Ask the students to create yearbook comments for four of the characters in *Going Under* based on what they learned about them throughout the duration of the

musical. The students should be encouraged to position themselves as their own character in *Going Under* and should offer a piece of advice to their *friend* as they graduate from the school. The goal is to write creatively. Encourage students to use appropriate language. (35 Minutes)

4. Have a few students read one of their comments aloud to the class. They can also share their comments in groups of two to three. (5 Minutes)

Discussion:

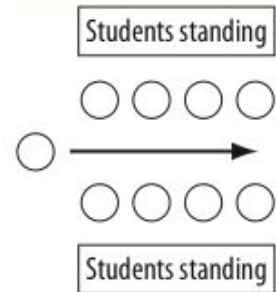
1. How did creating the comments help you to understand the characters on a deeper level?
 2. What was it like to position yourself as a character in *Going Under* and how did it aid in your understanding of character development and role play?
-

Post-Show Activity #3: Corridor of Voices

Duration: 45 Minutes

Curriculum Connections: English, Dramatic Arts

Purpose: This activity will ask students to reflect on *Going Under* and the portrayal of its characters. Students will reflect on their own experiences and opinions, and they will draw connections to better understand the characters and the choices they make. This will help students in future exercises when trying to create (or understand) a full rounded, three-dimensional character.



Materials:

- Paper
- Scissors
- Pen/pencils (one for each student)
- Reflection journals

Procedure:

1. Have students line up in a corridor (facing a partner inwards and heads down). Explain that they will try the Corridor of Voices activity several times, once for each of the different characters in the play (or at least two of the characters).
2. Ask the students to think of a word they associate with the character of choice for the corridor.
3. Ask the students to say their word aloud once the instructor walks by them when they walk through the corridor.
4. Ask for different student volunteers to walk down the corridor. (10-15 Minutes per character)
5. Once complete, ask the students questions to debrief the activity (below). Write some of these ideas on the board so the class can write them in their journals and refer to them later. (10 Minutes)
6. After this, ask students to find their own spot in the room. Then, instruct them to walk around the room repeating their word as their character. Have them find a partner with a similar or relatable word. (5 Minutes)
7. Allow each pair to share their own process as to why that word specifically was significant to them. This will allow students to gain perspective on the play, as well as their own peers. (15 minutes)

Questions to Ask:

1. How did this exercise feel? Does it remind you of anything? If so, what and why?
2. Ask how the corridor is like a social media post/thread and what that can do for someone's mental health?
3. Do you believe an atmosphere like this can have a negative/positive effect on someone's mental health? Why?
4. Do any of these words relate to some stigmas that may be associated with mental health (e.g. derogatory labels and common misconceptions)?
5. Is labeling helpful or harmful? Why?

After Pairing:

6. Was it easy to find someone with a similar word? Were you both acting as the same character?
-

Post-Show Activity #4: Hotseat

Duration: 45 Minutes

Curriculum Connections: English, Dramatic Arts



Purpose: This activity will ask students to reflect on the characters in *Going Under* and to use improv as their source of inspiration. Thinking of the first comment that comes to mind while immersed in one's character can help them to better understand the character at hand. This will help them in future exercises when trying to develop or explain their characters' interpretations.

Materials:

- Reflection journals
- Writing utensils

Procedure:

1. Ask students to get into pairs and to each choose one character from the play. (5 Minutes)
2. Students will act as their chosen character, one at a time, while their partner asks them questions about their character. Students, acting as their character, will react accordingly and give appropriate answers to those questions. Give students a notification on when to switch (10 minutes each for a total of 20 minutes).
 - a. During this time, walk around the room and take note of each student and their chosen character. This time frame should give you enough time to drop in on each pair, listen in, and take notes.
 - b. How is each student participating? Do they seem engaged? Was their character easy to guess? If not, maybe take note of this and communicate it to the student for constructive criticism.
3. Now ask students to find another partner in the room. Repeat this same hot seat activity but now as a relative or close friend of their previous character (e.g Bobby's girlfriend). This will prompt students to ask questions about the character they chose, and to better understand them after watching the play (10 minutes each, for a total of 20 minutes).
4. Ask them to reflect in their journals during the last 10 minutes of class.

Questions for Students to Answer:

1. Why was each process different? Was one more effective than the other? Why or why not?
 2. Is this activity helpful for the process of character development? Would you enjoy doing this in future classes?
-

Post Show Activity #5: Graduation Speech

Duration: 75-90 minutes (can be divided between 2-3 classes)



Curriculum Connections: English (Oral Communication, Persuasive Writing), History, Dramatic Arts

Purpose: Developing student's persuasive writing skills, using language effectively to communicate central themes and the emotional perspectives of characters.

Materials:

- Video of Martin Luther King Jr.'s *I Have a Dream* speech
- Rubric (Appendix)

Procedure:

1. Show Martin Luther King Jr.'s *I Have a Dream* speech.
<https://www.youtube.com/watch?v=vP4iY1TtS3s>
2. Discuss the effectiveness of King's persuasive written and oral communication skills for engaging and inspiring his audiences. Note conventions such as purpose, diction, critical literacy, voice and non-verbal cues.
3. Have the students pair up and choose a character from *Going Under*. Have them discuss the themes that this character contributes to in the musical and select one to write about.
4. Have the pairs write a 2-minute graduation speech as their character, providing inspiration and encouragement based on the character's experiences. This speech should exhibit persuasive writing and oral communication skills.
5. Have the pairs divide their lines and perform the speech to the class.

6. After each performance, facilitate an audience talkback using two stars and a wish. Have the students respond to writing and communication strategies that engaged them (stars), as well as strategies that could have been used to further inspire them as an audience (wishes).

Discussion:


1. Why are themes important to the development of a character?
 2. How did your chosen theme affect your writing style?
 3. How did your chosen theme affect your oral presentation? (Character's voice, diction, movement, and purpose.)
-

APPENDIX

Pre-Show Activity #1: The Iceberg

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Scenario Cards



MONDAY
march, 11 2013

NEWS

Nr 34747/53

Only fresh news

founded 1953

NO SIGNAL: TEEN RELIANCE ON TECHNOLOGY PROMOTING DISENGAGEMENT

Longitudinal study based out of Calgary University suggests the adverse affects of prolonged youth smart-phone usage. **Full story in Tech B3.**

MONDAY
march, 11 2013

NEWS

Nr 34747/53

Only fresh news

founded 1953

WHEN THE PARTY'S OVER: YOUTH AVOIDANCE AND HOW IT HURTS

Students at Southdale Public High School aren't talking to each other about their problems, and they aren't letting the adults in their lives in: how to proceed with supporting teens in a culture of silence. **Full story in Local C1.**

Newspaper Article Organizer

THE LEAD

Who is this article about? Who is featured?:

What is the focus of this article?:

Where does it take place?:

When did it happen?:

How did it happen?:

THE BODY

Main argument that the article is articulating:

Evidence to integrate:

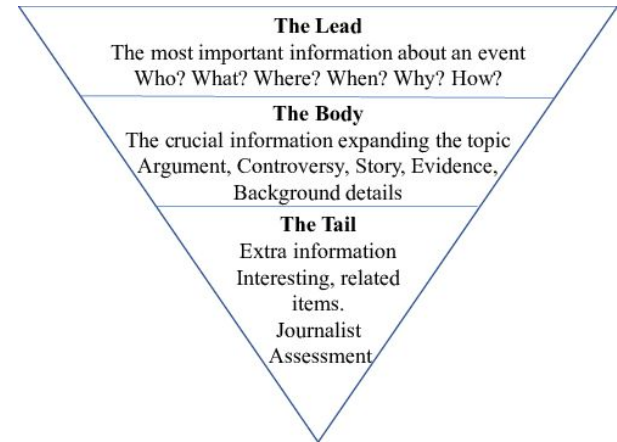
Background details:

Controversy (what makes this an important issue?)

THE TAIL

Extra information:

Journalist assessment (Is this a good thing? A bad thing?)



Write up a 200-300 word article using your findings.

Newspaper Article Rubric

Name: _____

Date: _____

Criteria	Level Four	Level Three	Level Two	Level One
<u>Knowledge/Understanding</u> Understanding of newspaper article structure and content	High degree of evidence of newspaper article structure and content visible	Considerable evidence of newspaper article structure and content visible	Some evidence of newspaper article structure and content visible	Limited evidence of newspaper article structure and content visible
<u>Thinking</u> Critical/creative thinking skills	Article engages exceptionally with the prompt and extends the content creatively and critically	Article engages satisfactorily with the prompt and extends the content creatively	Article somewhat engages with the prompt and extends the content	Article engages minimally with the prompt and does not extend the content
<u>Application</u> Integration of class contributions/ material into the body of the article	Material is seamlessly integrated into the body of the article, connections made are exceptional	Material is satisfactorily integrated into the body of the article, connections made are clear	Material is somewhat integrated into the body of the article. connections made are somewhat clear	Material is minimally integrated into the body of the article, connections made are unclear
<u>Communication</u> Style, voice, and conventions of the newspaper article used to communicate effectively	Style, voice, and conventions used are appropriate, polished, and highly effective	Style, voice, and conventions used are appropriate and effective	Style, voice, and conventions used are somewhat appropriate and effective	Style, voice, and conventions used are not appropriate or are insufficiently effective

Additional Comments:

Pre-Show Activity #2: The Iceberg

Celebrity Resource Sheet

Note: Individuals who have died by suicide will be starred.

Actors	Musicians	Athletes	Personalities
Robin Williams*	Kendrick Lamar	Dan Carsillo	Karamo Brown
Jim Carrey	Chester Bennington*	Michael Phelps	Stephen Colbert
Donald Glover	Kanye West	Wayne Gretzky	Prince Harry
Shannon Purser	Lizzo	Hayley Wickenheiser	Elizabeth Vargas
Kristen Bell	Halsey	Serena Williams	Chrissy Teigen
Taraji P. Henson	Demi Lovato	Ronda Roussey	J.K. Rowling

Pre-Show Activity #4: Debate

Name: _____ Date: _____

DEBATE OUTLINE

“How does technology affect our ability to solve the problems that we are faced with on a daily basis?”

POSITION: _____

INTRODUCTION: In this section, the group will present their position on their argument and list the three supporting ideas (Either *Pro* or *Con* — 2 minutes)

- 1.
- 2.
- 3.

ARGUMENT 1: (2 minutes)

ARGUMENT 2: (2 minutes)

ARGUMENT 3: (2 minutes)

(5 minute break)

CONCLUSION/RE-BUTTLE: (2 minutes)

Debate Assessment Checklist Rubric

Name: _____ Date: _____

Position: _____

1. The speaker was able to defend their position in the debate.	4	3	2	1
2. The speaker clearly and confidently articulated their points.	4	3	2	1
3. The speaker understood the topic and was convincing.	4	3	2	1
4. The speaker used relevant facts to support their argument.	4	3	2	1
5. The speaker demonstrated good listening skills.	4	3	2	1
6. The counter/rebuttal arguments were strong and accurate.	4	3	2	1
7. All arguments were presented with clear organization and thought.	4	3	2	1
8. The speaker respected the other group and what they had to say.	4	3	2	1
9. The speaker worked well with the other students on the team.	4	3	2	1
10. The speaker stayed on task throughout the planning process.	4	3	2	1

Total: /40

Additional Comments:

Pre-Show Activity #5: Origami Resource

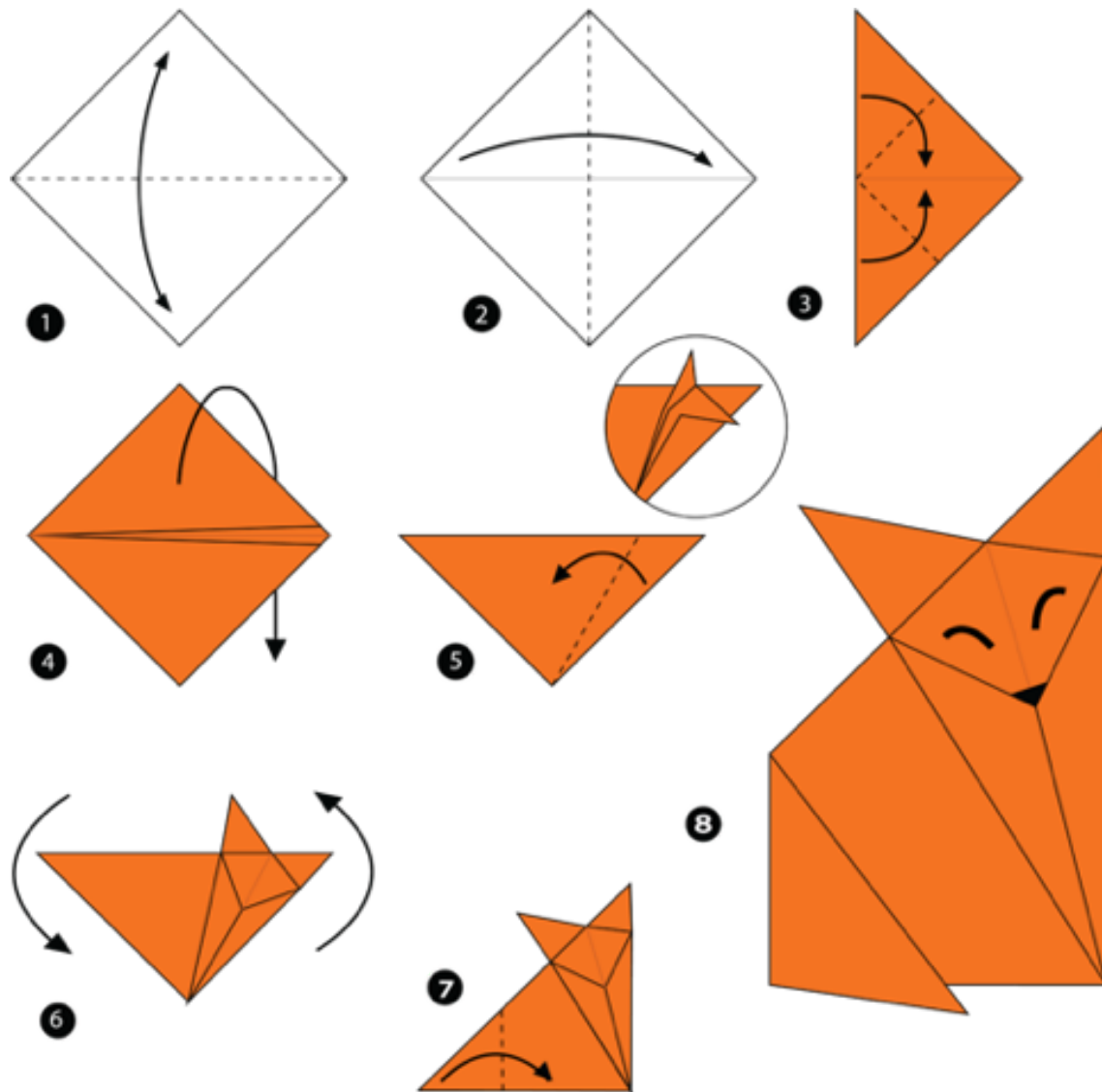
Image to display to the class:



https://www.reddit.com/r/papercraft/comments/aiv2ml/origami_fox/

Pre-Show Activity #5: Origami Resource

Final steps to complete origami fox:

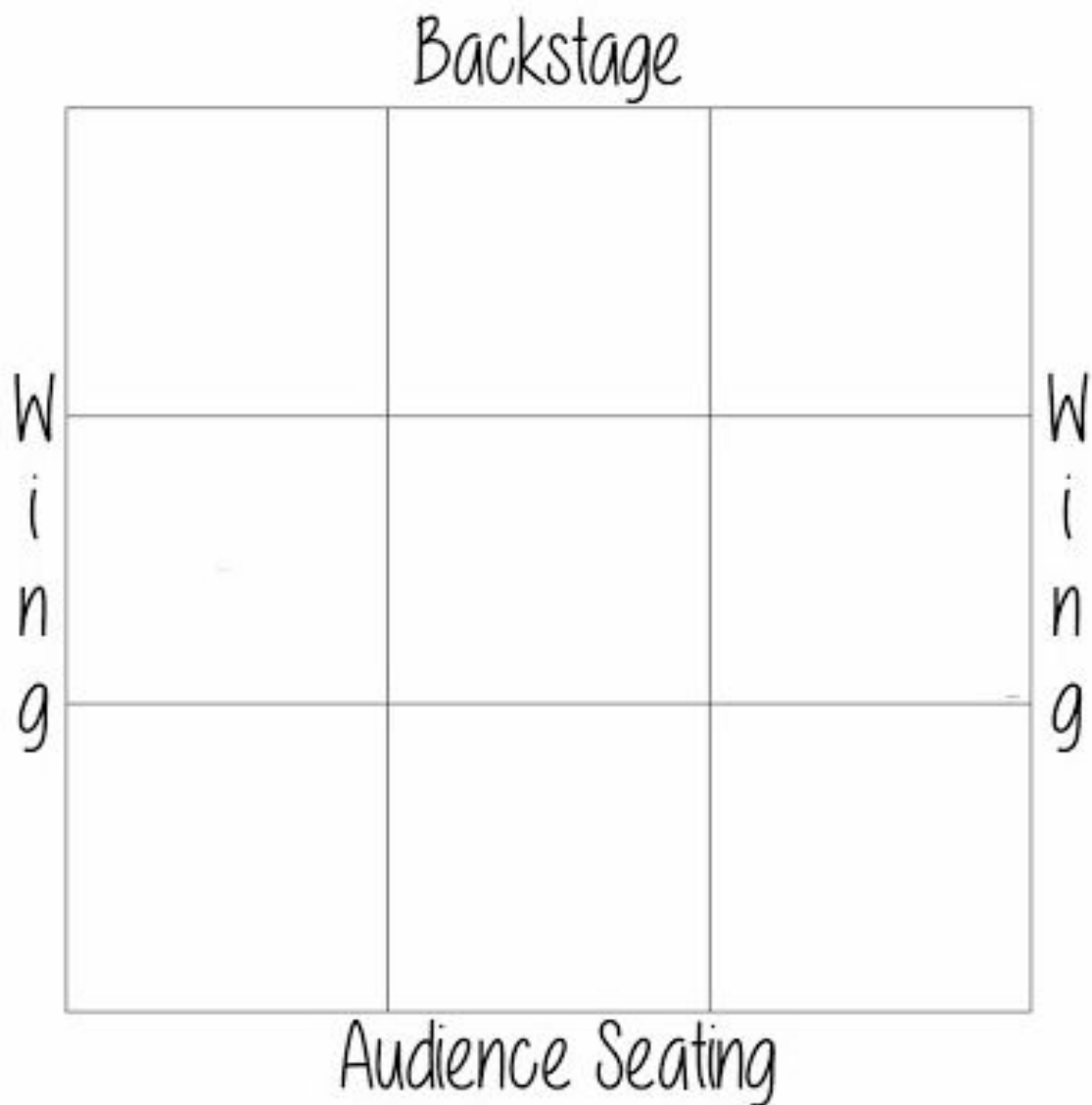


<https://i.pinimg.com/originals/13/97/69/139769e3f6ffd69b9b94fe07074d33fa.png>

Pre-Show Activity #6: Subway Stage Design

Stage Design Template

Group Participants _____ , _____



Hot Seat Assessment Rubric

Categories	Level 4	Level 3	Level 2	Level 1
Knowledge and Understanding	Demonstrates exceptional understanding of details from play, with considerable effectiveness when portraying the role	Demonstrates strong understanding of details from play, with considerable effectiveness when portraying the role	Demonstrates little understanding of details from play, with limited effectiveness when portraying the role	Demonstrates no understanding of details from play, with limited effectiveness when portraying the role
Thinking	Uses exceptional critical/creative thinking with considerable effectiveness when portraying their character	Uses strong critical/creative thinking with considerable effectiveness when portraying their character	Some critical/creative thinking used when processing information about their character	No critical/creative thinking used when processing information about their character
Application	Demonstrates exceptional ability to make connections and transfer own experiences towards enriching character information with considerable effectiveness	Demonstrates strong ability to make connections and transfer own experiences towards enriching character information with considerable effectiveness	Demonstrates little connections made from own experiences. Applied to their character with some effectiveness	Demonstrates no connections made from own experiences and have not been applied to their character with limited effectiveness

Communication	conveys thoughts and feelings of a character with a high degree of exceptional effectiveness.	conveys thoughts and feelings of a character with considerable effectiveness.	conveys thoughts and feelings of a character with some effectiveness.	conveys thoughts and feelings of a character with limited effectiveness.
	Uses strong vocabulary and/or voice for role with a high degree of effectiveness	Uses appropriate vocabulary and/or voice for role with considerable effectiveness	Uses appropriate vocabulary and/or voice for role with limited effectiveness	Uses inappropriate vocabulary and/or voice for role with limited effectiveness
	Expresses and organizes ideas in reflection journal with a high degree of effectiveness	Expresses and organizes strong ideas in reflection journal with considerable effectiveness	Expresses and organizes ideas in reflection journal with some effectiveness	Expresses and organizes ideas in reflection journal with limited effectiveness

Graduation Speech Persuasive Writing Assessment

Group Participants _____ , _____

Category	80-100% (Level 4)	70-79% (Level 3)	60-69% (Level 2)	50-59% (Level 1)
Knowledge and Understanding	The group demonstrates a thorough knowledge of persuasive writing forms, conventions, and themes.	The group demonstrates considerable knowledge of persuasive writing forms, conventions, and themes.	The group demonstrates some knowledge of persuasive writing forms, conventions, and themes.	The group demonstrates limited knowledge of persuasive writing forms, conventions, and themes.
Thinking <i>Use of planning skills</i>	The group demonstrates structure, planning and organization skills with a high degree of effectiveness.	The group demonstrates structure, planning and organization skills with considerable effectiveness.	The group demonstrates structure, planning and organization skills with some effectiveness.	The group demonstrates structure, planning and organization skills with limited effectiveness.
<i>Use of critical/creative thinking process</i>	The group demonstrates critical literacy and creative thinking skills with a high degree of effectiveness.	The group demonstrates critical literacy and creative thinking skills with considerable effectiveness.	The group demonstrates critical literacy and creative thinking skills with some effectiveness.	The group demonstrates critical literacy and creative thinking skills with limited effectiveness.
Communication	The group uses appropriate style, voice and point of view with a high degree of effectiveness.	The group uses appropriate style, voice and point of view with considerable effectiveness.	The group uses appropriate style, voice and point of view with some effectiveness.	The group uses appropriate style, voice and point of view with limited effectiveness.
Application <i>Application of knowledge and skills</i>	The group applies knowledge of literacy strategies, terminology, concepts, and theories with a high degree of effectiveness.	The group applies knowledge of literacy strategies, terminology, concepts, and theories with considerable effectiveness.	The group applies knowledge of literacy strategies, terminology, concepts, and theories with some effectiveness.	The group applies knowledge of literacy strategies, terminology, concepts, and theories with limited effectiveness.
<i>Making connections between various contexts</i>	The group makes connections between historical text and personal knowledge/ experience with a high degree of effectiveness.	The group makes connections between historical text and personal knowledge/ experience with considerable effectiveness.	The group makes connections between historical text and personal knowledge/ experience with some effectiveness.	The group makes connections between historical text and personal knowledge/ experience with limited effectiveness.

Graduation Speech Presentation Assessment

Student Name _____

Categories	80-100% (Level 4)	70-79% (Level 3)	60-69% (Level 2)	50-59% (Level 1)
Physical Expression	The student demonstrates clear, clear, purposeful action with a high degree of effectiveness.	The student demonstrates clear, purposeful action with considerable effectiveness.	The student demonstrates clear, purposeful action with some effectiveness.	The student demonstrates clear, purposeful action with limited effectiveness.
Characterization	The student demonstrates consistent, focused character work with a high degree of effectiveness.	The student demonstrates consistent, focused character work with considerable effectiveness.	The student demonstrates consistent, focused character work with some effectiveness.	The student demonstrates consistent, focused character work with limited effectiveness.
Voice Work	The student communicates with a high degree of clarity, expressiveness, and appropriate volume.	The student communicates with considerable clarity, expressiveness, and appropriate volume.	The student communicates with some clarity, expressiveness, and appropriate volume.	The student communicates with limited clarity, expressiveness, and appropriate volume.
Preparedness	The student demonstrates a high degree of preparation.	The student demonstrates considerable preparation.	The student demonstrates some preparation.	The student demonstrates limited preparation.
Continuity and Groupwork	The performance demonstrates complementary actions with total consistency.	The performance demonstrates complementary actions with considerable consistency.	The performance demonstrates complementary actions with some consistency.	The performance demonstrates complementary actions with limited consistency.