

A MIDSUMMER NIGHT'S DREAM

BY William Shakespeare

Directed by Kris Wing Peterson,

Lead Dramaturg: Spencer Fields

Assistant Dramaturg: Emma Rollins

**March 15-18, 22-25
Brigham Young University**



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"Humor, romance, and wacky escapades take center stage in William Shakespeare's *A Midsummer Night's Dream*, performed by BYU's Young Company. It's the hilarious fairytale about the fickleness of love set in a fun and fanciful pajama party. In a condensed adaptation for family audiences, it's a dream you won't want to wake up from!" (BYU Arts)

For this production, I had the opportunity to assist Spencer Fields, lead dramaturg, from supporting at the beginning of the process with cutting the script to helping run post-show discussions, I supported Spencer in many different ways. Throughout the process, I helped to brainstorm and conceptualize all the way through creating the official final production. While I wish I could've been more involved, with things going on in my personal life I was able to support Spencer in his ideas and help him create these concepts, so that overall, his ideas could come to pass.

ACTOR WORKSHOP/ACTOR INVOLVEMENT

For a weekend Kris Peterson, the director, was able to turn the attention and time to us as Dramaturgs and allow us time to work with the actors to teach them specific elements about the show that might have been overlooked. Spencer focused on dreams, interpreting dreams, and the impact of dreams. He also focused on the importance of play. Then I focused on the history of the piece and the history of Shakespeare. It felt good because I had recently taken a Shakespeare class and we focused on "A Midsummer Night's Dream" for part of the class so I was able to share the knowledge of its history and such with the actors. We even played along with a Ted talk where the actors had to guess whether or not it was Shakespeare or a rap that was being read aloud, and it was fun to see the different reasons the actors guessed things were either Shakespeare or famous rappers.

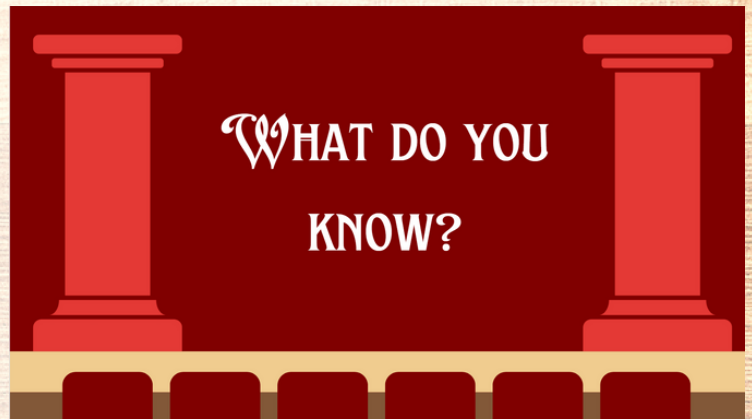


Near the end of the workshop, we were able to have them take some of their own time to sit with their own thoughts about all the different concepts we had presented that evening. After some time to ponder we had discussions on what they learned, because oftentimes when someone says something, there is probably someone else thinking the same thing. Plus when we have discussions, new concepts and ideas can be brought up that could help others think about new things. Having the overall discussion and reflecting on the evening was very important and gave more of an obligation to the performers to follow through with applying what they had learned.

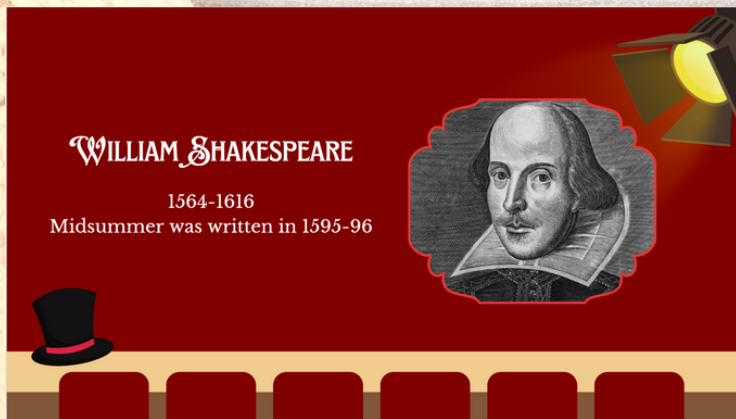


A MIDSUMMER NIGHT'S DREAM

Production History

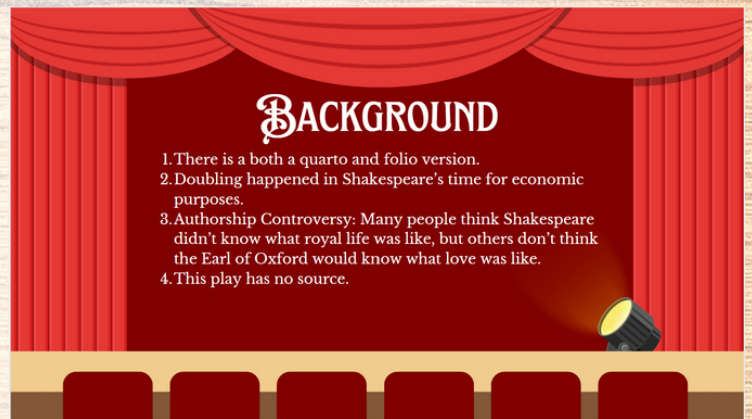


WHAT DO YOU KNOW?



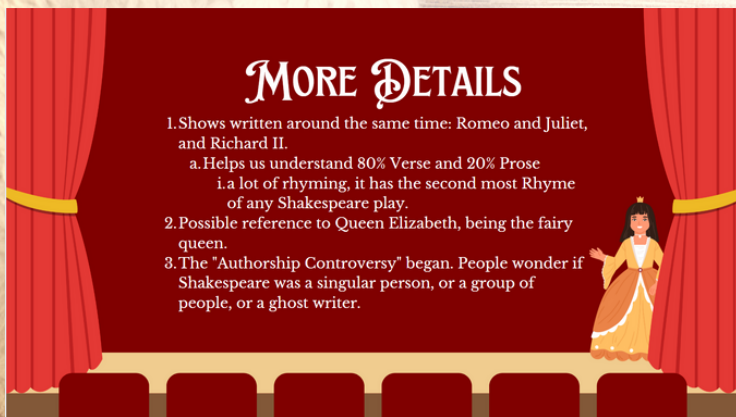
WILLIAM SHAKESPEARE

1564-1616
Midsummer was written in 1595-96



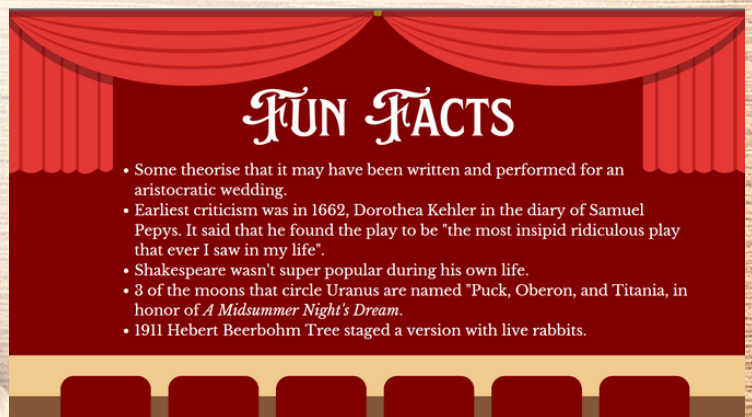
BACKGROUND

1. There is a both a quarto and folio version.
2. Doubling happened in Shakespeare's time for economic purposes.
3. Authorship Controversy: Many people think Shakespeare didn't know what royal life was like, but others don't think the Earl of Oxford would know what love was like.
4. This play has no source.



MORE DETAILS

1. Shows written around the same time: Romeo and Juliet, and Richard II.
 - a. Helps us understand 80% Verse and 20% Prose
 - i. a lot of rhyming, it has the second most Rhyme of any Shakespeare play.
2. Possible reference to Queen Elizabeth, being the fairy queen.
3. The "Authorship Controversy" began. People wonder if Shakespeare was a singular person, or a group of people, or a ghost writer.



FUN FACTS

- Some theorise that it may have been written and performed for an aristocratic wedding.
- Earliest criticism was in 1662, Dorothea Kehler in the diary of Samuel Pepys. It said that he found the play to be "the most insipid ridiculous play that ever I saw in my life".
- Shakespeare wasn't super popular during his own life.
- 3 of the moons that circle Uranus are named "Puck, Oberon, and Titania, in honor of *A Midsummer Night's Dream*."
- 1911 Hebert Beerbohm Tree staged a version with live rabbits.

FAIRIES. THOUGHTS?



PROBLEMS WITH FAIRIES

- At this point the woods are not a safe place
- The fairies represent human/carnal desires. They represent everything everyone wants, so everyone wants to meet a fairy, but they're scared to meet them.
- The fairies aren't safe, they represent risks and no rules. They're amoral and out of the human realm, they can be mischievous and sometimes rotten.
- Oberon needs the flower for power, showing that they don't just have the power in their fingertips.

- 410 TV and movie versions of Shakespeare's plays, six for A Midsummer Night's Dream.
- These include three American movies

- The first film adaptation was released in 1909 and was directed by Charles Kent and J. Stuart Blackton.
- It was a silent film just ten minutes long! During the early 1900s, short films were popular, but the technology to synchronize recorded sound wasn't yet available. In it, Lysander is played by Maurice Costello, who is Drew Barrymore's great-grandfather.



ADAPTATIONS



1935



1999

ADAPTATIONS



2006



2006



2015

ADAPTATIONS



2016



2019

The End



Another thing that we were able to do as dramaturgs was setting up forms that the actors would fill out if they had questions about vocabulary or specific questions about the script that we as the dramaturgs could help answer. The actors didn't use them as much as we'd like and perhaps it was also on us for not getting them these opportunities and/or being as connected about them throughout the whole process, but we did our best to make sure that as things came up and questions appeared we were able to solve them and help the actors have as smooth an experience as possible.

Vocab Questions

If you come across a word or a phrase and can't figure it out, let us know and we can help!

@gmail.com [Switch account](#)

Not shared

* Indicates required question

Name *

Your answer

Word or Phrase

Your answer

What Act and Scene?

Your answer

Submit

Questions and Answers

Do you have a question about the world of the play/history/details and we aren't there to help, let us know and we can get back to you!

@gmail.com [Switch account](#)

Not shared

* Indicates required question

Name *

Your answer

What is your question?

Your answer

Submit

Clear form

WORKING ON THE PROGRAM

Early on Spencer and I met to discuss what aspects we wanted to have in the program. Tossing around ideas of interactivity but also information we were able to come up with some pretty solid plans. I was able to help in covering some more of the history of the piece so that the adults could have something to read while their children were either playing the games we had in the packet or even participating in the pre-show on stage with the actors. Spencer was able to come up with a few games and even a recipe for a “love potion” that he made. I was able to come up with some Shakespearian “Would you rather” questions which were honestly pretty tricky to make in-concept because of how morbid some of Shakespeare’s plays are, so finding the balance of making them authentic but also making them fun and quirky.

We were able to meet with the program designer, Marin Barney, to make sure the layout and things were correct and the pictures were going to end up where they needed to be. We did have to suggest pictures/images for certain pages in the study guide to make sure it was all one cohesive theme. However, after working out the details and finalizing plans it was good to go and the final dramaturgy packet within the program turned out really well.

BYU Department of Theatre and Media Arts

A Midsummer Night's Dream

MARCH 15–25, 2023 | WEST CAMPUS STUDIO THEATRE

BY WILLIAM SHAKESPEARE; ADAPTED BY SPENCER WILKES FIELDS AND KRIS WING PETERSON

BYU *arts*



A Midsummer Night's Dream

WRITTEN BY WILLIAM SHAKESPEARE

Adapted by Spencer Wilkes Fields and Kris Wing Peterson

Directed by **KRIS WING PETERSON**

Set & Prop Design

**COOPER
TRIBETT**

Choreography

**KATIE
TORRIE**

Costume, Makeup
& Hair Design

**KENZIE
IJAMS**

Dramaturgy

**SPENCER
WILKES FIELDS**

Production Stage
Management

**ABBY
KRACZEK**

March 15–17, 22–24, 7:00 p.m.
Matinee performances March 18 & 25, 2:00 p.m. and 4:00 p.m.
West Campus Studio Theatre

ASL performance on March 23.

Please silence all mobile phones and electronic devices. Photography, video and audio recording, and texting are forbidden during the performance.

Please join us after every Thursday evening performance for a brief post-show discussion in the theatre with the director, designers, dramaturg, and cast of our production.

DIRECTOR'S NOTE

"We saw 'Midsummer's Night's Dream,' which I had never seen before, nor shall ever again, for it is the most insipid ridiculous play that ever I saw in my life. I saw, I confess, some good dancing and some handsome women, which was all my pleasure."

—Samuel Pepys, diary entry 29 September 1662

Ahh, *A Midsummer Night's Dream*. A timeless classic written by the brilliant William Shakespeare. Well, that is, of course, unless you're Samuel Pepys, a well-known London diarist who far preferred a performance of *Macbeth* to an evening with fairies, donkeys, and magic flowers. Unfortunately for him, *A Midsummer Night's Dream* continues to be one of the top five mainstream and most performed Shakespearean plays, especially for young audience members. Certainly its relatively simple plot and archetypal characters make the heightened language more accessible. Moreover, its playful and mischievous nature allows for a more palatable dialogue about the complexities and frivolity of human nature. But, it does beg us to question, "Why this play? Why now?" And more importantly, "Will we see some of that dancing that Mr. Pepys was so fond of?"

No shade to Mr. Pepys, but I think a dose of the imaginative and ridiculous might be just what the doctor ordered. As we began to emerge from the stifling headwind of the last three years, I found myself wondering how I could reignite the creativity and artistic momentum I had felt prior to all of the shutdowns. Furthermore, how could I encourage my students to do the same? Luckily, my own search for this answer led me straight to the faraway land of . . . my own living room. My living room was the place that my own two children created fantastical realities using nothing more than blankets and couch cushions. In their imaginations, whole worlds, big feelings, and magic could exist within the boundaries they fabricated. Hours were spent giving life to their imagination. Their play created real-life magic. Children, as it turns out, are great at creating. All they need is a "marvellous convenient place" for their magic to live. Blanket forts are great for that. Tonight, that "convenient place" is our stage.

Oh. And dancing. We always need dancing.

We invite you into the blanket fort of our (and your) imagination. As we enter into the realm of *A Midsummer Night's Dream*, we invite you to not only experience the joy of Shakespeare's story but also use your own creativity to contribute to the action. Sing with us. Talk to us. Dance with us. Remind yourself of the magic that exists when the ridiculous meets your imagination.

—Kris Wing Peterson, Director



A MIDSUMMER NIGHT'S DREAM

The court of Athens and the surrounding woods.

Please note there will be no intermission during tonight's performance.

CAST LIST

Theseus/Oberon	Will Blackburn
Hippolyta/Titania/Quince	Aunah Johnson
Egeus/Bottom/Pyramus	Grant Fletcher
Hermia/Snug/Lion	Allie Andrews
Helena/Snout/Wall	Lydia Cox
Demetrius/Flute/Thisbe	Coleman Harper
Lysander/Starveling/Moonshine	Cameron Paxman
Philostrate/Puck	Kadyn Ballard



ALL ILLUSTRATIONS: ADOBE STOCK

A Midsummer Night's Dream

A Study Guide by Spencer Fields and Emma Rollins, Dramaturgs

Dramaturgs' Note

A Midsummer Night's Dream is anything but restful: lovers squabble, fairies meddle, a donkey-headed man runs around the woods. What better way to capture this magical—if somewhat manic—night than a sleepover. Our production plays with this setting and how this story can teach us the importance of play.

As a production put on by BYU's Young Company, this show has toured to 14 elementary and middle schools around the area, allowing children to not only watch the show but, as you soon will see, participate in this classic Shakespearean tale. The madcap nature of this show—especially when condensed to be under an hour—captures the imagination of audiences of all ages and reaffirms the importance of having places for adventure and undiluted play. While some forms of play might be darker than others (Titania being fooled into loving Bottom), and some might be entirely harmless (the fun had by the Mechanicals presenting their own special version of the myth of Pyramus and Thisbe), all of these forms of play have powerful lessons. As you watch the production today, we as dramaturgs would invite you to contemplate the lessons the characters are learning from their experiences and how your own experiences playing have helped teach you important lessons.

Thank you for coming and enjoy the show!

Spencer Fields and Emma Rollins, Dramaturgs



Production History

Shakespeare's plays have been performed thousands of times, in thousands of venues, with hundreds of different themes, but each show comes back to one man, from the 1500s, who wrote the plays that have been shaped and adapted in every sense of the word. Oftentimes people think of Shakespeare's plays being performed in his time, with time period costumes, accurate language, and specifics drawing back to the Elizabethan era, and yet it's very common for TV, movies, theatres, and dance groups to take Shakespeare's stories and shape them into something new.

Shakespeare often adapted his plays from an original text, which he would use to find inspiration and draw on. However, *A Midsummer Night's Dream*, written between 1595 and 1596, was its own origin.

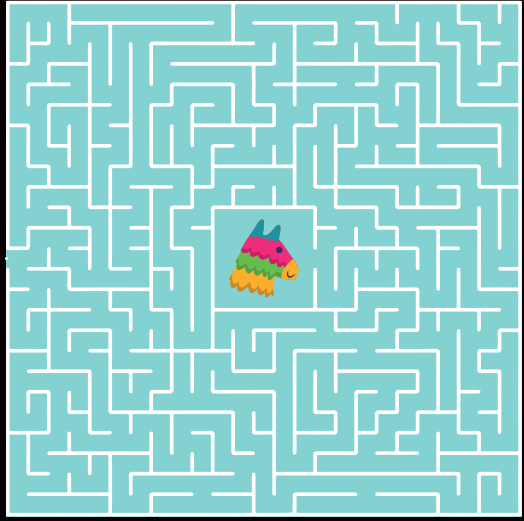
Since the beginning of the 1900s, it has had a plethora of film and TV adaptations, from the 1909 version up until episodes on classic Disney shows where they use this production to stir the pot of that episode.

Every year a different production of one of Shakespeare's works is put on here at BYU for young audiences. The last time *A Midsummer Night's Dream* was put on was back in 2015. That production featured puppets playing many of the characters we know and love. During this production one will see a version where children are at a sleepover party where gossip, relationships, maturity, and of course the drama of middle school is hot and piping.



Puck's Playground

Oh no! Titania has lost Bottom in the woods. Can you help reunite them through the maze?



Would You Rather...

...have the head of a donkey and the body of a human
OR
the body of a donkey but the torso of a human?

...have magic make you fall in love
OR
have magic make someone fall in love with you?

...run away from your family to marry someone you love
OR
marry someone you don't love?

...be a fairy for the queen Titania
OR
be a fairy for the king Oberon?

Autographs

Meet the cast after each performance!

Love Potion No. 429

This sweet treat might not have any magical powers, but whoever you make it for will certainly feel loved! Try it with the help of an adult!

INGREDIENTS:

- ½ cup frozen raspberries
- ¼ cup frozen sour cherries
- 1 frozen banana
- ¼ cup milk (or milk alternative)
- 2 teaspoons honey
- 1 cup vanilla yogurt (or another banana if dairy free)
- 1 sprinkle of pixie dust (optional)



Put all the ingredients in the base of a blender. Blend the ingredients on high until smooth. Add more milk if you want your potion to be less thick. Pour into a glass, and if you want a crunchy extra, top with nuts. Or if you want yours like Puck's, top it off with your favorite cereal! It is best shared with two straws and a loved one.

Midnight Memories

We asked our cast, crew, and designers about some of their favorite slumber party stories! Here's what they had to say:

"We used to coordinate with our neighbors to all sleep outside in the backyard on the same night. Then, we'd sneak over to the neighbors' to chat and get up to shenanigans (i.e., toilet papering people's houses)."

—*Kris Wing Peterson*

"I remember playing capture the flag *constantly* with my friends in sixth grade. It didn't matter if we were at someone's house, at school or wherever. If we had a bracelet or a bandana or literally anything you could hold, we'd be playing the game. It was lit." —*Aunah Johnson*

"My favorite memory was a freezing cold Klondike backpacking trip for scouts. We had a ramen noodle cook-off, which my friend and I won. Then threw Sour Patch Watermelons into each other's mouths in the tent and played a stupid game called battery toss." —*Cameron Paxman*





"We used to hold huge Uno tournaments in the library during lunch (like 20+ kids). They'd get super competitive. It was a place where introverts like me could engage however much we wanted while still feeling included in the game."

—Katie Morgan Torrie



"While my parents were on a trip, I slept over at my friend's house, which was an abnormal event. I was never allowed to do sleepovers normally. We played a lot of *Super Mario Galaxy* that weekend." —Coleman Harper



"Growing up I wasn't allowed to have sleepovers, so you can imagine my excitement when my mom announced a sleepover/group trip to a museum in LA with my friends! Since we would need to wake up really early to leave, it just made sense to all be in the same place. Boy, did I party it up! My one chance to have a sleepover and I wasn't about to waste it. I don't remember everything, but I remember it being really hard to wake up in the morning after such a fun night." —Lydia Cox

The Importance of Play

Did you know that for over 33 years the United Nations has declared that all children must have the right to play? While this might seem a bit surprising, play is an essential part of human development. When given free reign of their playing time, think of how many children choose to play "house," allowing them to practice the roles they see around them and that they will eventually fill. Not all forms of play are that analogous; for example, a child may enjoy playing with toy cars, running with them and having them perform spectacular stunts. While this probably isn't preparing the child for their future life as a NASCAR driver, it is allowing them to develop their motor skills and teaching them to enjoy movement and active forms of play. Doctors have even come up with rules for what qualifies as play. See the list to see if your favorite games qualify as play!

Play must...

- ✓ Allow some freedom of choice
- ✓ Be intrinsically motivated
- ✓ Be immersive
- ✓ Be spontaneous, not scripted
- ✓ Be enjoyable

When was the last time you played?



Play isn't just for children though. Adults also can benefit from play. Follow the QR code to our dramaturgy website to learn more about how you can play as an adult and the benefits!



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Artistic Director	Stephanie Breinholt
Design & Technology Area Head	Dennis Wright
Production Manager	Jennifer Reed

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Assistant Dramaturg	Emma Rollins
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Technical Director	Travis Coyne
Scene Shop Supervisor	Jon Lindsey
Stage Ops Technical Director	Jared Patching
Properties Supervisor	Jennifer Reed
Lighting Supervisor	Marianne Ohran
Prop Shop Manager	Kate Hales
Scenic Faculty Mentor	Milinda Weeks
Artistic/Managing Director, BYU Young Company	Rebeca Wallin
Costume Faculty Mentor	Dennis Wright
Makeup Faculty Mentor	Jennine Hollingshaus
Costume & Makeup Operations Manager	Jessica Cowden
Lighting Operations Manager	Marianne Ohran
Lighting Crew Coordinator	McKenzie Wise
Lighting Faculty Mentors	Marianne Ohran, Michael Kraczek
Deck Crew	Devoree Shields, Jackson Smith
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© PHOTOFEST



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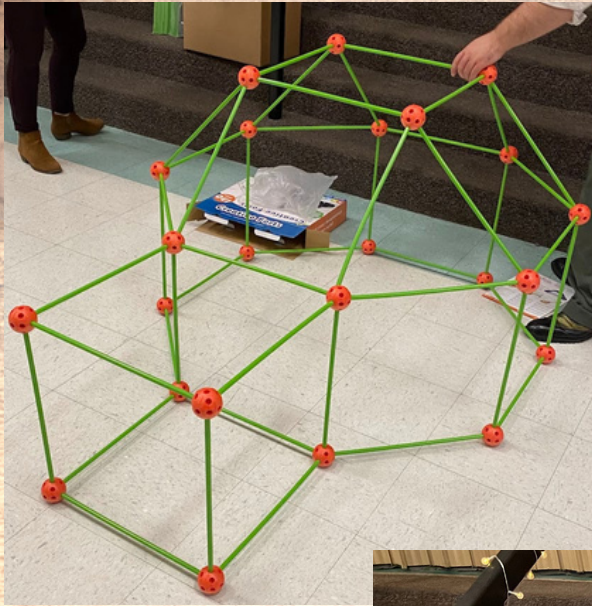
LOBBY DISPLAY

When planning for a lobby display Spencer really wanted to focus on the idea of play and how important it is. So he wanted to somehow incorporate a way for the audience to play similarly to how the actors were able to play on stage. So early on we started brainstorming how to use the space we had to be able to make a fort and even potentially make it interactive so the audience could play when they got to the show.

After a while, we ditched the original idea of having foam board propped up to make the side and we went with the idea of the connectors that children use to create forts. We got lots of blankets and pillows and set them out so that the audience could participate. At first, it took a while for children to start to get involved, however as the ushers, who sat outside of the theatre during the show started to make it less set up and children started to notice, more and more started to play with and make new forts and designs.

In addition to the fort, Spencer typed up some information on how to make your own fort at home as well as some information on play that we hung up near the displays. He also got some fake trees, fairy lights, woodchips, and some stuffed animals and set them up above for the audience to see when they first came in. The stuffed animals represented the fairies and how they were portrayed through stuffed animals in the production itself.

Overall the display was well received and helped the audience get a better feel for this specific version of the world of the play that they were stepping into.



TEACHER'S PACKET

For the teacher's packet, Spencer had me write down the breakdown of the play synopsis to be able to have the teachers explain it for children.

I came up with a couple of different versions that I posed as options with different ways of explaining the story and let Spencer choose which he felt best explained this version of the show but still left enough to the imagination to get the children excited to see the show without hearing the entire story beforehand.

Play Synopsis - A Midsummer Night's Dream

In their home of Athens, teenagers gather at the ultimate sleepover. There is a complicated love triangle, gossip, and problems occur. As the dynamics of the teenagers' world begin to grow with seniority and looks, who has the final say?

Lysander and Hermia strive to run away from her father who forbids them from getting married, while Lysander runs after Hermia whom he is in love with, while Helena is in love with Lysander. They head into the woods, find they are tired and shall progress more in the morning. When the fairies of the world come out to play and while they're dealing with their own problems, they decide to start "helping" the humans.

Meanwhile, there's a bunch of misfits assigned to rehearse a play and create something wonderful for the marriage of the king. Yet, one unlucky man by the name of Bottom gets turned into a donkey, and other tricks between the fairies continue to happen.

The fairy king commanded his willing servant, Puck to help the humans. But Puck gets confused and creates a connection between Lysander and Helena, and by doing so creates a new love triangle between everyone except Hermia.

This all comes to a culminating moment, after Puck and Oberon set things right, when the lovers wake up, each in love with the one they wanted feeling content and happy with who they end up with. Yet there is a very mismatched play with everyone trying to make ends meet but the confusion of things going awry. Luckily, in the end, one person can save the day and save Bottom from his unfortunate ending.

West Campus Studio Theatre
March 15–18, 22–25

A Midsummer Night's Dream

By William Shakespeare

Directed by

Kris Wing Peterson

BYUarts
BYUARTS.COM

Teacher's Packet

By Spencer Fields, *Dramaturg*
and Emma Rollins, *Assistant Dramaturg*
Lesson plans by Isabella Beals and Judy Schnebly,
Teaching Artists

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Welcome to Young Company!

About BYU Young Company

The Young Company serves as a training ground for both BYU actors and teaching artists wanting to work in theatre for young audiences. The group performs in front of 16,000 young people each year on topics that deal with everyday struggles encountered by people of all ages.

What is a dramaturg, and why do they make teacher's packets?

As described on the website for LMDA (Literary Managers and Dramaturgs of the Americas,) dramaturgs today have a variety of responsibilities. "Working in theatres and playwrights' organizations, in colleges and universities, and on a project-by-project basis, dramaturgs contextualize the world of a play; establish connections among the text, actors, and audience; offer opportunities for playwrights; generate projects and programs; and create conversations about plays in their communities."

In an effort to "create conversations" about the Young Company productions in our local communities, the dramaturgs at BYU create teacher's packets to share with all educators who will participate in these touring shows. We hope you will use them to enhance the experience your students have and further engage with the performance in ways that are meaningful specifically to your students. We hope you'll discover helpful approaches to learning more about the form and content of our productions in the attached lesson plans and activity ideas!

Welcome Letter

A Midsummer Night's Dream is anything but restful: Lovers squabble, fairies meddle, a donkey-headed-man runs around the woods. What better way to capture this magical— if somewhat manic— night than a sleepover. Our production plays with this setting and how this story can teach us the importance of play.

Our show is unique also because it will invite your students to not only watch the show, but as you soon will see, participate in this classic Shakespearean tale. We hope that as the students see the show start to go off the rails and one of their classmates help get it back on track that they will feel empowered knowing that they also can create change and perhaps even save their own dreams.

The madcap nature of show— especially when condensed to be under an hour— captures the imagination of audiences of all ages and reaffirms the importance of having places for adventure and undiluted play. While some forms of play might be darker than others, Titania being fooled into loving Bottom, and some might be entirely harmless, the fun had by the Mechanicals presenting their own special version of the myth of Pyramus and Thisbe, all of these forms of play have powerful lessons. As you watch the production today we as dramaturgs would invite you to contemplate the lessons the characters are learning from their experiences and how your own experiences playing have helped teach you important lessons.

We also hope that you enjoy the activities and lesson plans that are found in this packet. As a dramaturgy team and as teaching artists we have tried hard to create experiences for the students that build upon what they see in the show and will help them to personally have more fun and even feel empowered while also playing.

Spencer Fields
Dramaturg

Theatre Etiquette

Just like the performers, the audience also has an important role to play. Because some of the students may not have attended a play before, below are expectations to help them prepare for our performance!

- Remember to use the restroom before the show.
- No photography, please, and be sure to turn off your cellphones.
- Before the play starts, quietly follow the actors' instructions when they are seating you.
- Remember to sit flat on the floor with your legs crossed. This allows everyone to see the actors better and prevents limbs from falling asleep during the show.
- During the show, follow the actors' instructions when you are asked to participate.
- Don't speak with your neighbors during the show. We want everyone to be able to hear the actors.
- Please enjoy the show and laugh when you think it's funny!
- You can clap at the end.

Wiggle Workout

Title: Walk Like Shakespeare!

Time: 10 minutes

Activity Description:

Shakespeare used similar characters throughout his many plays and the same actors in his acting troupe played these characters. When the students watch the show today, have them look for the following four archetypes: the carer, the trickster, the warrior, and the sovereign. To help them remember these archetypes lead them through the following poses and movements:

The Carer: Place both hands on your heart and walk around the room. Look at the others around you.

The Trickster: Bend your knees so that you are closer to the ground and walk and spin around the classroom in curved lines. The Trickster never takes the expected way to get somewhere.

The Warrior: Place one hand over the heart like the Carer and another straight up in the sky like you are holding a sword. March around the room with purpose!

The Sovereign: Place the palms of your hands at your temples and have your fingers extend straight up. You now have a crown on your head! Walk carefully with purpose around the classroom.

All four of these types of characters will be in the show today and the poses that the students just made were actually part of the audition process for the actors. The way that the actors performed these simple poses helped our director know what part they should be in. See if you can tell which archetype is which character in the show!

Play Synopsis - *A Midsummer Night's Dream*

In their home of Athens, teenagers gather at the ultimate sleepover. There is a complicated love triangle, gossip, and problems occur. As the dynamics of the teenagers' world begin to grow with seniority and looks, who has the final say?

Lysander and Hermia strive to run away from her father who forbids them from getting married, while Lysander runs after Hermia whom he is in love with, while Helena is in love with Lysander. They head into the woods, find they are tired and shall progress more in the morning. When the fairies of the world come out to play and while they're dealing with their own problems, they decide to start "helping" the humans.

Meanwhile, there's a bunch of misfits assigned to rehearse a play and create something wonderful for the marriage of the king. Yet, one unlucky man by the name of Bottom gets turned into a donkey, and other tricks between the fairies continue to happen.

The fairy king commanded his willing servant, Puck to help the humans. But Puck gets confused and creates a connection between Lysander and Helena, and by doing so creates a new love triangle between everyone except Hermia.

This all comes to a culminating moment, after Puck and Oberon set things right, when the lovers wake up, each in love with the one they wanted feeling content and happy with who they end up with. Yet there is a very mismatched play with everyone trying to make ends meet but the confusion of things going awry. Luckily, in the end, one person can save the day and save Bottom from his unfortunate ending.

Before the show...

Activity Title: A Midsummer Night's Drawing

Time: 20 minutes

Materials Needed:

- Paper
- Drawing materials (Crayons, Colored pencils, Markers)

Activity description:

Have your students draw the most recent dream they can remember. If they can't remember any dreams they had at night they can also draw a day-dream. After they have finished their drawings (about ten minutes), have them get into groups of two. Have the students trade papers so that their partner can tell their own version of their partner's dream. Once both students have gone, have them come back together to discuss the activity. Use the following questions to prompt discussion:

- How did having someone else describe your dream make you feel?
- What did your partner guess right about your drawing? What did they guess wrong?
- What did you enjoy more interpreting someone's dream drawing or having your dream drawing interpreted?

After the show ...

Activity Title: Telling your own Story!

Time: 10-30 minutes (depending on the needs of the teacher)

Materials Needed:

- No materials needed

Activity Description:

Have your students gather in a circle and explain that you are going to make up your own stories now. These stories can either be with the same characters you just saw in the play or your own made up characters. The catch to making up the story is that each student can only say one word at a time. First you are going to start with a sad story then a scary story and finally a happy story. If there isn't the time for all three feel free to just do one or two. One student will start but they only get to say one word. The next word is said by the person on the right and the story then works its way around the circle. The faster the story goes the more fun the activity is. Continue each story until it seems like it reaches a natural ending, around 3-5 minutes.

After activity lead the students in a discussion. You may use the following questions to guide your discussion or other's that better suit the needs of your students:

- How did only getting one word to tell the story make you feel?
 - Did you like not having total control over the story? Did you dislike it?
- How did having everyone be able to change the story make the story different?
- Is this a good way to make up a story? Why or why not?
- Did the story go the way that you thought it was going to? What did you think of the ending?

Lesson Plans

By Their Show, You Shall Know: An Actors' Exploration of Voice and Body

Lesson Plan By Judy Schnebly

Grade: 4-6

Length: 40-45 min

Materials:

- Printed scene for each student (attached below)
- Open space for students to rehearse and perform

National Theatre Standards:

Cr3.1.5.b. Use physical and vocal exploration for character development in an improvised or scripted drama/theatre work.

Cr3.1.5.a. Revise and improve an improvised or scripted drama/theatre work through repetition and self-review.

Pr4.1.6.b. Experiment with various physical choices to communicate character in a drama/theatre work.

Pr6.1.4.a. Share small-group drama/theatre work, with peers as audience.

Objective:

Students will demonstrate understanding of the actors' tools of body and voice by utilizing them to convey emotion in a short group scene.

Warm-up: Name Game (5-10 min): Form students into a circle and explain the following activity: In turn, each student will say their name along with an adjective that starts with the same letter (i.e. Marvelous Maddie). Along with the name and adjective, they should do a simple action that exemplifies the adjective (i.e. putting hands on hips, pantomime putting on sunglasses, etc.). After the student presents their name and action, the rest of the class will repeat it and copy the action. Repeat this process until you have gone around the entire circle.

Optional extension: Once everyone has gone, ask students to switch places with someone else in the circle, and try to repeat all the names and actions again in this new order!

Tool 1 - Body: Creating Scenery (10 min): Point out that in this first activity, they used two of the actors' most powerful tools - voice and body. In this next activity, we will explore the use of the body. Invite a student to read the following paragraph aloud for the class:

"In Act III, Scene I of *A Midsummer Night's Dream*, the mechanicals (including Quince, Snug, and Bottom the Weaver) are planning for their performance. However, they run into a

problem — they don't have any set pieces or scenery! But they come up with a solution — “some man or other must present wall”. In other words, someone has to pretend to be a wall! Like the mechanicals, we are going to use our bodies to create a scene.”

Name a setting that could have various “set pieces” in it. Some ideas are:

- Park
- Supermarket
- Castle
- Amusement park
- Restaurant/cafe
- Hotel
- Museum
- Factory
- Doctor's office
- Airport

Ask 5 or so students to volunteer to come into the center of the circle and become “set pieces” of the location. For example, if the setting is the park, one student could pretend to be a bench, another could be a light pole, another could be a slide, etc. Each of the five students will enter the scene one by one and announce what they are becoming. (i.e. “I am a bench”). Repeat this exercise 2 or 3 times, depending on time and how eager students are to participate.

Discuss: In what ways did you or your peers use your body to tell a story in this last activity?

Brainstorm: In what other ways do we use our bodies to tell a story? Answers may include facial expressions, walking speed or style, and physical position on the stage in relation to other actors or set pieces.

Tool 2: Voice - Vocal Countdown (5-10 min):

Adapted from “Introduction to Voice” by Mari Bell

(<https://tedb.byu.edu/?courses=introduction-to-voice-by-mari-bell>)

Have students stand and count to 10 several times. Each time they will use a new vocal quality.

Ideas include — Drill Sergeant, Raspy, Opera Singer, Angry, Sad, Laughing, Cowboy, Three-year old, Romantically, Really Fast, Low Pitched Voice, Bored, Rock Singer, High Pitch, Very Slow, Martian voice, Sarcastic, Stern, etc.

If you have a class of students who are more accustomed to performing, you may invite individual students or just a few students in chorus to try each of these qualities as an informal performance for the class. You can also invite students to come up with more vocal qualities to try!

Optional: Instead of counting to 10, students can say a simple line of text instead that could have multiple meanings based on the vocal qualities used. Ideas include — “Where are you going?” “What are you talking about?” “I can't wait for the weekend”. Feel free to create your own!

Discuss: Turn to a neighbor and share what your favorite voice was to try. Why? Were some voices harder for you than others? As a class: What was your experience like? Did you learn something new about your own voice? What did each voice make your *body* want to do?

Contentless Scenes (20 min):

Separate students into partnerships and have them determine who will be Partner A and who will be Partner B. Write the following emotions on the board:

- Happiness
- Anger
- Sadness
- Disgust
- Surprise

Invite a student to read the following paragraph aloud for the class:

“In the final scene of *A Midsummer Night’s Dream*, the mechanicals are going to perform for Theseus and Hippolyta. At the beginning of their performance, they say “The actors are at hand and by their show you shall know all that you are like to know”. In other words, by watching the actors, you will understand the story they are trying to tell! Every group will be given the same scene, but it does not have a setting or character descriptions. Those are for you to decide! Each group will also choose an emotion. Your goal will be to use the tools of body and voice to show us “what we need to know”. Show us with your voice and body the emotion you are trying to convey.”

Rehearse: Pass out the printed scenes to each group and ask them to choose an emotion. Once they have chosen an emotion, they will have 10 minutes to rehearse with their partner and make decisions on how to use their voices and bodies to convey those emotions.

Pair and Share Performance: Ask each group of two to find another partnership. Once everyone is grouped, one partnership will perform for the other. The partnership who is watching will try to guess which of the emotions this partnership was trying to convey. Students should have a short discussion with each other about *how* they were able to tell what emotion was portrayed through their use of voice and body. Once everyone has had a chance to perform, bring the class back together.

Class discussion: How did your peers use their voices and bodies to show their emotion? What did you learn about voice and body from this exercise?

Resources:

(scene adapted from <https://www.tkapow.com/ContentlessScenes.pdf>)

A: Hi!

B: Hello.

A: How’s everything?

B: Fine. I guess.

A: Well?

B: Well what?

A: What did you do last night?

B: What do you mean?

A: What did you do last night?

B: Nothing.

A: Nothing?

B: I said, nothing!

A: I'm sorry I asked.

B: That's all right.

**“Weeds of Athens He Doth Wear” (Act II, Scene I):
An Exploration of Costume Design in *A Midsummer Night’s Dream***

Lesson Plan By Judy Schnebly

Grade: 6-8

Length: 45-50 min

Materials:

- Google Slides Presentation (printed or shown digitally)
 - <https://docs.google.com/presentation/d/16WiRGEpXnuK2r5oS6WccEZbOhNWQQGOGZWA8fGYLa7M/edit>
- Printed templates for costume design
 - <https://docs.google.com/document/d/1DqmyXpes1S7h4aAJm8tj6OwUGmRWj1MFLpkPliU1vhg/edit>
- Blank paper for students to take notes on
- Pencils, erasers and colored pencils, crayons, or markers to draw with

National Theatre Standards:

TH:Re7.1.4.a. Identify artistic choices made in a drama/theatre work through participation and observation.

TH:Cr1.1.4.b. Visualize and design technical elements that support the story and given circumstances in a drama/theatre work.

Objective:

Students will demonstrate artistic choice by analyzing costume renderings from productions of *A Midsummer Night’s Dream* and creating original costume designs that support the story through technical elements of design.

Warm-up- Occupational Charades (5 min):

In small groups, or as a class, conduct a brief game of charades. No words may be spoken, but sound effects can be used along with pantomimed actions. As each student comes up, give them a word to act out for the group to guess. In this game, each charade will be an occupation - specifically an occupation that requires a specific hat or piece of clothing “costume” in real life. Some examples include: firefighter, chef, football player, dancer, construction worker, scientist, surgeon, magician, and astronaut . Feel free to add your own!

Intro to costume design (5 min):

Explain: In this game, we saw examples of different occupations that require different outfits. In our lives, we wear “costumes”, or different types of clothes depending on what activities we do, what job we have, or even to show our personality. Costume design is also an important job in the theatre.

Watch: “Backstage at “Wicked” with Costume Designer Susan Hilferty” (1:51)

<https://youtu.be/W2Ja2uAOVZo>

Discuss: Questions such as the following: What did you learn about the job of a costume designer? How does the job of a costume designer impact the production? How does each costume create the world of the show? How are costume designers problem-solvers?

Today we will explore how the costumes in Shakespeare's *A Midsummer Night's Dream* support the story and its characters.

First Impressions/Renderings Gallery Walk (10 min):

Explain: A rendering is a drawing of what a costume will look like on a character. Renderings communicate and give us clues about what each character is like or what circumstances they might be in. Costume designers make renderings for each character in a production.

Present: Present the renderings from the slideshow linked below. (Fun fact: The renderings in the center of each slide are the renderings from the BYU production your class will see!) If shown digitally, students will take notes as each slide is presented. If printed out, place slides around the classroom and have students do a "gallery walk" and take notes as they come to each one.

Separate students into small groups of 3-4 students each. Each group will need a sheet of paper, which they will separate into 4 equal sections. Each section will correspond to one of four characters - Puck, Lysander, Helena, and Titania.

Record: In each square, students will record 3 things about the character — "Guess, Want to Know, & Know" (see example below). After viewing the renderings, students should write a few bullet points for the first two categories - 'guess' and 'want to know'. There is no need to be "correct"— the purpose is to write down what the costume conveys or what they can assume about this character simply based on their clothes.

*The "know" section of the notes will be added to at a later point in the lesson.

Puck	Lysander
Guess: <ul style="list-style-type: none">● he lives in the woods Want to Know: <ul style="list-style-type: none">● does he have magical powers? Know:	Guess: Want to Know: Know:

Helena	Titania
Guess:	Guess:
Want to Know:	Want to Know:
Know:	Know:

“Mid-summary” & Second Impressions (5-8 min):

Watch: “ANIMATION: A Midsummer Night’s Dream” (3:27) https://youtu.be/zEwY_oMOcE

Record: After watching the video, each group will revisit the character notes sheet they started before and add bullet points to the “know” section for each character based on what they learned in the video.

As they do so, show the renderings again and ask students to consider the following questions: What artistic choices were made in creating these costumes? What do you think inspired these choices? What do you notice about color, texture, etc.? How do these costumes support the story? How do the circumstances of these characters affect what they wear? Discuss with your group.

Share: After groups have completed their note sheets, invite adjacent groups to share their findings with each other for 30 seconds-1 minute.

Drawing a Design (10-15 min): Invite students to imagine that they are a costume designer for *A Midsummer Night’s Dream*. Ask: What character would you like to design a costume for? Think about the circumstances that the character is in, or what role they have in their community and in the story. How might this affect what they wear? What do you hope your costume communicates to the audience? How does it support the story?

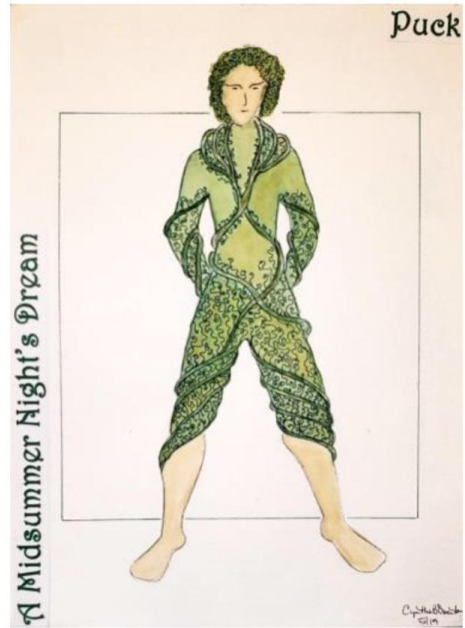
Students can draw free-hand or use the templates provided below.

Gallery Walk (3-5 min):

If time allows, ask students to present their artwork to their peers. You can facilitate a pair & share experience, a big group “gallery walk”, small group presentations, or any other method of sharing.

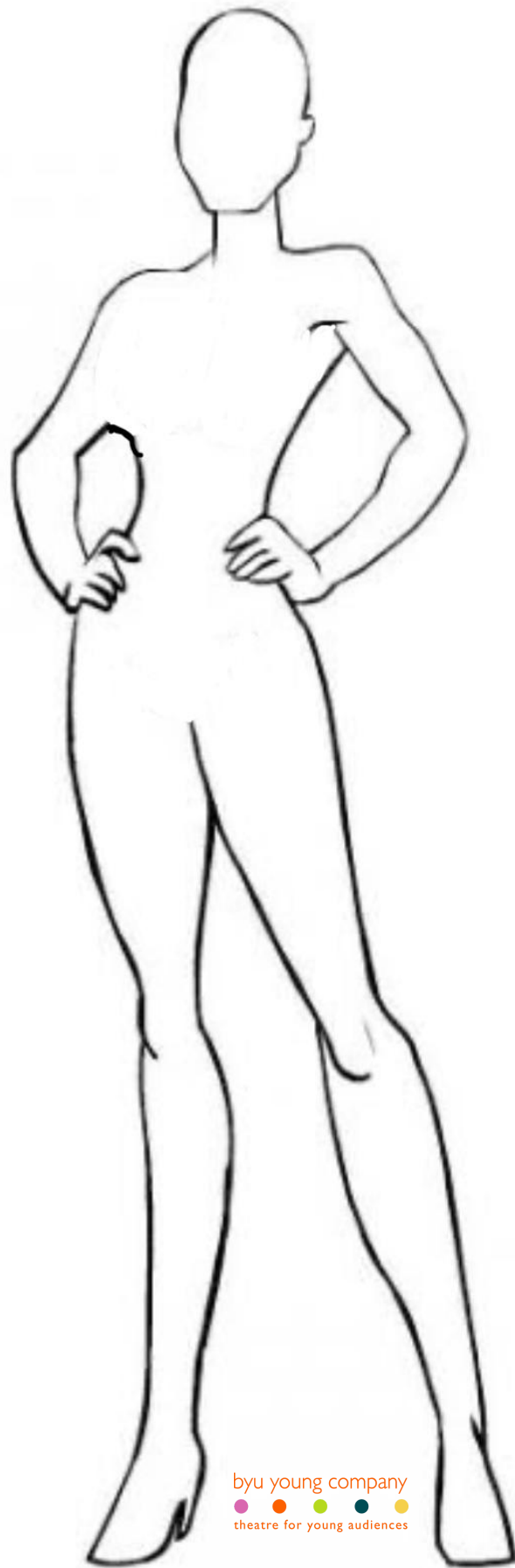


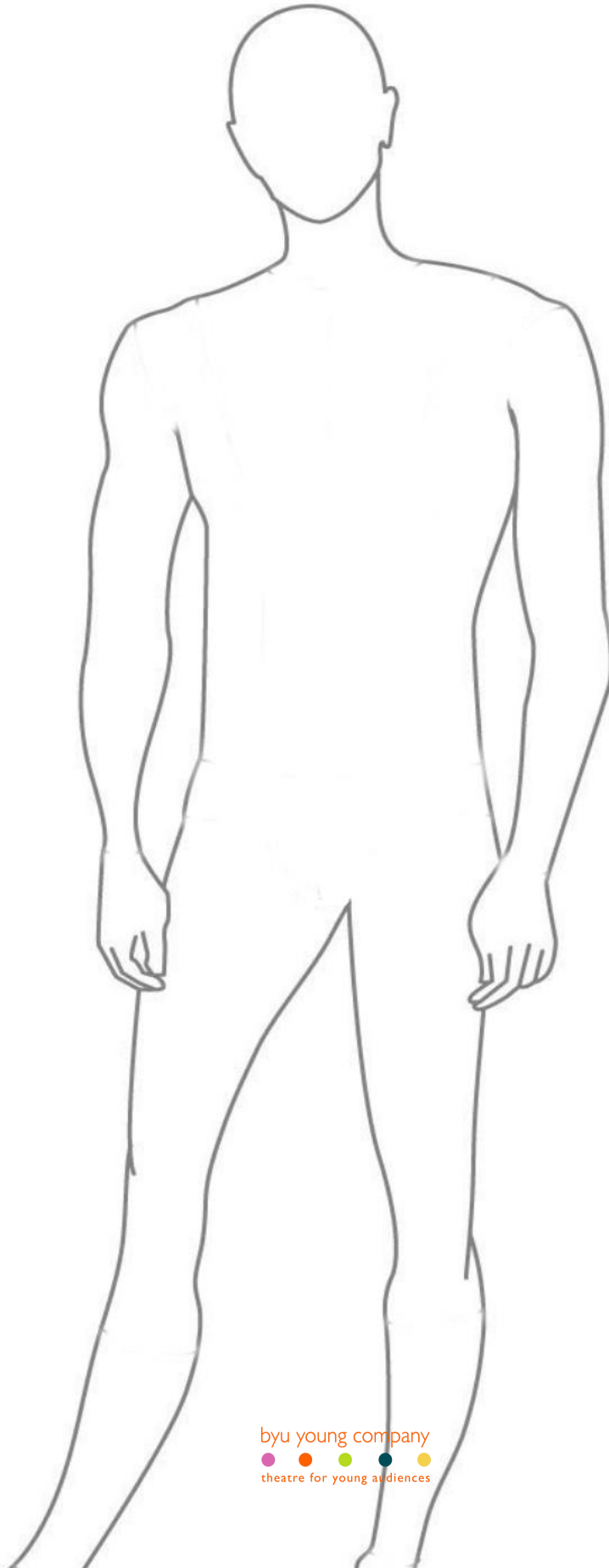
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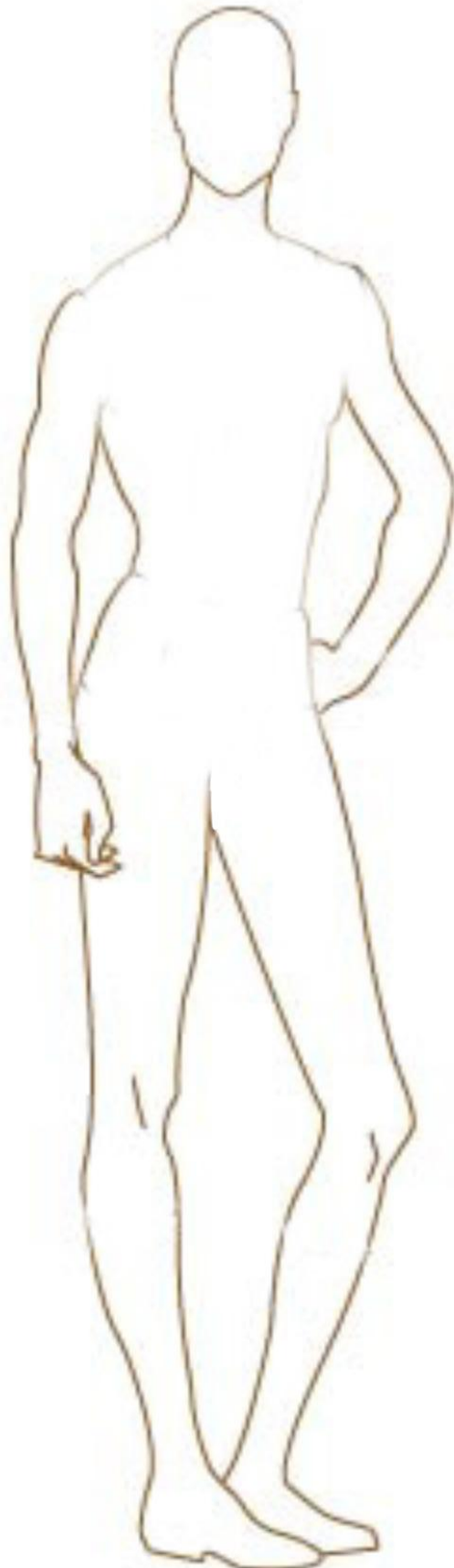












Creative Problem Solving with a “Little Western Flower”

Lesson Plan by Isabella Beals and Judy Schnebly

Grade: 4-6

Length: 40-45 min

Materials:

- Student journals/writing paper
- Student writing utensils
- Optionally: If desired, find a cloak or formal hat as a costume piece for the Duke

National Theatre Standards:

TH:Cr2-5.a. Devise original ideas for a drama/theatre work that reflect collective inquiry about characters and their given circumstances.

TH:Cr2-5.b. Participate in defined responsibilities required to present a drama/theatre work informally to an audience.

TH:Re7.1.4.a Identify artistic choices made in a drama/theatre work through participation and observation

Objective:

Students will develop their personal power in creativity by using devised theatre to participate in a process drama scene.

Warm-up (10 minutes):

Gather students into a circle.

Ask: “Think of a recent problem you had to solve or a big decision you had to make. Perhaps it was at home, at school, or at another activity. Once you have your idea in mind, show me with a thumbs up (or some other simple indication). Now think about how you solved this problem. What resources did you use? Did your past experiences inform your decision?”

Invite students to find a partner, find their own space, and discuss their problem and how they solved it. Together, come up with two frozen pictures, or tableaux, to show these. The first frozen image will show the problem and the second will show the solution. At your signal, half of the partnerships will assume their first pose. At your signal they will switch into their other pose. The other half of the class will watch their poses. Then, switch and allow the other half of the class to perform!

Gather the student back into a circle. Explain: “In your real life, you are great problem-solvers. Today, we are going to use your problem-solving skills and your creativity skills to solve an imaginary problem based on the play *A Midsummer Night’s Dream*.”

Character Creation (15 minutes):

In this play, we learn that the forest is full of many characters, including magical fairies, actors rehearsing a play, and boys and girls who keep falling in love with each other. Ask the students if they remember how the boys and girls kept falling in love with each other. If they

can't remember or have not seen the play, explain that there is a magic flower whose juices make somebody fall in love with the next person they see. Inform the students that they now get to develop their own character in this world. They can choose between a fairy, an actor working on a play, or a person that has been affected by the magic flower. Give the students a few moments to choose which type of character they would like to be. Once the students have chosen their character type, invite them to invent a name for their character. Give the students a few moments to invent their character name.

Ask the students to consider what their character's voice might sound like. Would it be similar to their natural voice? Would it be different? Invite them to practice how they would introduce their character by saying, "Hello, my name is (character name.)" Ask the students to stand up and practice introducing themselves a few times by themselves trying out some different voices. Once the students have practiced a few times, invite them to find another character in the room and introduce themselves to each other. Then, encourage them to keep finding others and introducing themselves. Allow this to happen a few times for about 1 minute.

Explain that now that the students know more about how their character talks, let's explore more about how they move. Ask the students to walk around the room. Invite them to start walking the way they think their character would walk. Invite them to consider how their character might move different parts of their body depending on their character type as they walk: their shoulders, their arms, their legs, etc. Give 1-2 minutes for students to complete this activity.

Next, ask the students to imagine that their character is walking through the woods, and they find the magic flower that makes people fall in love. Tell the students that their characters have seen this flower before and know what it does. Ask the students to show you how their character would approach the flower. Would they walk quickly or slowly? Would they want to touch the flower or keep some distance from it? Give the students a chance to show how they feel about the flower in their movements. Finally, ask the students if they are going to pick the flower or if they are going to walk away from it. Give the students a chance to act out their choice.

Finally, ask the students to consider how their character would sit down and listen during an important meeting by returning to their desks or a spot on the floor. Once the students have done so, invite them to grab a piece of paper and a writing utensil. Now that they are a little more familiar with their character, ask the students to answer the following questions about their experience with the magic flower on their paper:

- What did the magic flower look like?
- What do you think the magic flower would smell like?
- Were you excited to find the magic flower or not? Why or why not?

Give the students about 5 minutes to complete this writing activity.

Process Drama - Town Meeting (10 minutes)

Explain that we will now use these characters we have developed to make a very important decision: The Duke of the land Theseus has proposed that we pull up and kill all the magic

flowers that made people fall in love because it caused so much trouble. You must now imagine how your characters would react to this news and decide if you will stand up to protect the flower or defend the Duke's idea to your fellow townsfolk.

Explain that we will have a town meeting to discuss the Duke's proposition and all the students must attend and speak in the town meeting. You as the teacher will act as the Duke and ultimately decide which side wins. Encourage the students to commit to their character and see if they can use their character's opinions to produce the best argument.

Invite all the students to arrange chairs in a circle and sit down or to simply sit on the floor. Ask them to again think about how their character would sit and listen in a very important meeting, and then give them a moment to get into character and to get into character yourself. If desired, you could put on the costume piece you want to use while you are pretending to be the Duke.

When you're ready, begin by saying: "Welcome, friends and townsfolk. Thank you for attending our meeting today. We will be discussing what to do about the magic flower in the woods that can make people fall in love with each other. I think we should destroy this flower so it cannot cause any more trouble. But I want to hear your opinions first as residents of the town and the forest. What do you think we should do? Please raise your hands if you would like to share and I will call on you."

Allow the student 5-7 minutes to share thoughts in character. Once you are reaching the end of the time, or if there is a general consensus, end the meeting by saying, "Thank you all for attending and sharing your thoughts today. I appreciate all your comments. After careful consideration, I think we will (say your final choice.)" [Alternatively, if you don't want to make the final choice, you can also say "I will deliberate more with my counselors, and we will make a final decision."]

Step out of your role of the Duke by removing the costume piece if you are wearing one, and ask the students to stand up and shake out their body to step out of character.

Reflection (5 minutes):

Ask the students what they liked or what they learned and experienced in the exercise. Remind the students that like we talked about in the beginning, they are problem-solvers in their life every day. Today we practiced solving a pretend problem using their real creativity. Ask them to show you a pose that a really great problem-solver would make. Encourage them to keep being great problem-solvers and to be creative in their real-life problem-solving.

POST-SHOW WORK

After the show was up and running it was now time for the post-show work. Spencer and I had the opportunity to run a post-show discussion together during the first week. I was more of a support to help him in running it and to see how it should be run the next week when I would run it by myself.

While I wasn't expecting to go up with Spencer to help him run the discussion he did a great job at heading it up while I was support and would help him find people that had their hands up that he maybe didn't get a chance to see.

Overall it felt like it was a very good post-show discussion however there were a few little hiccups that we wanted to address before the next discussion. Some of the actors started using big words to describe the process that children don't necessarily know. They also sometimes kept going on and on about things and childrens' attention spans are short so we needed to keep it short. I did feel like things went over well and the actors were able to answer the questions the children posed and were able to keep the audience mostly engaged.

I do wish that Spencer and I had been able to practice beforehand but even though I didn't expect to go up but did on the fly, I was pretty impressed by how we were able to balance the space and get the questions answered. I was most proud of the fact that no one really left. I like how they announced we'd be doing a discussion afterward and so the audience was prepared.

After helping Spencer run the first discussion and then discussing afterward things that could be improved, I had a plan of action. I was able to go talk to the actors backstage before the show and reiterate that their answers should be short, sweet, and simple. I also reminded them of the fact that the show is for little children so they should keep that in mind when answering questions. We also planned that they would come back out faster since last week they were a little slower so it was hard for us to know when to come up. So they were quicker to get back out on the stage and ready for a discussion.

I felt like it went really well. There were questions the children asked that I was able to help have the actors rapid-fire answer questions. At one point an actor brought up iambic pentameter and I got nervous he was going to go into big words again but then he broke it down to a simple explanation by comparing it to a heartbeat. I felt like all the questions were able to get answered by the audience, and we were able to answer quite a few more than I was expecting because of how fast we went.

Overall I felt like there were good questions and good answers, and the audience was good about being attentive and not booking it for the door, again grateful for the announcement before and the layout making it harder for people to leave. I feel like it was a good post-show discussion to end my time at BYU.




These are pictures of myself, and the actors during a brief post-show discussion during the last weekend of the show! It was a lot of fun to see the actor engaged, but also the audience with all of their questions and enthusiasm to talk about what they had just seen.

OVERALL PROCESS REFLECTION

To be completely honest I wish that I could've been more involved this semester with this production. The timing of the rehearsals was hard since it was when I had another class, however in talking with Spencer outside of rehearsals and reading rehearsal reports I was able to keep up with what was going on. I had plans to pop in from time to time or go to their extra Saturday rehearsals, but life happened, so unfortunately, I couldn't pop in. However, while I wasn't able to attend a rehearsal I was able to still help Spencer in different ways and in other aspects of production, such as; working on the program, helping with surveys for the actors, planning and building the lobby display, and even running a post-show discussion.

I was able to help Spencer in running the post-show discussion during the first week of runs here at BYU. While I wasn't super knowledgeable about this specific production because of my busy life and not being able to attend rehearsals, I was, however, able to attend the show with Spencer and then was able to see specific elements I had heard about early rehearsals and in production meetings. It was nice to get to see it in action and then for others to get excited about elements of it that I had known about for a long while before. For example, the set posed problems as it was meant to be easily transported, but there were little difficulties that the set designer had encountered, so to be able to see his final designs actually on the stage, up and running, was really awesome!

When I ran the post-show discussion on my own I felt a lot more confident having had some more exposure to the show and having been a support and seeing how Spencer had done it the week before. So in preparation, I had the opportunity to talk with the cast before I had to run the post-show discussion and most of them remembered me from rehearsals the semester before. So, it worked out well that they recognized who I was and what my job was that night with running a post-show discussion.



I think overall something that could've improved my involvement would have been less pressure caused by missing other theatre classes and attending rehearsals instead. When I was working on a ballet last semester and had to leave classes early it made sense and the teachers were supportive but with some of the contract grading and confusion and stress the other teachers put on their classes, it made it hard to feel like I could miss if I needed to. Due to this main challenge, I had a hard time doing my best as an assistant dramaturg on this production. I also personally don't love that Young Company rehearses over the Tuesday, campus-wide, devotionals because it made me choose and feel bad either way.

I think there were things that I felt I had a chance to be more exposed to with this production, like being legitimately involved with production meetings, auditions, early rehearsals, etc. I really loved being in the audition room because it felt like Spencer and my opinions mattered, we weren't just excess or forgotten about but our opinions helped influence the casting of the show.

I did feel like it was stressful doing the cutting, even though I was more there as emotional support for Spencer because the expectations weren't super clear and the first cutting wasn't as short as it should've been. Then with the stress of a preview for children and some confusion, it was difficult because Kris wanted another cut and I was willing to help but then the turnaround ended up being pretty much the same day. Then, Spencer went to do it and Kris had to help him. I wish I could've helped more but the overall confusion of it all made it so I didn't know what to do or how to get it done in a timely manner.

Overall in this production, it felt good to be appreciated from before the production even began because often I feel like dramaturgs are the last to know anything or be involved. I think Kris is really good about using her dramaturgs and getting them involved. It was also really cool to see the set and costumes and designs change over time as we got actors and solidified concepts and moved forward. It was really interesting to see the initial ideas of things and how they ended up turning up in the end.



While I wasn't able to be as involved as I wish, with rehearsals often in the day while I had classes at the same time, I still felt a lot of love and support from this cast. They were great to work with and I was so proud of the amazing show they put together!