



# Curriculum Guide 2013 - 2014



BLUE MOUNTAIN ARTS  
PRESENTS  
COLORADO  
SHAKESPEARE  
FESTIVAL

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[www.coloradoshakes.org/education-outreach](http://www.coloradoshakes.org/education-outreach)

## Sunshine State Standards

## Common Core Standards

### Theater Arts

- TH.A.1.4
- TH.C.1.4

### Social Studies

- SS.7-12.A.1.4
- SS.7-12.A.1.7

- SL.6-12.1
- SL.6-12.2
- SL.6-12.4
- SL.6-12.5
- L.6-12.3
- L.6-12.5
- L.6-12.6

Content Advisory: It's A Wonderful Life is recommended for ages 8 and up.

## Table of Contents

<b>A Letter from the Director of Education</b>	<b>p. 3</b>
<b>Pre-Performance - <i>Educate</i></b>	
<b>Read the Plot Summary</b>	<b>p. 4</b>
<b>Meet the Major Characters</b>	<b>p. 6</b>
<b>Meet the Radio Actors</b>	<b>p. 7</b>
<b>Meet the Authors</b>	<b>p. 7</b>
<b>Research the Historical Context</b>	<b>p. 8</b>
<b>What Is A Building And Loan</b>	<b>p. 8</b>
<b>Run on the Bank</b>	<b>p. 8</b>
<b>History of Old Time Radio</b>	<b>p. 9</b>
<b>World War II Timeline</b>	<b>p. 11</b>
<b>Activities</b>	<b>p. 12</b>
<b>Watch 1937 Film “Back of the Mike”</b>	<b>p. 12</b>
<b>Listen to an Old Time Radio Program</b>	<b>p. 12</b>
<b>Learn the Vocabulary</b>	<b>p. 13</b>
<b>Performance - <i>Excite</i></b>	
<b>Theater is a Team Sport (“Who Does What?”)</b>	<b>p. 14</b>
<b>The Actor/Audience Relationship</b>	<b>p. 15</b>
<b>Enjoying the Production</b>	<b>p. 15</b>
<b>Post-Performance - <i>Empower</i></b>	
<b>Talkback</b>	<b>p. 16</b>
<b>Bibliography</b>	<b>p. 16</b>
<b>Supplemental Resources</b>	<b>p. 16</b>
<b>Lesson Plans, Sunshine State &amp;     Common Core Standards</b>	<b>p. 17</b>

## A Letter from the Director of Education

“All the world’s a stage,” William Shakespeare tells us “and all the men and women merely players.” I invite you and your class to join us on the world of **our** stage, where we not only rehearse and perform, but research, learn, teach, compare, contrast, analyze, critique, experiment, solve problems and work as a team to expand our horizons.



We’re “Shakin’ It Up” at Orlando Shakes, with new Lesson Plans designed to assist teachers with curriculum needs while sharing what is unique and magical about the Theater Arts. We’ve designed our Curriculum Guides with Sunshine State Standards in mind. You’ll find a first section which will help you prepare your students for the theatrical experience, a second section suggesting what to watch and listen for during the performance, and lastly, discussion questions and lesson plans to use when you are back in your classroom, to help your students connect what they’ve learned to their lives and your diverse and demanding curriculum.

I believe that as an Educator it is imperative that I continue learning as I teach and teaching as I learn. It is my sincere hope that you will find our Curriculum Guides helpful to you and eye opening for your students. Feel free to contact us at Orlando Shakes should you have any questions or suggestions on how we can better serve you. We are always learning from you.

Thank you for the tremendous work you do each and every day in nurturing our audiences of tomorrow.

Curtain Up!!

Anne Hering  
Director of Education



## Pre-Performance Read the Plot Summary

On Christmas Eve, 1945, prayers are heard in heaven for George Bailey of Bedford Falls, New York. To help George, Clarence Oddbody, an angel who has not yet earned his wings, is being sent to earth to keep the despairing George from killing himself on this crucial night.



To prepare him for his task, Clarence is shown George's life. As a child, George stops his younger brother Harry from drowning in an icy pond, then catches a bad cold and loses his hearing in one ear. Weeks later, George goes back to work at his after school job in Mr. Gower's drugstore and prevents Gower, who has gotten drunk after learning that his son has died of influenza, from accidentally dispensing arsenic-filled capsules to a sick child. George promises the remorseful Gower never to tell anyone about the incident and he never does.



In 1928, as a grown young man, George, who has always dreamed of travel to exotic places, is about to leave on a world tour with money he has saved since high school. That night, at his younger brother Harry's high school graduation party, he becomes attracted to Mary Hatch, a girl who has secretly loved him since childhood. After a Charleston contest that results in an unscheduled splash into the school's swimming pool, they discuss their different ideas for the future until George's Uncle Billy comes for him with the news that his father has had a stroke.

After Mr. Bailey's death, George's trip is canceled, but he still plans to leave for college until he learns that the board of directors of his father's financially tenuous building and loan society will not keep it open unless George manages it. Fearing that Mr. Potter, the town's richest and meanest man, will then have financial control of the town, George agrees to stay.



Four years later, when Harry returns from college, financed by his brother, George again looks forward to leaving the stifling atmosphere of

Bedford Falls and letting Harry run the business. However, when he learns that Harry has just married Ruth Dakin, whose father has offered Harry a good job, he again sacrifices his future to ensure Harry's.



That night, George wanders over to Mary's house. Though he is adamant that he never intends to marry, he realizes that he loves her. Soon they are married, but as they leave for their honeymoon, a run on the bank convinces George to check on the building and loan. Because the bank has called in their loan, they have no money, only the honeymoon cash that Mary offers. Through George's persuasive words, most of the anxious customers settle for a minimum of cash, and they end the day with two dollars left. That night, Ernie the cab driver and Bert the cop show George his new "home," an abandoned mansion that Mary had wished for the night of the graduation dance.

As the years pass, George continues to help the people of Bedford Falls avoid Potter's financial stranglehold as Mary rears their four children.



## Pre-Performance Read the Plot Summary



On the day before Christmas, after the end of World War II, the 4-F George elatedly shows his friends news articles about Harry, who became a Medal-of-Honor-winning flier, while Uncle Billy makes an \$8,000 deposit at the bank. Distracted by an exchange with Potter, Billy accidentally puts his deposit envelope inside Potter's newspaper, and Potter does not give it back when he finds it. Later, after Billy reveals the loss to George, they vainly search, while a bank examiner waits.



Now on the verge of hysteria over the possibility of bankruptcy and a prison term for embezzlement, George goes home, angry and sullen. He yells at everyone except their youngest child Zuzu, who has caught a cold on the way home from school. He screams at Zuzu's teacher on the telephone, then leaves after a confrontation with Mary.

He desperately goes to Potter to borrow the money against the building and loan, or even his life insurance, but Potter dismisses him, taunting him that he is worth more dead than alive. At a tavern run by his friend, Mr. Martini, George is socked by Mr. Welch, the teacher's husband.



Now on the verge of suicide, George is about to jump off a bridge when Clarence comes to earth and intervenes by jumping in himself. George saves him, and as they dry out in the tollhouse, Clarence tells George that he is his guardian angel. George is unbelieving, but when he says he wishes that he had never been born, Clarence grants his wish.



Revisiting Martini's and other places in town, George is not recognized by anyone and discovers that everything has changed. Harry drowned and Gower went to jail for poisoning the

sick child. The town was renamed Pottersville and is full of vice and poverty. When George finally makes Clarence show him Mary, he discovers that she is a lonely, unmarried librarian. Finally, unable to face what might have been, George begs to live again and discovers that his wish is granted when Bert finds him back at the bridge.



At home, an elated George is soon greeted by Mary, who has brought their friends and relatives, all of whom have contributed money to help him out. Harry arrives and offers a toast to his "big brother George, the richest man in town." As a bell on the Christmas tree rings, Zuzu says that every time a bell rings an angel receives his wings, and George knows that this time it was Clarence.

[www.tcm.com](http://www.tcm.com)





## Pre-Performance

### Meet the Major Characters



**George Bailey** – the everyman of Bedford Falls – a good man whose patience is tried.



**Mary Hatch (later Mary Bailey)** – George's loving wife



**Mr. Potter** – owns practically the entire town – the villain of the story



**Clarence Odbody** – an AS-2 (Angel Second Class)



**Uncle Billy** – George's uncle and business partner



**Harry Bailey** - George's younger brother



**Bert** – a patrolman  
**Ernie** – a mail carrier



**Violet Peterson** – proprietor of a beauty salon – somewhat of a flirt and a floozy but with a heart of gold



**Mr. Gower** - a pharmacist



**Sam Wainwright** – schoolmate of George and Mary

## Pre-Performance Meet the "Radio Actors"



The following five actors play all the characters in the play.

★JAKE LAURENTS - plays George Bailey / Young George

★FREDDIE FILMORE - plays Announcer, Joseph, Mr. Gower, Henry F. Potter, Uncle Billy Bailey, Ernie, Pete Bailey (Child), Mr. Bailey, Old Man Collins, Ed, Man, Giuseppe Martini, Nick, Bridge Keeper, Binky

★HARRY "JAZZBO" HEYWOOD - plays Harry Bailey / Young Harry, Bert The Cop, Clarence Oddbody, As-2, Sam Wainwright, Lawyer, Dr. Campbell, Randall, Tom, Man 2, Charlie, Carter, Horace the Bank Teller, Tommy Bailey (Child), Mr. Welch

★SALLY APPLEWHITE - plays Mary Hatch Bailey / Young Mary

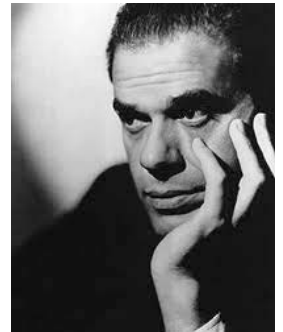
★LANA SHERWOOD - plays Violet Bick / Young Violet, Matilda, Ruth Dakin Bailey, Rose Bailey, Mrs. Hatch, Passerby at Run on Bank, Mrs. Thompson, Mrs. Davis, Schultz, Janie Bailey (Child), Zuzu Bailey (Child)

## Pre-Performance Meet the Authors



JOE LANDRY (Playwright) At age 12, Joe's first job was in the film department at the library in his hometown of Fairfield, CT. This was before the dawn of home video, back in the days of 16 mm, and their permanent collection included *It's a Wonderful Life*, *The Lady Vanishes* and other early Hitchcock films. Joe's other main interest was the theater. Encouraged by his parents, Joe was introduced to various theaters which he came to call home, including Playwrights Horizons and Roundabout Theatre Company in New York, Westport Country Playhouse and others. In 1995, Joe founded Second Guess Theatre Company, which produced over two dozen new plays, adaptations and revivals to critical acclaim. In 1997, *It's a Wonderful Life: A Live Radio Play* premiered in Stamford, CT and has since enjoyed productions around the country. Joe's other plays include *Vintage Hitchcock: A Live Radio Play* and an adaptation of the cult classic *Reefer Madness*. Other projects include *Mothers and Sons*, a musical co-written with Kevin Connors. [www.joelandry.com](http://www.joelandry.com)!

FRANK CAPRA (Film Director)! Capra was born in Sicily in 1897, and his family moved to California when he was a small child. He enlisted in the U.S. Army in 1918, before he was an American citizen, but was discharged because he caught the Spanish flu. Capra became a U.S. citizen in 1920, and started working in the silent film industry. He worked for director Mack Sennett, and then began working with Columbia Pictures, where he was a leading Hollywood director in the 1930s. He won Best Director at the Academy Awards for *It Happened One Night*, *Mr. Deeds Goes to Town*, and *You Can't Take It With You*. He became a major in the U.S. Army during WWII, and he made a number of documentaries for the U.S. Department of War. Capra often said that he considered these his most important works. In 1945, Capra bought the rights to a short story called *The Greatest Gift*, and produced it with his own production company, Liberty Films. This film became *It's A Wonderful Life*—although it was not widely appreciated at the time of its release, it is now one of his most beloved films. Capra died in his sleep in 1991 at age of 94.!





## Pre-Performance Research the Historical Context



### What is a Building and Loan?!

A building and loan is a type of savings and loan organization in which members pool their savings in order to provide loans to potential homeowners. At any given time, the building and loan is only able to loan out as much as it has received in deposits from its members. Before the New Deal in the 1930s, most mortgages were for five years (as opposed to today, when most mortgages are for thirty years). At the end of five years, the lump sum was due. This made it difficult for anyone but the extremely wealthy to afford homes. Therefore, ordinary people would need a loan to pay off the rest of the mortgage—and they would probably have gone to an organization like Bailey Building and Loan. Organizations like these made it possible for working class people to afford their own homes. By the 1950s, however, most people transferred their savings into banks, and eventually, the building and loans went bankrupt.

A building and loan is kept afloat by its members. Each member has an account, and deposits savings into the association. Once the building and loan has accrued enough money, it finances a mortgage for one of the members. Members must apply to receive a loan—sometimes the recipient of a loan is selected by lottery. A building and loan usually only caters to small communities, so that it can address the needs of its individual members. This community-oriented approach to finance is designed to look out for the best interests of the individual community members.

### “Run on the Bank”

In the “run on the bank” scene, George Bailey faces a near-disaster with his family business. This takes place during the Great Depression. When the members of Bailey Building and Loan see crowds rushing to Potter’s bank, they begin to fear for their own savings. Each member wants to pull money from the Building and Loan. The problem is that the association does not actually have all of its money sitting in the building; it has been invested in the houses around town. When the members demand their money, the organization is not equipped to handle the requests. George’s temporary solution is to use his own money to hold his members over for a short while. In the Great Depression, many building and loans failed because they invested in the interests of the community and were not as concerned with making a profit. Since that time, the government has become more involved in regulating the finance industry and insuring deposits.





## Pre-Performance

### Research the Historical Context



### A History of Old-Time Radio

Before television, radio served as a primary form of entertainment, with families gathering around the radio for the day's entertainment, music and news broadcasts.

“Old-Time Radio” is a phrase that is often used when describing radio broadcasts that occurred during the first half of the 20th century. Wireless radio was initially conceived as a tool useful for military and business purposes rather than for entertainment. By the mid-1920's, however, radio stations began to sprout up across the United States, Canada and around the world. In those early days, radios were homemade creations fashioned using crystals, tubes and other equipment. Broadcasts consisted primarily of phonograph records played “over the air”.

### The Early Years of Radio

Radio quickly caught on with the

public and companies such as RCA began development of radio consoles. Within four years, RCA radios had \$60 million in sales according to film critic Leonard Maltin who noted in his book *The Great American Broadcast* that “within a decade of its widespread introduction to the public, radio became indispensable.” As radio's popularity continued to grow, a need for more diverse programming quickly emerged.



Although music still filled an important role in radio programming, so much so that stations built stages where whole orchestras performed, stations began to present shows that were a precursor to modern talk radio. Commentators offered their opinions on the issues of the day while delivering the news.

Fictional programs were slower to develop than other genres due to the challenges of taking a film or stage play and adapting it for a non-visual medium. There was also a fear that the public might not accept this concept. Early

attempts at the genre involved actors reading mystery stories or recreating stage plays.

### Radio Network Era

One of the key turning points that took radio into its “golden age” was the development of broadcast networks. Early on, radio stations were owned and operated by individual organizations that had limited resources available to them but after joining a network they gained access to greater financial support as well as a larger personnel pool to draw from.

NBC was the first national network to form, in 1926. Over the next few years CBS and the Mutual Broadcasting System would come into existence. The creation of these networks ensured that “the shows that came out of the three national radio centers – New York, Chicago, and Hollywood – informed, entertained, and shaped the opinions of three generations” says novelist and radio historian John Dunning in *On the Air: The Encyclopedia of Old-Time Radio*.

As radio reached its heights during the 1930's and 40's, networks began to employ writers who created shows in a variety of genres including mystery, comedy, and soap opera. In his

## Pre-Performance Historical Context continued

1944 book *Open Mike*, Jerome Lawrence stated that writing for radio “has no stage to keep it within the limits of a proscenium arch, no camera to confine to things that may be seen. The imagination of the listener is our most ardent and helpful collaborator.”

### Radio Sponsors

Radio programs typically had one sponsor that “owned” the show and had significant influence on a show’s presentation. For example, *The Great Gildersleeve*, a long-running comedy series, was sponsored by Kraft. “Advertising” on radio was significantly different than it is in television. Rather than having a series of commercials for a variety of products and services, two or three advertising segments promoted the show’s sponsor. On shows such as *Fibber McGee and Molly*, advertising was

incorporated directly into the show’s plot with the announcer being one of the show’s characters.



### Famous Broadcasts

Perhaps the most famous dramatic radio broadcast, the October 30, 1938 broadcast of *War of the Worlds* presented a documentary style retelling of HG Wells’ novel by Orson Welles and the *Mercury Theatre*. “Reporters” and other characters described an alien invasion. The show generated hysteria amongst some of its listeners, especially those who tuned in midway through the show. Although warnings were given that the broadcast was fiction, those tuning in late missed the warnings and some accepted that a Martian invasion was actually taking place or, at least, that Germany had invaded the United States.

### Old-Time Radio Revival

It is impossible to determine how

many different shows were created and broadcast from the 1930’s through the 1950’s. The recordings of many shows have simply not survived. However, some shows have been preserved and fans of Old-Time Radio have taken steps to maintain this history. Because most shows are no longer under copyright, they can legally be shared by enthusiasts. This has been made easier with the Internet. Now most surviving shows can be obtained through file sharing websites. There are also a few companies that make shows available for purchase.

Besides many shows still being available, film and television shows continue to pay tribute to these programs.

For example, film versions of *The Shadow* and *The Saint* have been made in the past decades. As well, comedic radio characters such as Chester A. Riley and Throckmorton P. Gildersleeve may have influenced the creation of recent television characters such as Homer Simpson and Al Bundy.





# Pre-Performance

## Historical Context continued

### World War II Timeline

#### 1939

- Hitler invades Poland on 1 September.
- Britain and France declare war on Germany two days later.

#### 1940

- Rationing starts in the UK.
- German 'Blitzkrieg' overwhelms Belgium, Holland and France.
- Churchill becomes Prime Minister of Britain.
- British Expeditionary Force evacuated from Dunkirk.
- British victory in Battle of Britain forces Hitler to postpone invasion plans.

#### 1941

- Hitler begins Operation Barbarossa - the invasion of Russia.
- The Blitz continues against Britain's major cities.
- Allies take Tobruk in North Africa, and resist German attacks.
- Japan attacks Pearl Harbor, and the US enters the war.

#### 1942

- Germany suffers setbacks at Stalingrad and El Alamein.
- Singapore falls to the Japanese in February - around 25,000 prisoners taken.
- American naval victory at Battle of Midway, in June, marks turning point in Pacific War.
- Mass murder of Jewish people at Auschwitz begins.

#### 1943

- Surrender at Stalingrad marks Germany's first major defeat.

- Allied victory in North Africa enables invasion of Italy to be launched.
- Italy surrenders, but Germany takes over the battle.
- British and Indian forces fight Japanese in Burma.

#### 1944

- Allies land at Anzio and bomb monastery at Monte Cassino.
- Soviet offensive gathers pace in Eastern Europe.
- D Day: The Allied invasion of France. Paris is liberated in August.
- Guam liberated by the US Okinawa, and Iwo Jima bombed.

#### 1945

- Auschwitz liberated by Soviet troops.
- Russians reach Berlin: Hitler commits suicide and Germany surrenders on 7 May.
- Truman becomes President of the US on Roosevelt's death, and Attlee replaces Churchill.
- After atomic bombs are dropped on Hiroshima and Nagasaki, Japan surrenders on 14 August.



## Pre-Performance Activities

**Clink the link below and as a class, watch the 1937 film *Back of the Mike*.** *Back of the Mike* is a short film done in 1937 for the Chevrolet Motor Company depicting the behind the scenes look at the making of a Western radio show. This documentary shows the various ways sound effects are created during the broadcast. Rain was created by pouring sand over a spinning potters wheel which sent it down a metal funnel onto a microphone which was covered by a paper bag. Fire was created by wadding up plastic wrap close to the mike.

[http://www.olderadioworld.com/Back\\_of\\_the\\_Mike.php](http://www.olderadioworld.com/Back_of_the_Mike.php)



**Listen to an Old Time Radio Program**  
Click on the link below and listen to a genuine Old Time Radio Program. Choose from Comedy, Drama, Mystery, Sci Fi, Western or Detective. As you listen, visualize the action in your mind. Also listen for sound effects and see if you can figure out how the sounds were made in the radio studio.

<http://www.olderadioworld.com>



# Pre-Performance Activities

## Learn the Vocabulary

Try to use these words and expressions from *It's A Wonderful Life: A Live Radio Play* (Handout 7) in a sentence. Make a list of words and expressions we use today that were not used in 1946.

**technicolor** - a process of filming in color developed in 1932

**shoelaces** - licorice candy

**harems** - the wives of one man

**"a canary"** - a snitch

**influenza** - a contagious disease

**diphtheria** - a contagious disease

**telegram** - a message sent by a code over wires

**charity ward** - area of the hospital, where free care was given to poor people

**tuxedo studs** - decorative clips that hold cuffs of a shirt together instead of buttons.

**travel labels** - suitcase stickers of places traveled

**hooey** - nonsense

**penny-ante** - poker played for low stakes

**the fatted calf** - celebration for someone's long-awaited return

**mercenary** - someone who works for wages

**moss-back** - an old-fashioned person

**phone extension** - a second home phone in a different room

**"for a song"** - cheap

**gigolo** - a man who is paid by a woman to be her companion

**noggin** - head

**Hair Tonic** - a hair styling product

**swank** - very expensive

**in a pickle** - in a difficult situation

**The Waldorf Hotel** - fancy NYC hotel

**yokel** - insulting word for a person from a small town who is thought stupid

**"garlic eaters"** - insulting term for European immigrants

**USO** - an organization that entertains the troops

**war bonds** - what citizens bought to support the troops in WWII

**Four-F** - someone not acceptable for military service for physical or psychological reasons

**air raid warden** - a member of a civil defense organization responsible for enforcing regulations during an air attack

**paper & scrap drives** - recycling waste used in the war effort

**VE Day** - Victory in Europe Day, 8 May 1945, May 8, 1945

**VJ Day** - Victory over Japan Day, September 2, 1945

**dough** - money

**"red letter day"** - an important day, marked in red on Medieval calendars

**riffraff** - the majority, the common people

**Toilet Cake** - cleanser

**Cheerio** - british for "goodbye"

**pixies** - an insult

**panhandling** - begging for food or money

**"Rummy"** - a drunkard

**jailbird** - a habitual criminal

**hypnotist** - a person who can put you in a trance-like state, like sleep

**burlesque house** - a theatre with comic skits and dances

**insane asylum** - hospital for mentally ill patients

**transport** - ship used to carry troops

**old maid** - unmarried woman

**jukebox** - a coin operated music player

**cables (verb)** - to send a message via wire

**boarding house** - a family home in which lodgers rent rooms

# Performance

## Theater is a Team Sport (“Who Does What?”)

The **Playwright** writes the script. Sometimes it is from an original idea and sometimes it is adapted from a book or story. The Playwright decides what the characters say, and gives the Designers guidelines on how the play should look.

The **Director** creates the vision for the production and works closely with the actors, costume, set and lighting designers to make sure everyone tells the same story.

The **Actors** use their bodies and voices to bring the author’s words and the director’s ideas to life on the stage.

The **Designers** imagine and create the lights, scenery, props, costumes and sound that will compliment and complete the director’s vision.



Stage Manager Amy Nicole Davis  
Photo: Rob Jones

The **Stage Manager** assists the director during rehearsals by recording their instructions and making sure the actors and designers understand these ideas. The Stage Manager then runs the show during each performance by calling cues for lights and sound, as well as entrances and exits.

The **Shop and Stage Crew** builds the set, props and costumes according to the designer’s plans. The Stage Crew sets the stage with props and furniture, assists the actors with costume changes and operates sound, lighting and stage machinery during each performance.

The **Front of House Staff** welcomes you to the theater, takes your tickets, helps you find your seat and answers any question you may have on the day of performance.

**The Theater** is where it all takes place. Orlando Shakespeare Theater In Partnership with UCF is the only professional, classical theater company in Central Florida, reaching students and audiences in the surrounding eight counties.

### Mission/Vision:

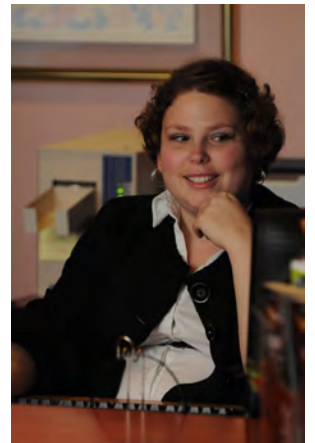
With Shakespeare as our standard and inspiration, the Orlando Shakespeare Theater In Partnership with UCF produces bold professional theater, develops new plays, and provides innovative educational experiences that enrich our community. Our vision is to create theater of extraordinary quality that encourages the actor/audience relationship, embraces the passionate use of language, and ignites the imagination.



Sound Designer Bruce Bowes  
Photo: Rob Jones



Costume Designers  
Denise Warner and Mel Barger  
Photo: Rob Jones



Box Office Manager Gina Yolango  
Photo: Rob Jones



## Performance

### The Actor/Audience Relationship

The Audience is the reason Live Theater exists. At Orlando Shakes, we cherish the Actor/Audience relationship, the unique give and take that exists during a performance which makes the audience an ACTIVE participant in the event. The actors see the audience just as the audience sees the actors, and every, laugh, snuffle, chuckle and gasp the audience makes effects the way the actor plays his next moment. We want you to be engaged, and to live the story with us!



Photo: Rob Jones

There are certain Conventions of the Theatrical Event, like, when the lights go down you know that the show is about to start, and that the audience isn't encouraged to come and go during a performance. Here are some other tips to help you and your classmates be top notch audience members:

- Please make sure to turn off your cell phones. And NO TEXTING!
- Please stay in your seat. Try to use the restroom before you take your seat and stay in your seat unless there is an emergency.
- Please do not eat or drink in the theater.

## Performance

### Enjoying the Production

#### LOOK FOR THESE THEMES!

1. Big Dreams - How do George's dreams come true in real life?
2. Value and Worth - How is someone's value defined in Bedford Falls?
3. Community vs. Big Business - How does George struggle to balance these two things?
4. The Impact of One's Life - Imagine what the world would be like without your favorite historical figure?
5. Family/Community Obligations - What lesson does George learn about his family? His community?

# Post-Performance

## Reflect, Connect, Expand

### Talkback

After the performance, the actors will stay on stage for about 10 minutes to hear your comments and answer any questions you have about the play, the production and what it means to be a professional actor. We'd love to hear what you felt about the play, what things were clear or unclear to you, and hear your opinions about what the play means. This last portion of the Actor/Audience Relationship is so important to help us better serve you!

### Bibliography

History of Old Time Radio - <http://ezinearticles.com/?The-History-of-Old-Time-Radio&id=2711916>

Dunning, John, On the Air: The Encyclopedia of Old-Time Radio, Oxford University Press, 1998.

Lawrence, Jerome, Off Mike, Duell, Sloan & Pearce, 1944.

Maltin, Leonard, The Great American Broadcast, Penguin Books, 1997.

Suite101: [Radio During the Early 20th Century: A History of Old-Time Radio](http://www.suite101.com/content/radio-during-the-early-20th-century-a220847#ixzz12SMne5Py) <http://www.suite101.com/content/radio-during-the-early-20th-century-a220847#ixzz12SMne5Py>

[www.britannica.com](http://www.britannica.com)

[www.joelandry.com](http://www.joelandry.com)

Read more at Suite101: Radio During the Early 20th Century: A History of Old-Time Radio

<http://www.suite101.com>

Additional Materials provided by Heidi Schmidt / Colorado Shakespeare Festival Education Outreach



### Supplemental Resources

Printed copies of Old Time Radio scripts. (Handouts 1-6)

1. Little Orphan Annie
2. My Friend Irma
3. Adventures of Philip Marlowe
4. The Green Hornet
5. Captain Midnight
6. Inner Sanctum

It's A Wonderful Life: A Radio Play Vocabulary List - Handout 7

1937 Film "Back of the Mike" - [http://www.olderadioworld.com/Back\\_of\\_the\\_Mike.php](http://www.olderadioworld.com/Back_of_the_Mike.php)

Old Time Radio Programs - <http://www.olderadioworld.com>



# Post-Performance Lesson Plans

## Journeys Into Arts & Culture

### *Old Time Radio Show*

#### Lesson Plan 1, page 1

**Name of Organization:** Orlando Shakespeare Theater In Partnership with UCF

**Event title:** *It's A Wonderful Life: A Live Radio Play*

**Grade levels appropriate:** 6-12

#### **Objectives:**

The student will

- Collaborate in the production and performance of an actual Old Time Radio script of their choosing.
- Imitate the acting style of Old Time Radio.
- Research and develop means of creating a variety of sound effects.
- Compare and contrast Old Time Radio posters and graphics to those of current movies.

#### **Common Core Standards**

The student will:

- Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly. SL.6.1
- Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study. SL.6.2
- Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation. SL.6.4
- Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information. SL.6.5
- Use knowledge of language and its conventions when writing, speaking, reading, or listening. L.6.3
- Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. L.6.5
- Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression. L.6.6

#### **Sunshine State Standards:**

The student will:

- Act by developing, communicating, and sustaining characters in improvisation and formal or informal productions; TH.A.1.4
- Understand context by analyzing the role of theater, film, television, and electronic media in the past and present; TH.C.1.4
- Analyze how images, symbols, objects, cartoons, graphs, charts, maps, and artwork may be used to interpret the significance of time periods and events from the past; SS.7-12.A.1.4
- Describe various socio-cultural aspects of American life including arts, artifacts, literature, education, and publications; SS.7-12.A.1.7

#### **Materials needed:**

Printed copies of Old Time Radio scripts. (Attachments 1-6)

#### **Introductory/background information for teachers and students:**

Watch 1937 Film "Back of the Mike" [http://www.oldradioworld.com/Back\\_of\\_the\\_Mike.php](http://www.oldradioworld.com/Back_of_the_Mike.php)

Listen to an Old Time Radio Program on <http://www.oldradioworld.com/>

Learn the Vocabulary p.13

# Post-Performance Lesson Plans

## Journeys Into Arts & Culture *Old Time Radio Show* Lesson Plan 1, page 2

**Name of organization:** Orlando Shakespeare Theater In Partnership with UCF

**Event title:** *It's A Wonderful Life: A Live Radio Play*

### Lesson process:

Divide class into groups of 4 – 12 students. Instruct each group to choose a radio script from the Script Attachments, or assign each group a script. Cast sizes vary. You may have enough students in each group to have one role each or double some roles. This works fine for radio, even if the characters are in the same scene with each other. Make sure to assign one person to be the sound effects person. This person may also be assigned a role. Either let the groups cast themselves in roles or assign them roles. Have each group:

1. Read the script aloud
2. Discuss and experiment with how best to make the sound effects called for
3. Rehearse the script using their voices to indicate character age and type, in the style of Old Time Radio.
4. Find the poster graphic for your radio show below. Discuss how it compares with today's movie posters.
5. Perform the script for your class.





# Post-Performance Lesson Plans

## Journeys Into Arts & Culture *Old Time Radio Show* Lesson Plan 1, page 3

**Name of organization:** Orlando Shakespeare Theater In Partnership with UCF

**Event title:** *It's A Wonderful Life: A Live Radio Play*

**Assessment:**

The teacher will evaluate each groups' presentation based on their ability to:

- Collaborate with group members.
- Imitate the acting style of Old Time Radio.
- Research and create a variety of sound effects.
- Compare and contrast Old Time Radio posters and graphics to those of current movies.

**Reflection:**

After each performance, compare the radio script to movies of today. Was the script still entertaining? If so, what does that say about how similar we are to the 1940's radio audiences. How are we different?

**Additional Materials:** None

**Connections to other learning:**

Technology: As an extension of this lesson plan, record the presentation as a podcast and play for another class.

