



**ORLANDO
SHAKESPEARE
THEATER**
IN PARTNERSHIP WITH UCF

Study Guide 2017- 2018



By Karen Zacarías

Florida Standards

Language Arts

LAFS.910.RL.1: Key Ideas and Details

LAFS.1112.RL.1: Key Ideas and Details

Theater

TH.912.F.2: Careers in and related to the arts

TH.68.S.1: The arts are inherently experiential.

PG-13

Language, Crude Humor, Use of Alcohol, Use of Drugs

Most appropriate for Grade 8 and up. Children under 5 will not be admitted to the theater.

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An Introduction

Educators:

Thank you for taking the time out of your very busy schedule to bring the joy of theatre arts to your classroom. Brandon Yagel, Education Coordinator, and I are well aware of the demands on your time and it is our goal to offer you supplemental information to compliment your curriculum with ease and expediency.

1. We've added **Study Guide Spotlights** for quick reference to the standards addressed in each production.
2. We have two **NEW MIDDLE AND HIGH SCHOOL WORKSHOPS** for your students.
 - **Shakespeare Alive Day 2** includes a mini performance by actors in your own classroom.
 - **Text Based Playwriting** helps your students prepare for testing by mapping Shakespeare speeches from *Julius Caesar* to create an acting scene of their own devising.

Additionally, please take a moment to explore our website at orlandoshakes.org/education. We've added 10-15 minute "on your feet " activities that you can do in your classroom to supplement your curriculum. We've also posted edited of Shakespeare scripts that range from 60 – 120 minutes long that are perfect for school productions. As always, we've included Sunshine Standards to assure you that those curriculum needs are being met.

We look forward to hosting you at the Lowndes Shakespeare Theater. Additionally, should you wish to bring our Actor/Educators into your classroom, we will work around your schedule. 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 your tremendous work in nurturing our audiences of tomorrow.

Anne Hering
Director of Education



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Enjoying Live Theater

Theater is a Team Sport

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.



Stage Manager -Stacey
Renee Norwood
Photo: Rob Jones

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.

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.



Creative Team of The Merry Wives of
Windsor
Photo: Rob Jones

Mission:

To enrich our community with engaging professional theater, inspiring educational experiences, and thought-provoking new plays.



Sound Designer -
Britt Sanducky
Photo: Rob Jones



Costume Designer -
Denise Warner
Photo: Rob Jones

Photo: Rob Jones

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.

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Enjoying Live Theater

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. 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.

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 and the production. 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 and enrich your artistic experience.

Consider the Themes and Key Questions above and ask yourself:

1. What Key Questions did the play answer?
2. Do you agree with everything the play said about these themes?
3. How did the actors, directors, and designers all address these themes?
4. What opinion did the artists bring to the process, did those opinion change throughout the process (designing, rehearsing, performing) and how did that impact their work?

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About the Play

Summary & Meet The Characters

Gardens and cultures clash, turning friendly neighbors into feuding enemies as Pablo, a high-powered lawyer, and doctoral candidate Tania, his very pregnant wife, are realizing the American dream when they purchase a house next door to community stalwarts Virginia and Frank. But a disagreement over a long-standing fence line soon spirals into an all-out war of taste, class, privilege, and entitlement where you're guaranteed no one comes out smelling like a rose.

Tania Del Valle

Tania is a pregnant doctoral candidate who is determined to fix up her fixer-upper with a native garden. Bright, energetic, naturally optimistic, she wants to co-exist with the neighbors but is fiercely protective of her ideas and values.

Pablo Del Valle

Pablo is an ambitious and successful attorney trying to make partner by "fitting in" and hosting a BBQ for the entire firm in his unkempt backyard. He is smart, argumentative, generally tolerant and willing to overlook a lot until he is pushed over the edge by the Butleys.

Virginia Butley

Virginia is a female executive working for a large defense contractor in the DC area. Friendly and civil, her opinions are well engrained and she will fight ruthlessly to protect her turf.

Frank Butley

Franks is a gentle and sensitive soul who has devoted himself to his pristine English garden in his retirement. He wants to get along with the neighbors but cannot embrace a native garden next door.

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About the Play

Meet the Playwright



Karen Zacarías award-winning plays include the sold-out/extended comedy *THE BOOK CLUB PLAY*, the sold-out world premiere drama *JUST LIKE US* (adapted from the book by Helen Thorpe) at Denver Theater Center, the Steinberg –citation award play *LEGACY OF LIGHT*, the Francesca Primus Award winning play *MARIELA IN THE DESERT*, the Helen Hayes Award winning play *THE SINS OF SOR JUANA*, the adaptation of Julia Alvarez’s *HOW THE GARCIA GIRLS LOST THEIR ACCENTS*. Karen also has a piece in the Arena Stage premiere of *OUR WAR*. Her TYA musicals with composer Debbie Wicks la Puma include *JANE OF THE JUNGLE*, *EINSTEIN IS A DUMMY*, *LOOKING FOR ROBERTO CLEMENTE*, *CINDERELLA EATS RICE AND BEANS*, *FERDINAND THE BULL*, and *FRIDA LIBRE*. Her musical *CHASING GEORGE WASHINGTON* premiered at The Kennedy Center for Performing Arts and went on a National Tour. Her script was then adapted into a book by Scholastic with a foreword by First Lady Michelle Obama.

Karen is currently working on the adaptation of Edith Wharton’s *THE AGE OF INNOCENCE*, a drama for Oregon Shakespeare Festival, and a Brazilian themed Oliver Twist musical: *OLIVERIO: A BRAZILIAN TWIST ON DICKENS* for the Kennedy Center. Her libretto of *THE SUN ALSO RISES* for the Washington Ballet received accolades in the New York Times and she is currently writing the libretto for *THE LEGEND OF SLEEPY HOLLOW* with Washington Ballet artistic Director Septime Webre. She is proud to be currently commissioned to write new plays for Arena Stage, Cincinnati Playhouse, Ford’s Theater, Adventure Theater, and First Stage.

Her plays have been produced at The John F. Kennedy Center for Performing Arts, Arena Stage, The Goodman Theater, Round House Theater, The Denver Center, Alliance Theater, Imagination Stage, GALA Hispanic Theater, Berkshire Theater Festival, South Coast Rep, La Jolla Playhouse, Cleveland Playhouse, San Jose Repertory Theater, GEVA Theater, Horizon’s Theater, People’s Light and Theater, Walnut Street Theater, Arden Theater, Milagro Theater, Teatro Vista, Aurora Theater, and many more.

Her awards include: New Voices Award, 2010 Steinberg Citation-Best New Play, Paul Aneillo Award, National Francesca Primus Prize, New Voices Award, National Latino Play Award, Finalist Susan Blackburn, Helen Hayes for Outstanding New Play.

Karen is the first playwright-in-residence at Arena Stage in Washington, DC and has taught playwriting at Georgetown University. She is the founder of Young Playwrights’ Theater, an award-winning theater company that teaches playwriting in local public schools in Washington, DC. YPT won the 2010 National Arts and Humanities Youth Program Award from the White House as one of the most innovative arts programs in the nation. The YPT curriculum is currently being used in public schools in DC, VA, MD, New Orleans, Detroit, and Texas and is published on Amazon as “WRITE TO DREAM.”

Karen is represented by the Graham Agency and published by Dramatic Publishing. Karen is fluent in English and Spanish and highly proficient in Danish and French. She has BA with distinction from Stanford University and a Masters in Creative Writing from Boston University. Born in Mexico, Karen now lives in Washington D.C. with her husband and three children.

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About the Play

Discussion

Why Native Plants Matter

Restoring native plant habitat is vital to preserving biodiversity. By creating a native plant garden, each patch of habitat becomes part of a collective effort to nurture and sustain the living landscape for birds and other animals.

Over the past century, urbanization has taken intact, ecologically productive land and fragmented and transformed it with lawns and exotic ornamental plants. The continental U.S. lost a staggering 150 million acres of habitat and farmland to urban sprawl, and that trend isn't slowing. The modern obsession with highly manicured "perfect" lawns alone has created a green, monoculture carpet across the country that covers over 40 million acres. The human-dominated landscape no longer supports functioning ecosystems, and the remaining isolated natural areas are not large enough to support wildlife.

Native plants are those that occur naturally in a region in which they evolved. They are the ecological basis upon which life depends, including birds and people. Without them and the insects that co-evolved with them, local birds cannot survive. For example, research by the entomologist Doug Tallamy has shown that native oak trees support over 500 species of caterpillars whereas ginkgos, a commonly planted landscape tree from Asia, host only 5 species of caterpillars. When it takes over 6,000 caterpillars to raise one brood of chickadees, that is a significant difference.

Unfortunately, most of the landscaping plants available in nurseries are alien species from other countries. These exotic plants not only sever the food web, but many have become invasive pests, outcompeting native species and degrading habitat in remaining natural areas.



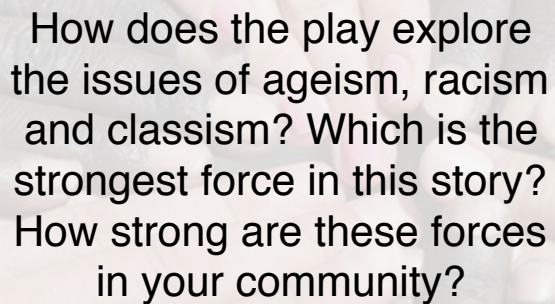
Landscaping choices have meaningful effects on the populations of birds and the insects they need to survive. The bottom line is this—homeowners, landscapers, and local policy makers can benefit birds and other wildlife by simply selecting native plants when making their landscaping decisions. To do your part, you can use Audubon's handy database to discover native plants in your area and which types of birds they'll attract. Just enter your zipcode, and it's as easy as that.

audubon.org/content/why-native-plants-matter

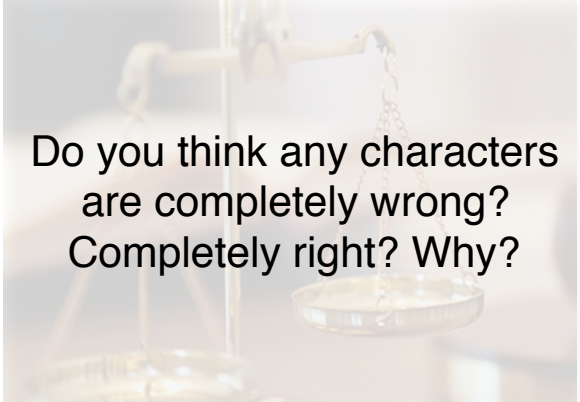
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About the Play

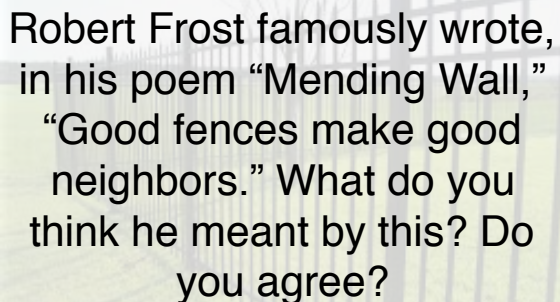
Discussion & Themes



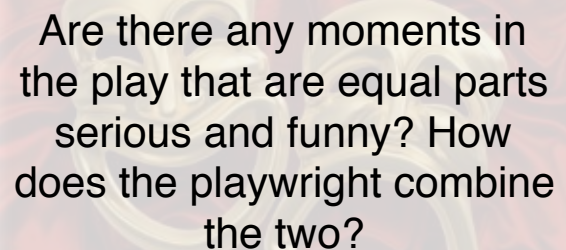
How does the play explore the issues of ageism, racism and classism? Which is the strongest force in this story? How strong are these forces in your community?



Do you think any characters are completely wrong? Completely right? Why?



Robert Frost famously wrote, in his poem “Mending Wall,” “Good fences make good neighbors.” What do you think he meant by this? Do you agree?



Are there any moments in the play that are equal parts serious and funny? How does the playwright combine the two?

Information courtesy of timesargus.com, chicagotribune.com, audubon.org, karenzacarias.com