

DRAMA 20/30

Script Analysis:

Understanding the content at the beginning of the play.

Using the play "Reasonable Doubt" by Yvette Nolan, Joel Bernbaum, and Lancelot Knight



Pre-discussion



As you explore "Reasonable Doubt" you will discover that there are too many roles to cast each individual student (actor) as a recurring character, in addition, many roles only have one or two lines and then their presence in the play ends.

In the professional production, there were only 6 actors.

- How could the directors cast this play knowing this?
- How could they be ethical in their casting?
- What does it mean to cast something ethically/equitably?
- What is our solution for this class?

Creators of this play

What is their goal for creating this play?



YVETTE NOLAN

Co-Creator/Director/Dramaturg



JOEL BERNBAUM

Co-Creator/Interviewer/Editor

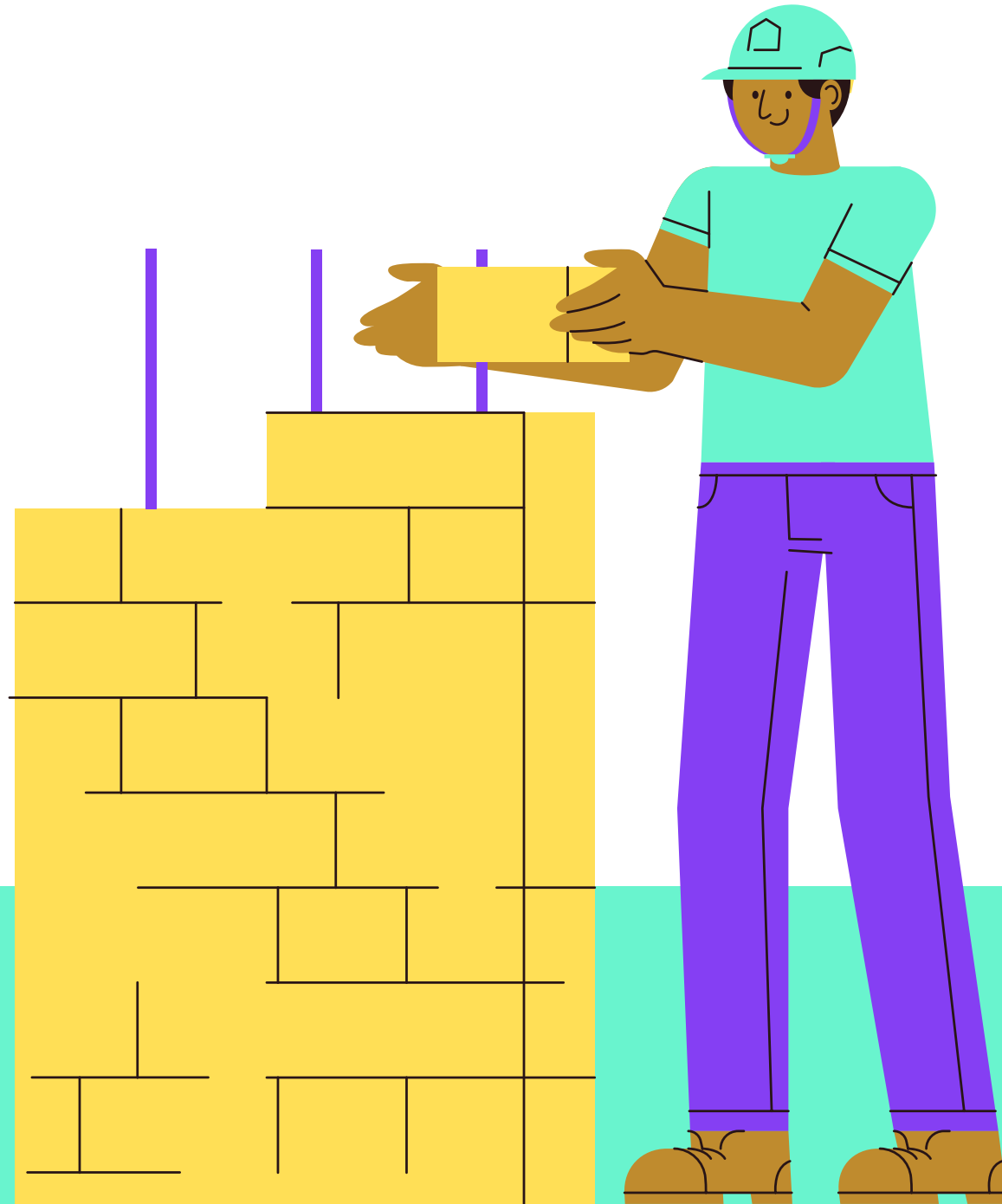


LANCELOT KNIGHT

Co-Creator/Composer/Sound
Designer/Ensemble

WHEN THE AUDIENCE ENTERS

Set and Environment



Before reading, we have to understand that plays are written to be performed, not just read. So, we should practice using our director/designer brains and figure out what the stage will look like in this play.

ACTIVITY!

Carla Orosz, Set Designer for "Reasonable Doubt"

In groups of 3-4, do a quick 5 minute sketch of what you and your group think the set may look like.

Present sketches to the class.



Carla is the resident Set and Lighting Designer at University of Saskatchewan (Greystone Theatre) where she teaches Technical Theatre and Design. Select theatre design credits include: Dear Johnny Deere, The Walnut Tree, Little Women, Bite The Hand, A Christmas Carol, Evita (Persephone Theatre); Top Girls, Fen, Accidental Death of An Anarchist (University of Victoria); Hamlet, MacBeth, Othello, The Merry Wives of Windsor, Julius Ceasar (Shakespeare on the Sask.) Cabaret, The Beaux Stratagem, Henry V, All Through The Night (Greystone Theatre). Carla is also member of ADC, CITT, and IATSE Local 300.



All images taken from Persephone Theatre's Website: <https://persephonetheatre.org/shows/play/reasonable-doubt/>



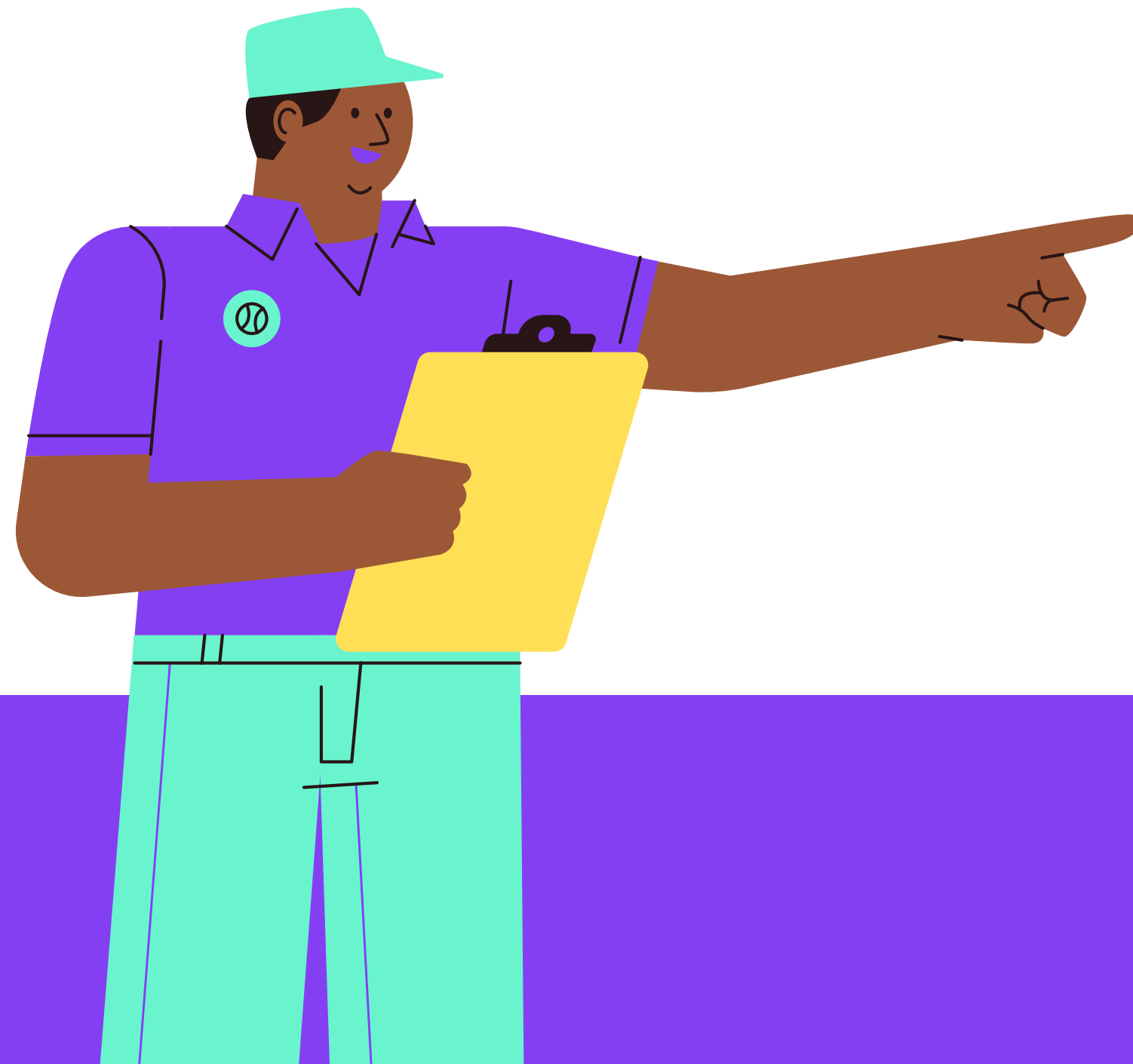


READ TOGETHER

We call this a table read, where the actors who are cast in the roles will read their parts in character while the stage manager or director will read the stage directions (usually in parenthesis or italicized text out of the dialogue).

STOP READING AT PAGE 16!

Stage It!



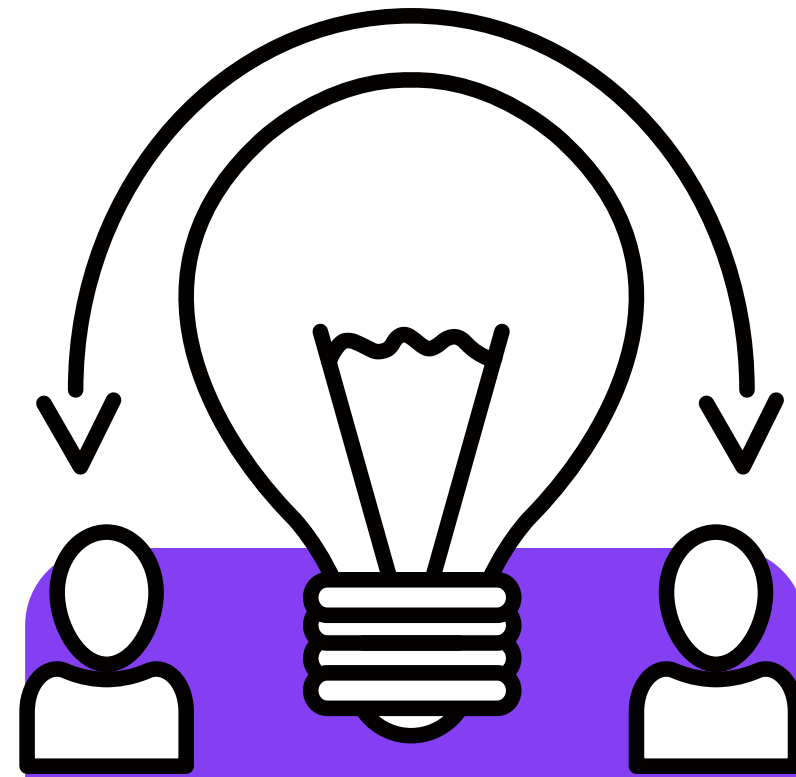
In groups of 6 actors, choose a 1 page section that you and your group felt was impactful to them. Groups will have 7 minutes to do a quick staging of this scene.

REMEMBER to be artistic in your blocking, establish status and power using the techniques you've learned in this course already, and to be respectful in your portrayal of characters.

PRESENT your scene to the class!

REFLECT!

Each group will take one of these talking points, discuss, and share their conclusion with the class!



Relatability

Are the characters in these first 16 pages relatable? How so? Do you have sympathy for them? How does your sympathy for them change from the stage to real life? What is the difference between sympathy and empathy? How can being in a play change the way we view a character?



Audience

Do the playwrights incorporate narratives of those who have been marginalized in society? Why is this important in contemporary theatre projects? Who do you think is the target audience for this play and why might it be important for this audience to hear these narratives?



Symbolism

How is staging a form of symbolism? What is status/power in theatre and how could this be portrayed symbolically? What if the director and actors don't do this explicitly, how will the audience know who is in power in these situations? Is there an implicit status?