

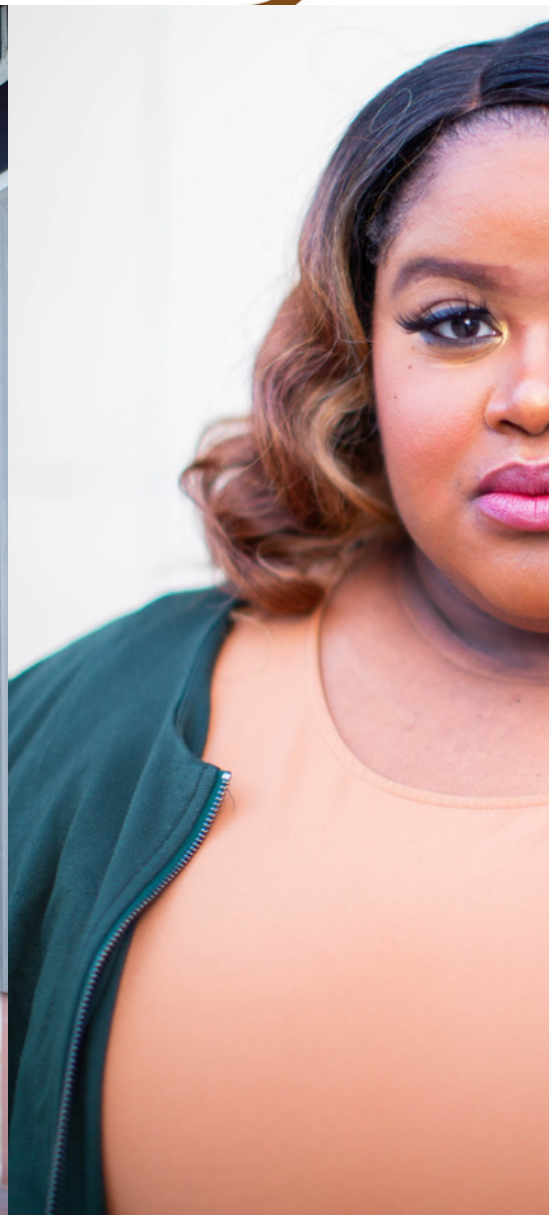
# SHANTEZ M. TOLBUT, MFA

*Stage Manager, Playwright, Educator & Artist*

*Theatre*

## PORTFOLIO

2014 - CURRENT



A photograph of a theater stage with red curtains. A spotlight illuminates the center of the curtains, creating a bright area where the text is placed. The curtains have a gold fringe at the bottom.

# THEATRICAL PRACTICE INDEX

STAGE MANAGER

PERFORMER

PLAYWRIGHT

EDUCATOR

DEIABJ ARTIVIST



# STAGE MANAGER

1

## AN EVENING WITH AMBER IMAN

audible theater

CONTACT SHEET

Audible Theater @ the Minetta Lane Theatre

### AUDIBLE THEATER

### CAST & CREATIVE TEAM

Amber Iman Performer

### DESIGN TEAM

### MUSICIANS

### STAGE MANAGEMENT

### BASELINE THEATRICAL

1501 Broadway, 24<sup>th</sup> Floor, NY, NY 10036

Page 1 of 3

as of 4/4/22

2

Pre-Show				
Cue #	Timestamp	Action	How Long	SM Notes:
1		House/ Stage warmer		
1.5		House to Half/ Speech		
2		Blackout		
Cin Brazos				
Cue #	Timestamp	Action	How Long	SM Notes:
10	3:09	Red Top Up/ "Cyc"		
11		Booms on w/ cyc		
12	3:22	Solo at Center		
12.5				
13				when dancer does split over herself
30	8:39	Light orange top wash All booms on (light bastard amber, medium bastard amber)		as girl walks offstage
31	13:00			2 girls walk CS
32		restore to 30 33,35 out		
Creep				
Cue #	Timestamp	Action	How Long	Notes:
33		Blackout (Ch 28, 30 dim in orange/ Ch 3 dim)		
34		B3/B4 w/ light pink on 2 bottoms, NC blue on top Ch 28, 30 on		
40	17:30	White light on B1 (30 int), B2 (20 int) Ch 5 dim	3 sec	
42.7		Not BO, he carries her		
42.8				
42.9		Pause Look Top Wash in orange, House Lights at 05		
Gujira				
Cue #	Timestamp	Action	How Long	Notes:
59		BO		
59.5		silhouette look		
		32, 34, 36, 37 blue 33,35 purple 27-31 med pink 20-25 med orange booms at 30 med amber	2:30	auto follow into 61
61		plus FW		
61.3		Upstage Booms Dim, FW out		

3

Jan 2023						
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SAURDAY
8	9	10	11	12	13	14
15	16	17	18	19	20	21 AMDA Studios Floor 12 Studio 1301 1-6 PM
22 AMDA Studios Floor 12 Studio 1301 2-6 PM	23	24 AMDA Studios Floor 12 Studio 1301 2-6 PM	25 AMDA Studios Floor 12 Studio 1301 2-6 PM	26 AMDA Studios Floor 12 Studio 1301 2-6 PM	27 AMDA Studios Floor 12 Studio 1301 2-6 PM	28 AMDA Studios Floor 12 Studio 1301 1-6 PM

- All rehearsals will be held at AMDA Studios (Formerly Shetler) 250 W 54th St Floor 12 Studio 1301
- All tech and shows will be held at AMT Theater 354 W 45th St, New York, NY 10036

Jan 2023						
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
8	9	10	11	12	13	14
15	16	17	18	19	20	21 AMDA Studios Floor 12 Studio 1301 3-6 PM
22 AMDA Studios Floor 12 Studio 1301 2-6 PM	23	24 AMDA Studios Floor 12 Studio 1301 2-6 PM	25 AMDA Studios Floor 12 Studio 1301 2-6 PM	26 AMDA Studios Floor 12 Studio 1301 2-6 PM	27 AMDA Studios Floor 12 Studio 1301 2-6 PM	28 AMDA Studios Floor 12 Studio 1301 1-6 PM

- All rehearsals will be held at AMDA Studios (Formerly Shetler) 250 W 54th St Floor 12 Studio 1301
- All tech and shows will be held at AMT Theater 354 W 45th St, New York, NY 10036

4

## Sassy Black Female

A new play by Rebecca Akonaa Asantewah Ford  
Directed by Christopher Burns  
Stage Manager: Shantea Tolbot

THE MANNES SCHOOL  
**MANNES**

Mannes Spring 2022

## Rehearsal Report

5/6/2022

Location: 124 Bank St, HB Playwright Theater

**Rehearsed Today:** We had a rough start. There was a lot of miscommunication. The rehearsal schedule was changed by the playwright. I had the time wrong but I got here when she changed it at 11:30. I re-ent out the Daily Call. One of our actors was here an hour before everyone else. After that, rehearsal went smoothly. Asha got here at 3:30pm.

Full run through

12:48-1:55

Break: 12:30, 1:55, 3:56, 5:32

**Today's Published Call:**

Playwright got here at 12:15

Rehearsal ended at 6:30

**General:**

- Is there a dressing room at the theater?

**Script Changes:**

- Scene 13 will be extended.
- Corrections on Scene 14

**Scenic:**

- Nothing at this time, thanks.

**Props:**

- Nothing at this time, thanks

**Costumes:**

- Actors will provide their own clothing for performance.

**Lighting:**

- Nothing at this time, thanks.

**Sound:**

- Nothing at this time, thanks.

**Production Management:**

- Naïma will be reading Stage Directions.

**Administration:**

- Nothing at this time, thanks.

**Visitors:**

None.

**Attendance:**

Absent, Unexcused:

Tardy:

Present: All

1) Sample Contact Sheet

2) Sample Cue Sheet

3) Sample Rehearsal Schedule

4) Sample Rehearsal Report

Location:

New York City

# PERFORMER

1



2



3



1) Performance at the Line and In Color Commission

2) Me in concert for Black History Month

3) Me as Motormouth Maybelle in *Hairspray*

Areas of Performance:

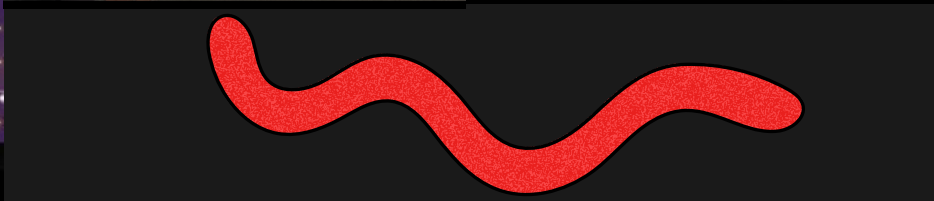
Singer, Slam Poet, Actress, Host,  
Performance Artist, Movement  
Choreography

# AWARD WINNING PLAYWRIGHT

You Are Invited to the MFA Thesis  
Staged Reading of the New Play

## BLUE INGREEN

Written and Directed By Shae Marie



WINNER OF THE 2022 LORRAINE  
HANSBERRY WRITING AWARD

Maroney Theater at St. Francis College  
180 Remsen Street, Brooklyn Heights, NY  
July 16th, 2022

6pm

Admission is free, donations are welcomed.  
There will be a talkback after the reading.

Sponsored By



## PLAYBILL

### Meet the 2022 Next Wave Initiative Winners

The program, founded by  
The Directors Company in  
2020, provides financial  
scholarships to emerging  
Black theatre artists.



**THE DIRECTORS COMPANY**

THE NEXT WAVE  
INITIATIVE



# Teaching Theatre

## MOCK SYLLABUS

### **BLACK WOMEN PLAYWRIGHTS (THEA 348)**

**Term:** Fall 2023

**Professor:** Shantez Tolbut, MFA

**Pronouns:** She/Her

**Email:** smtolbut@gmail.com

**Office Hours:** Tuesday, Wednesday, Thursday (6pm-8pm)

**Credits:** 3

**Course Dates:** From Jan 6, 2023 - May 15, 2023

**Course Times:** Fridays 1pm-4pm

**Classroom:** Black Box Theater/Online

#### **Course Description**

Black Women Playwrights will examine notable playwrights and their impact on our society and media. Students will examine how our society's ideologies on race, class, gender, and sexual orientation is challenged through their work. Throughout this reading and discussion heavy course, we will have several workshops and guest speakers to help facilitate our discussions by other prominent black women artists/playwrights in the field. Our time together will culminate in a 10 min Scene Festival where students will have a chance to invite the community into the classroom where they will act out a ten-minute scene from one of our studied playwrights. Students will be able to use this class for future jobs and positions that require you to have a specification in AFAM/Black Theatre. The prerequisite for this course is THEA 108: Intro to Theatre and THEA 109: History of American Theatre.

#### **Learning Outcomes**

After successfully completing this course, SWBAT:

- Identify 5 black women playwrights and an example of their work.
- Analyze real world issues that derives from the readings.
- Define the unique intersection between race and gender for black women in America.
- Evaluate the ways that the playwright's pieces were revolutionary given the time of their debut.
- Apply their influence to several media trends in entertainment (tv, film and theatre).
- Critique the racist and sexist culture that they must navigate in the industry.
- Define and explain Black Feminist/Womanist Thought and how it benefits everyone.
- Identify multiple playwrighting forms and strategies used and invented by Black playwrights.
- Contrast and compare the importance of the work of these playwrights to the art you regularly consume.

#### **Required Resources**

- BlackBoard and Wifi
- **Required Books:** *Feminist Theory: From Margin to Center* by bell hooks-\$21, *Topdog/Underdog* by Suzan Lori Parks-\$9.99, *For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf* by Ntozake Shange-\$7.99, *A Raisin in The Sun* by Lorraine Hansberry-\$8.59, *Ruined* by Lynn Nottage -12.79, *Pussy Valley* by Katori Hall (will be provided), *Nollywood Dreams* and *School Girls: Or, the African Mean Girls Play* by Jocelyn Bioh-\$21

**Total Estimated costs of required course materials: Approx -\$85**

## Course Structure

This course can be taught online or in person. For this semester, we will be hybrid. The flexible framework does not require you to be in a specific location to participate; however, you must have access to a full-screen computer or tablet for each session. The online nature of this class will push you to take an active role in the learning process. You will do this by engaging and collaborating with other students and the instructor on a regular basis both, in live sessions, as well as through in-person group work and activities. I expect your full participation and engagement while in class.

The readings and media clips are mandatory and can be found under “Media Links” tab on BlackBoard. Discussions will be had via Zoom when class is online. On our discussion board, replies can be done with small video clips under 5 mins or in paragraph form located in the “Discussions” tab. There will be 2 small research papers and a final performative presentation. If you have a peculiar reason why you can’t be in class, you can ask a fellow student of me to Zoom you in class when we are on campus. You must be on campus for the 10 min Scene Festival.

## Tips for Success in This Course

1. **Participate.** I invite you to engage deeply, ask questions, and talk about the course content with your classmates. Our discussions will be incredibly rich. You can learn a great deal from discussing ideas and perspectives with your peers and professor. Participation can also help you articulate your thoughts and develop critical thinking skills. The more you put into this class, the more you get out.
2. **Your readings are more important than anything else in this course.** The pages go fast when reading plays. I always say that about 10 pages of play text equals about one page of text in a regular novel. If you don’t want to read, there is no reason to take this course. I will know if you haven’t read and it will count towards your Participation/Engagement part of your grade. Be proactive. Please take out the time to get your reading done. I have made the reading requirements to get through in a week’s time in conjunction with your other classes.
3. **Start Your Research Paper Early.** You will be more stressed if you try to do this paper at the last minute. We will have a Peer Review workshop mid-semester. I will expect everyone to have a least 3-5 pages written by then. If no work is produced by the workshop, you will get points taken of your participation and paper grades.
4. **Use BlackBoard notification settings.** Pro tip! Blackboard can ensure you receive timely notifications in your email or via text. Be sure to enable announcements to be sent instantly or daily.
5. **Ask for help if needed.** If you need help with BlackBoard or other technology, IT Support. If you are struggling with a course concept, reach out to me and your classmates for support.

## Policies and Resources for Undergraduate Courses

It is our shared responsibility to know and abide by the University’s policies that relate to all courses, which include topics like:

- Academic integrity and intellectual property
- Student and instructor conduct
- Accessibility and accommodations
- Attendance and excused absences
- Grades and appeals



## Course Guidelines

### Names/Pronouns and Self-Identifications:

The University recognizes the importance of a diverse student body, and we are committed to fostering inclusive and equitable classroom environments. I invite you to tell us how you want to be referred to in this class, both in terms of your name and your pronouns (he/him, she/her, they/them, etc.). Keep in mind that the pronouns someone uses are not necessarily indicative of their gender identity.

Additionally, it is your choice whether to disclose how you identify in terms of your gender, race, class, sexuality, religion, and dis/ability, among all aspects of your identity (e.g., should it come up in classroom conversation about our experiences and perspectives) and should be self-identified, not presumed or imposed. I will do my best to address and refer to all students accordingly, and I ask you to do the same for all of your fellow Terps.

### Communication with Instructor:

Email: If you need to reach out and communicate with me, please email me.

I will do my best to respond to emails within 24 hours. If you prefer texting, please email me your number and specify that this is your preferred method of communication.

### Communication with Peers:

With a diversity of perspectives and experience, we may find ourselves in disagreement and/or debate with one another. As such, it is important that we agree to conduct ourselves in a professional manner and that we work together to foster and preserve a virtual classroom environment in which we can respectfully discuss and deliberate controversial questions. I encourage you to confidently exercise your right to free speech—bearing in mind, of course, that you will be expected to craft and defend arguments that support your position. Keep in mind, that free speech has its limit, and this course is NOT the space for hate speech, harassment, and derogatory language. I will make every reasonable attempt to create an atmosphere in which each student feels comfortable voicing their argument without fear of being personally attacked, mocked, demeaned, or devalued.

Any behavior (including harassment, sexual harassment, and racially and/or culturally derogatory language) that threatens this atmosphere will not be tolerated. Please alert me immediately if you feel threatened, dismissed, or silenced at any point during our semester together and/or if your engagement in discussion has been in some way hindered by the learning environment.

## Major Assignments

### Readings

- You will have daily reading that will be due every class.
- We will have in class/online discussions about the readings.

### Research Paper

- You will have a small research paper this semester. It will be under 10 pages and more than 5.
- Your research paper will be due by April 20th.

### Participation & Engagement

- During in person class/workshops and Zoom sessions
- During group discussion boards

## 10 Minute Scene Festival

- Each of you will be doing a staged reading of a 10 min scene from one of our studied playwrights
- The scenes will be found either in the scripts I provide or in the plays required for class.

## Grading Structure

Assignment	Percentage %
Participation/Engagement	50%
Research Paper	30%
10 min Scene Festival	20%
<b>Total</b>	<b>100%</b>

## Academic Integrity

For this course, your research paper will be collected via Turnitin. I have chosen to use this tool because it can help you improve your scholarly writing and help me verify the integrity of student work.

The University's Code of Academic Integrity is designed to ensure that the principles of academic honesty and integrity are upheld. In accordance with this code, the University does not tolerate academic dishonesty. Please ensure that you fully understand this code and its implications because all acts of academic dishonesty will be dealt with in accordance with the provisions of this code. All students are expected to adhere to this Code. It is your responsibility to read it and know what it says, so you can start your professional life on the right path. **As future professionals, your commitment to high ethical standards and honesty begins with your time here.**

It is important to note that course assistance websites, such as CourseHero, or AI generated content are not permitted sources, unless the instructor explicitly gives permission. Material taken or copied from these sites can be deemed unauthorized material and a violation of academic integrity. These sites offer information that might be inaccurate or biased and most importantly, relying on restricted sources will hamper your learning process, particularly the critical thinking steps necessary for college-level assignments. Please reach out if you have questions.

## Grades

All scores will be posted on Blackboard. If you would like to review any of your grades, or have questions about how something was scored, please email me to schedule a time for us to meet and discuss.

## Late Work

If you have a situation where you know your work will have to be turned in late, please communicate with me. I know things happen, but if you just turn in your paper late, I will take points off. Please plan to have assignments submitted well before the scheduled deadline. I am happy to discuss any of your grades with you, and if I have made a mistake, I will immediately correct it. Any formal grade disputes must be submitted in writing and within one week of receiving the grade. Final letter grades are assigned based on the percentage of total assessment points earned.

## Course Outline

Week #	Topic	Deliverable^ & Class Activities *
1	Intros, Overview of class, Why are we studying the work of Black Women Playwrights?	<p>^Read Ntozake Shange and Toni Morrison's interviews from the Book "Black Women Writers at Work" found on BlackBoard.</p> <p>*A couple of theatre games for Intros, Overview of Class, Review the syllabus, watching a clip from BroadwayCon 2019 video called "Seeing Through the Eyes of Black Female Playwrights", discussion of readings and video. We will also go over the first chapter of <i>Feminist Theory</i> by bell hooks as a class.</p>
2	Lorraine Hansberry	<p>^Read Act I of <i>A Raisin In The Sun</i>. Read the article about blacklisting as a City Planning strategy in Chicago.</p> <p>*Watch the video about her historical Broadway run. Discussion on issues ARITS tackles such as housing discrimination, poverty and the friction between AFAMs and Africans communities.</p>
3	Hansberry cont.	<p>^Read Act 2 of <i>A Raisin In The Sun</i>, Watch a clip of the staging of ARITS on Youtube</p> <p>* Watching clips of Black TV Shows and sitcoms that her writing style influenced and discussions on how media depicts the black family and a quick look at script structure for comedic sitcoms.</p>
4	Ntozake Shange	<p>^Read "How to Make A Chereopoem." Read the first 30 pages of <i>For Colored Girls</i>. Watch "Walked Off Wid Alla My Stuff" video on Youtube.</p> <p>*We will discuss the creation of the Chereopoem and how that form transformed playwrights of color. We will take a quick look at some works that FCG inspired. Lastly, we will participate in an one hour movement workshop by Shange's artistic collaborator Dianne McIntyre.</p>
5	Shange cont.	<p>^Read the rest of <i>For Colored Girls</i>. Watch the B-Roll for the last Broadway run. Read two pieces of criticism on both of her Broadway runs.</p> <p>*Discussion on the criticism of her work and the outrage it caused. A quick look at the movie development that rocked the culture. The class will participate in an one hour workshop on Poetry Embodiment by a guest and me.</p>
6	Suzan Lori Parks  <b>INTRO TO RESEARCH PAPER</b>	<p>^Read first half of <i>Topdog/Underdog</i>. Read two pieces of criticism on both of her Broadway runs.</p> <p>*We will discuss some cases of Intimate Partner Violence and what the connect to the play is. We will talk about how racial economic disfranchisement of a community affects men and women differently. We will also discuss Lincoln's relevance to the play. We will also go over the guidelines for your research paper.</p>
7	Parks cont.	<p>^Read second half of <i>T/U</i>. Watch the video podcast clip talk about the dangers of economically disadvantaged and lonely men.</p> <p>* We will read and discuss the podcast clip and the viral article called "The Rise of Single, Lonely Men". We will discuss what Parks is saying about black family secrets as well the frustration of black men in America.</p>

8	Katori Hall <b>BRING DRAFT TO CLASS FOR REVIEW</b>	^Read first half of <i>Pussy Valley</i> . Watch Season 1, Episode 1 of <i>P-Valley</i> . Read the explanation of the episode from Katori Hall's Twitter page.  *Discussion on how sex work is perceived in society and how media depicts black sexuality. We will go over Katori's explanations of the episode and it's connecting themes. The last hour will be a peer review for your research paper drafts.
9	Hall cont. (Might be a fully online class)	^Read second half of <i>Pussy Valley</i> . Watch Season 2, Episode 2 of <i>P-Valley</i> . Read the explanation of the episode from Katori Hall's Twitter page.  *A continued discussion on the depiction of black gender expression and sex work in the media. We will discuss the ever-changing landscape of diverse gender representation in theatre and tv. We will compare/contrast other shows like <i>The Life</i> , <i>Pose</i> and <i>Hustlers</i> .
10	Shae Marie	^Read pgs.1-15 and pgs. 45-60 of <i>Blue InGreen</i> on New Play Exchange (NPX), Review marketing material on BlackBoard, watch the first 15 mins of the IGTV video of its staged reading  *Discussion on magical realism, Black spirituality/deities, family secrets and black women friendship. We will take a look at fatphobia in media. A quick look at art that inspired the piece like <i>Waiting to Exhale</i> , <i>Girlfriends</i> , <i>Living Single</i> & <i>Insecure</i> and how black women survive through friendship.
11	Lynn Nottage (Might be a fully online class)	^Read first half of <i>Ruined</i> and watch assigned videos about <i>MJ the Musical</i>  *Discussion on the themes of <i>Ruined</i> including war, prisoners of war, making a strong black femme protagonist, the complex meaning of being ruined and how toxic masculinity determines a woman's "worth". We will talk about the momentous task of humanizing MJ in her current project on Broadway show <i>MJ The Musical</i> .
12	Nottage/Danai Gurira Cont. <b>RESEARCH PAPERS DUE</b>	^Read second half of <i>Ruined</i> and the last 4 scenes of <i>Eclipsed</i>  *We will compare and contrast Nottage and Gurira's work. We will take a look at some video clips of both works. The last hour and a half of class will be dedicated to finding the scenes you want to perform for the performance and organizing the program. Your research paper will be due.
13	Jocelyn Bioh	^Read <i>Nollywood Dreams</i> (pgs.1-20) and <i>Mean Girls</i> pgs. 1-25)  *We will discuss black women in comedy. We will go over comedic elements in Bioh's work. We will watch a clip from her PBS special and see a bit of her journey as a playwright. Lastly, we will take a look at Nollywood as an industry and look at what it means to create your own lane in an inequitable industry. The last hour will be in class rehearsal for the final performance.
14	10 Min Scene Festival	5 mins to PLACES! It's your time to shine! Make your playwright proud!

**Note:** This is a tentative schedule, and subject to change as necessary – monitor the course BlackBoard page for current deadlines. In the unlikely event of a prolonged university closing, or an extended absence from the university, adjustments to the course schedule, deadlines, and assignments will be made based on the duration of the closing and the specific dates missed.

## Resources & Accommodations

### Accessibility and Disability Services

The University is committed to creating and maintaining a welcoming and inclusive educational, working, and living environment for people of all abilities. The University is also committed to the principle that no qualified individual with a disability shall, on the basis of disability, be excluded from participation in or be denied the benefits of the services, programs, or activities of the University, or be subjected to discrimination. The **Accessibility & Disability Service (ADS)** provides reasonable accommodations to qualified individuals to provide equal access to services, programs and activities. ADS cannot assist retroactively, so it is generally best to request accommodations several weeks before the semester begins or as soon as a disability becomes known. Any student who needs accommodations should contact me as soon as possible so that I have sufficient time to make arrangements.

For assistance in obtaining an accommodation, contact Accessibility and Disability Service. Information about **sharing your accommodations with instructors, note taking assistance** and more is available from the **Counseling Center**.

### Student Resources and Services

Taking personal responsibility for your own learning means acknowledging when your performance does not match your goals and doing something about it. I hope you will come talk to me so that I can help you find the right approach to success in this course, and I encourage you to visit **Student Academic Support Services website** to learn more about the wide range of campus resources available to you.

In particular, everyone can use some help sharpening their communication skills (and improving their grade) by visiting **Writing Center** and schedule an appointment with the campus Writing Center.

You should also know there are a wide range of resources to support you with whatever you might need ( **Student Resources and Services website** may help). If you feel it would be helpful to have someone to talk to, visit **Counseling Center** or one of the many other mental health resources on campus.

### Netiquette Policy [Optional]

Netiquette is the social code of online classes. Students share a responsibility for the course's learning environment. Creating a cohesive online learning community requires learners to support and assist each other. To craft an open and interactive online learning environment, communication has to be conducted in a professional and courteous manner at all times, guided by common sense, collegiality and basic rules of etiquette.

### Participation

- Given the multi-interactive style of this class, attendance and willingness to participate will be crucial to your performance in this class. Attendance is particularly important also because class discussion will be a critical component for your learning.
- Each student is expected to make substantive contributions to the learning experience, and attendance is expected for every session.
- Students with a legitimate reason to miss class should communicate in advance with the instructor, except in the case of an emergency.
- Students who miss class are responsible for learning what they miss from that session. Workshops and guest talks will not be filmed.

## Resources & Accommodations

### Accessibility and Disability Services

The University is committed to creating and maintaining a welcoming and inclusive educational, working, and living environment for people of all abilities. The University is also committed to the principle that no qualified individual with a disability shall, on the basis of disability, be excluded from participation in or be denied the benefits of the services, programs, or activities of the University, or be subjected to discrimination. The **Accessibility & Disability Service (ADS)** provides reasonable accommodations to qualified individuals to provide equal access to services, programs and activities. ADS cannot assist retroactively, so it is generally best to request accommodations several weeks before the semester begins or as soon as a disability becomes known. Any student who needs accommodations should contact me as soon as possible so that I have sufficient time to make arrangements.

For assistance in obtaining an accommodation, contact Accessibility and Disability Service. Information about **sharing your accommodations with instructors, note taking assistance** and more is available from the **Counseling Center**.

### Student Resources and Services

Taking personal responsibility for your own learning means acknowledging when your performance does not match your goals and doing something about it. I hope you will come talk to me so that I can help you find the right approach to success in this course, and I encourage you to visit **Student Academic Support Services website** to learn more about the wide range of campus resources available to you.

In particular, everyone can use some help sharpening their communication skills (and improving their grade) by visiting **Writing Center** and schedule an appointment with the campus Writing Center.

You should also know there are a wide range of resources to support you with whatever you might need ( **Student Resources and Services website** may help). If you feel it would be helpful to have someone to talk to, visit **Counseling Center** or one of the many other mental health resources on campus.

### Netiquette Policy [Optional]

Netiquette is the social code of online classes. Students share a responsibility for the course's learning environment. Creating a cohesive online learning community requires learners to support and assist each other. To craft an open and interactive online learning environment, communication has to be conducted in a professional and courteous manner at all times, guided by common sense, collegiality and basic rules of etiquette.

### Participation

- Given the multi-interactive style of this class, attendance and willingness to participate will be crucial to your performance in this class. Attendance is particularly important also because class discussion will be a critical component for your learning.
- Each student is expected to make substantive contributions to the learning experience, and attendance is expected for every session.
- Students with a legitimate reason to miss class should communicate in advance with the instructor, except in the case of an emergency.
- Students who miss class are responsible for learning what they miss from that session. Workshops and guest talks will not be filmed.

- Additionally, students must complete all readings and assignments in a timely manner in order to fully participate in class.

### **Course Evaluation**

Please submit a course evaluation through Student Feedback on Course Experiences in order to help faculty and administrators improve teaching and learning. All information submitted to Course Experiences is confidential. BlackBoard will notify you when Student Feedback on Course Experiences is open for you to complete your evaluations at the end of the semester. Please go directly to the **Student Feedback on Course Experiences** to complete your evaluations. Also, feel free to rate me on Rate Your Professor.

8th Grade Theatre

Term 4, Unit 1, Week 7, Lesson 3

**Weekly Learning Target:** I can analyze, identify, and create protest songs.

**Daily Learning Target:** I can master song structure.

<p>Do Now: 10 mins</p>	<p>Have you ever written a song before? Do you notice a pattern in songs when you listen to them?</p> <p><b>ATs: Positive enforcement. I will scan for 100% for orderly entry and completing their Do Now. I will come around with checklists and give additions. I will use strong voice to bring the class back to debrief the Do Now.</b></p> <p><b>WTD:</b></p> <ol style="list-style-type: none"><li>1. Independent voice</li><li>2. 5 minutes</li></ol>
<p>Hook: 10 minutes</p>	<p>Ms. T will guide students through the elements of a song.</p> <p><b>ATs: I will use Positive reinforcement to help encourage the readers.</b></p> <p><b>WTD:</b></p> <ol style="list-style-type: none"><li>1. Tracking the board</li><li>2. Independent voice</li></ol>
<p>Intro to New Material: (Reading From the book + Related activities) 20 - 25 mins</p>	<p>Ms. T will then play a couple of popular songs from musical theatre. Students are responsible for labeling what the verses, chorus, and bridge is for each song. We will then review it to make sure everyone understands.</p> <p><b>ATs: I will scan the room for 100%</b></p> <p><b>WTD:</b></p> <ol style="list-style-type: none"><li>1. Independent voice</li><li>2. 15 minutes</li><li>3. Answer all questions at the end</li></ol>
<p>Exit Slip: 5 minutes</p>	<p>What shocking things did you learn about song structure today? Can you identify all the parts of a song in any song now? Why or why not?</p> <p><b>ATs: I will scan for 100% and use Positive reinforcement in order to ensure exit ticket completion..</b></p> <p><b>WTD:</b></p> <ol style="list-style-type: none"><li>1. 5 minutes</li><li>2. Independent voice</li></ol>



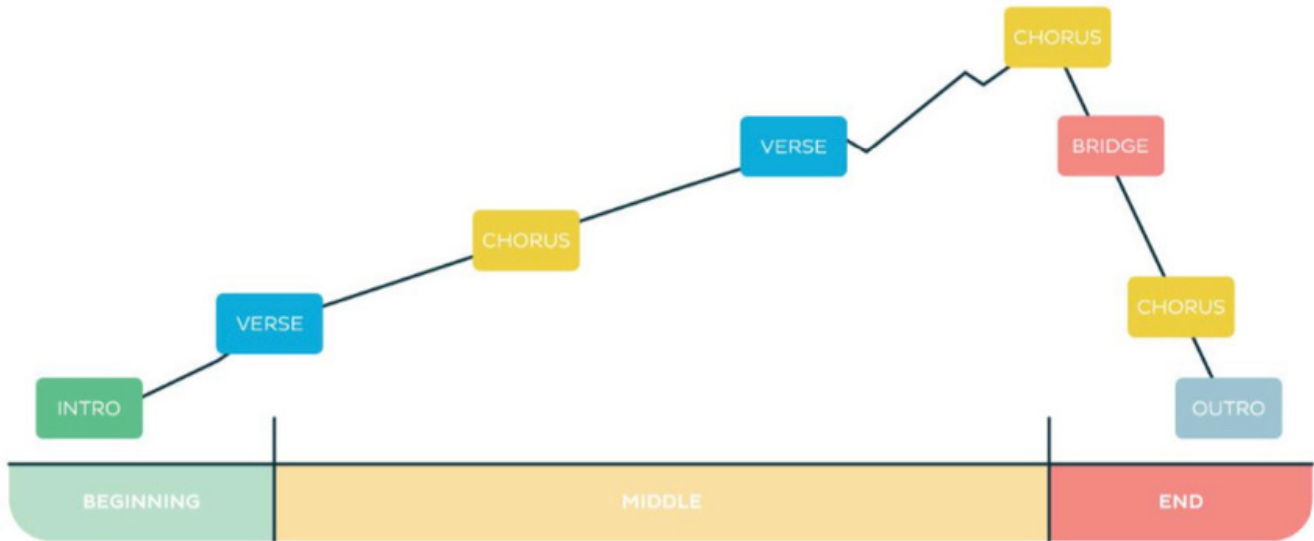
Name: \_\_\_\_\_ Date: \_\_\_\_\_ Class: \_\_\_\_\_

**8th Grade Theatre**  
**Term 4, Unit 1, Week 7, Lesson 3**

**Weekly Learning Target:** I can analyze, identify, and create songs.

**Daily Learning Target:** I can master song structure.

**DO NOW**



Have you ever written a song before? Do you notice a pattern in songs when you listen to them?


## Video:

**Directions:** Watch the video and then write down notes on the three main parts of a song.

### A Lesson in Song Structure:

**The main parts of a song are:**

**Verses -**

**Chorus (Refrain)-**

**Bridge-**

**Let's look and listen to an example and write in the parts of the song with an arrow:**

## I Know Where I've Been from *Hairspray*

There's a light in the darkness  
Though the night is black as my skin  
There's a light burning bright showing me the way  
But I know where I've been  
There's a cry in distance  
It's a voice that comes from deep within  
There's a cry asking why  
I pray the answer's up ahead, yeah  
'Cause I know where I've been  
There's a road we've been travellin'  
Lost so many on the way  
But the riches will be plenty  
Worth the price, the price we had to pay  
There's a dream (dream) with the future  
There's a struggle that we have yet to win  
And there's pride in my heart  
'Cause I know where I'm going, yes I do  
And I know where I've been, yeah  
There's a road (there's a road) we must travel (we must travel)  
There's a promise (there is a promise) we must make (that we must make)

But the riches (oh, but the riches) will be plenty  
(The riches will be plenty, yeah)  
Worth the risk (worth the risk) and the chances we take (and the chances we take)  
There's a dream, yeah, yeah, yeah, yeah with the future  
There's a struggle (struggle) that we have yet to win (we have yet to win)  
Use that pride (pride) in our hearts (in our hearts)  
To lift us up (lift us up) up to tomorrow (ooh)  
'Cause just to sit still would be a sin  
I know it, I know it, I know where I'm going  
Lord knows, I know  
Where I've been  
(Know where I've been)  
I'll give thanks to my God  
'Cause I know where I've been, yeah, yeah

**Let's do one more:**

## **I'm Here from *The Color Purple***

I don't need you to love me  
I don't need you to love  
I've got  
I've got  
I've got my sister  
I can feel her now  
She may not be here, but she's still mine  
I know she still love me  
Got my children  
I can't hold them now  
They may not be here, but they still mine  
I hope they know I still love them  
Got my house  
It still keeps the cold out  
Got my chair  
When my body can't hold out  
Got my hands  
Doin' good like they supposed to  
Showin' my heart  
To the folks that I'm close to  
Got my eyes  
Though they don't see as far now  
They see more 'bout how things  
Really are now  
I'm gonna take a deep breath  
Gonna hold my head up  
Gonna put my shoulders back

And look you straight in the eye  
I'm gonna flirt with somebody  
When they walk by  
I'm gonna sing out  
Sing out  
I believe I have inside of me  
Everything that I need to live a bountiful life  
And all the love alive in me  
I'll stand as tall as the tallest tree  
And I'm thankful for every day that I'm given  
Both the easy and hard ones I'm livin'  
But most of all  
I'm thankful for loving who I really am  
I'm beautiful  
Yes, I'm beautiful  
And I'm here

What did you notice about these two songs? Did they follow the proper song structure?

**The KEY to songwriting is to make sure it is REPETITIVE! This is how a song become catchy and familiar. This structure is also known as AABA.**

**A melody contains a rhythm and flow of notes. We don't have time for music theory one on one but Ms. T will show a few examples of a melody versus a rhythm. Take a few notes.**

Name: \_\_\_\_\_ Date: \_\_\_\_\_ Class: \_\_\_\_\_

### Exit Slip:



# 1: SONG STRUCTURE

What shocking things did you learn about song structure today? Can you identify all the parts of a song in any song now? Why or why not?

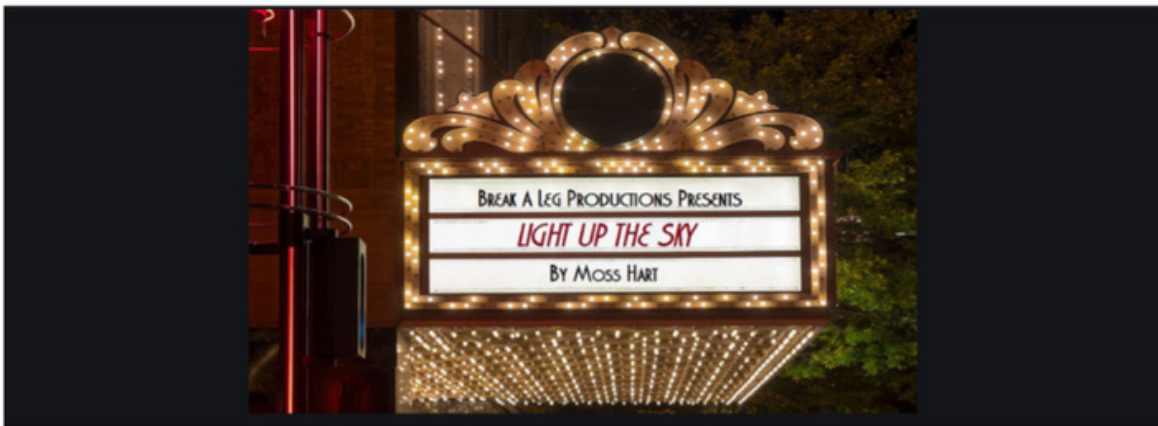
Name: \_\_\_\_\_

Date: \_\_\_\_\_

Advisory: \_\_\_\_\_

**Theatre Objective:** Students will be able to define what a producer is and the different ways Broadway, Off-Off Broadway, Regional, and Community theater receive funding..

## Do Now



The Theatrical Producer is responsible for the overall financial and managerial functions of a production or venue, raises or provides financial backing, and hires personnel for creative positions (writer, director, designers, composer, choreographer and in some cases, performers).

In the commercial world of Broadway in NYC, West End in London and touring (both nationally and internationally), producers are expected to be active members of the team, and their names appear above the show title. However, many "producers" are really investors and claim no say in running the production. A producer credit occasionally applies to people who perform special important services, such as finding a theater or a star—but normally, the credit for such roles is *associate producer*. The producer works closely with the production team and cast to make all final decisions. The producer, ultimately, is one of the most important roles in a theatrical production.

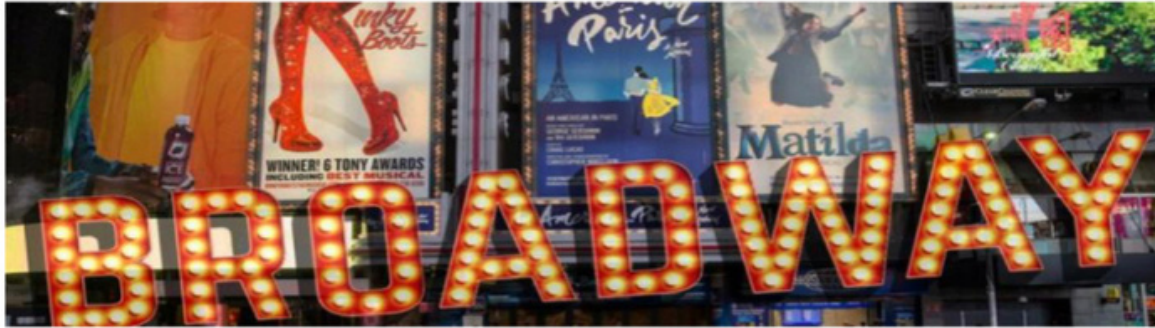
The independent producer usually initiates the production—finding the script and starting the process. The producer finds the director and pursues the primary goals, to balance and coordinate business and financial aspects in the service of the creative realization of the playwright's vision. This may include casting, but often only includes casting approval.

The producer may secure funds for the production, either through their own company or by bringing investors into the production in a limited partnership agreement.

The producer probably has optioned the play from the playwright, which includes the rights to future production for film and television. The producer earns the right to future ventures because the original theatrical production enhances the value of an artistic property. In other duties, the producer may work with theatrical agents, negotiate with unions, find other staff, secure the theater and rehearsal hall, obtain liability and workers' compensation insurance, and post bonds with unions.

The producer handles the business and legal end of employing staff, as in any business entity. Hiring creative staff and teams generally involves the director and playwright's approval. The producer hires the production team, including the general manager, stage manager, production manager, front of house staff and backstage personnel (stage hands, electrician, carpenter, etc.) supplied by the theater at their discretion. The producer creates, builds on and oversees the budget, sets ticket prices, chooses performance dates and times, and develops a marketing and advertising strategy for the production. Hiring a publicist and marketing team is one of the most important responsibilities of the producer. These teams are generally in place before the show is cast. The producer collaborates with the director and all staff to plan a production timeline and deadlines for various aspects of the production to ensure a successful show opening and run.

**What is the primary role of a producer? Why is the role of producer important in theatre?**



Let's take a peek at Broadway. **What's the big deal with Broadway?** What's the difference between Broadway theaters and other theaters?

The difference between Broadway, Off-Broadway, Off Off Broadway is the number of seats in the theater. Theaters with a house larger than 499 seats are considered **Broadway Theaters**. ... Theaters with houses between 99 and 499 seats are **Off-Broadway**. **Off-Off Broadway** are small theaters presenting avant garde, experimental, and less commercial shows in theaters with 99 seats or less. The ability to put more people in seats at a show means the potential to make **MORE MONEY**.

The other difference is funding. It costs a **LOT** of money to put up a show. A **typical** production **budget** for a **Broadway musical** will fall anywhere from \$8-12 million, while a play might cost \$3-6 million and a fairly lavish off-**Broadway musical** might capitalize at \$2 million.

Off and Off-Off Broadway have budgets for way less. A typical Off-Broadway production can take anywhere from \$5000 to \$1 million to put up.

Let me be clear, the budget doesn't dictate the quality of the show. Money is a resource and not an indicator of quality.

**What is the big deal about Broadway theaters?**



# Role Play

**Directions:** We are going to put ourselves in the shoes of a community theater producer.

You should have a chart that has a list of expenses to put on a play called "To Kill A Mockingbird".

With your shoulder partner, take a look at the list of things that are needed to put a show on. Take a careful look at the numbers. Then answer the questions.

\*Note that the "allocated" amount is what was estimated for the budget. The "actual" amount is the money they actually spent on the item, service or person.\*

**How much profit did the production make overall?**

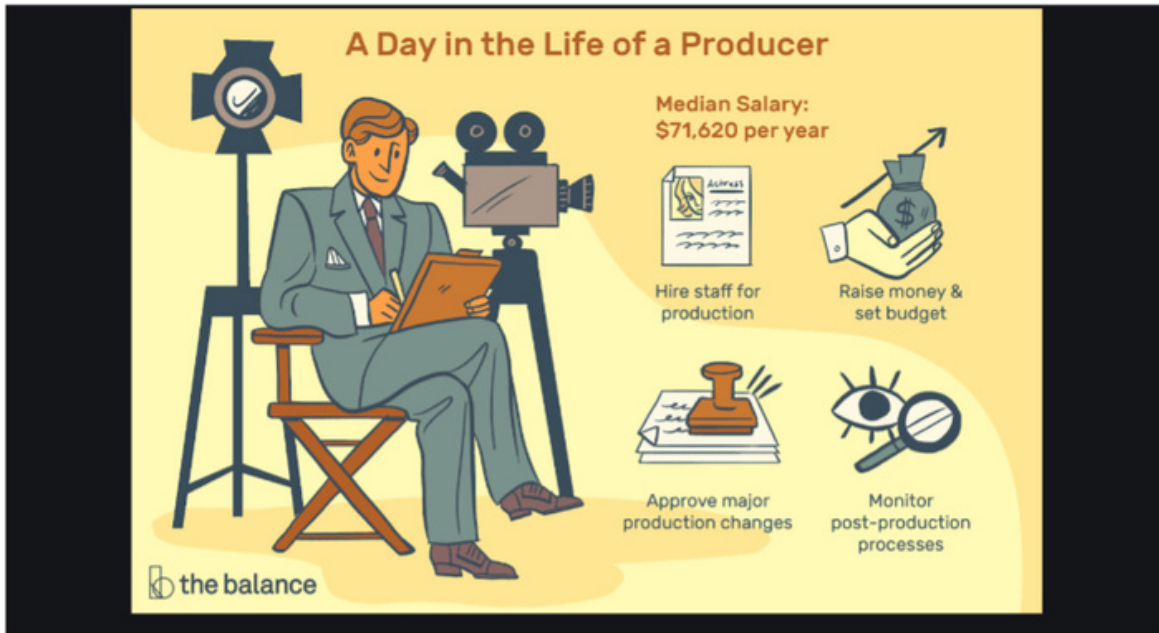
**What was the predicted profit?**

**What was the projected budget?**

**What number ended up being the actual amount they had to spend?**

**If this was your production, what would you change? Go into detail.**

# Exit Ticket:



What did you learn about producing? Do you think it would be hard? Why or why not?

**THANK YOU FOR REVEIWING MY MATERIAL.  
I LOOK FORWARD TO WORKING WITH YOU.**



FOLLOW ME FOR INFO ABOUT SHOWS  
AND OPPORTUNITIES IN THE THEATRE  
INDUSTRY FOR BIPOC THEATREMAKERS

Instagram:

@blackstageeverythingggg

Twitter:

@BSEverything

FB/Tik-Tok/LinkedIn/Clubhouse:

@Black Stage Everything

FOR MORE INFORMATION  
PLEASE VISIT MY WEBSITE  
AND/OR EMAIL ME AT

[inquiries@blackstageeverything.com](mailto:inquiries@blackstageeverything.com)

**BSE**  
BLACK STAGE EVERYTHING