



Skylight

by David Hare

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Cover by Simmie Kastner
Content & layout by Eric S. Kildow.

Welcome to Skylight by David Hare! What do politics matter? How are our relationships shaped by our worldview? What is the nature of loss? Are we right to mourn losing something we should not have had in the first place? Our play asks all those questions as well as additional ones about love, loss, and breakfast. We hope you enjoy the show.

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NEOCONS IN PARADISE: POLITICS IN THE AGE OF THATCHER

Politics in the United Kingdom during the 80's and 90's was dominated by the figure of Margaret Thatcher, who would serve as Prime Minister from 1970 to 1990, to be replaced then by her party colleague and protegee John Major. Both from the Conservative party (or Tories), they held strong to a set of ideals including: "Free markets, financial discipline, firm control over public expenditure, tax cuts, nationalism, 'Victorian Values,' privatisation and a dash of populism." In essence, it was good to be wealthy in the age of Thatcher.

Thatcher's policies are often equated with the ideologies of neoconservatism abroad and neoliberalism at home. Neoliberalism tends to support policies such as privatisation of businesses, free trade, and deregulation, all of which it sees as a spur to economic growth. Aside from Thatcher, American President Ronald Reagan, particularly in his theory of high-level tax cuts for "trickle-down economics," also espouses a strong neoliberal viewpoint.

Further, neoliberalism is seen as a largely libertarian ideology. Both Thatcher and Reagan sought a particularly free economy.

However, they departed from traditional libertarianism in their approaches to certain problems. Reagan, in 1981, fired 11,000 striking air traffic controllers, while Thatcher resorted to authoritarian measures to break striking mine workers in 1985.

However, Thatcher (as well as Reagan) were known for their Neoconservative views in terms of foreign affairs. Neoconservatives (or Neocons) are known for advocating the promotion of democracy and national interests in foreign affairs, including by means of military force. Thatcherist neoconservatism has cut across party lines in the United Kingdom, with foreign interventions happening under both Tory and Labor governments. Indeed, Thatcher was once asked what her greatest accomplishment was as Prime Minister. Her response was "New Labor." In other words, she managed a compelling case for her ideology and shifted the opinions of her opponents.

In *Skylight*, one can see a fundamental conflict between two worldviews, those of Kyra and Tom. Kyra, in her social outreach as an educator, embodies much of the New Left

found in the politics of Neill Kinnock and George McGovern. Tom, on the other hand, has an almost Thatcherite outlook in terms of society. This conflict, along with their histories with one another, are vitally important to understanding the crux of their disagreement.



British Prime Minister Margaret Thatcher

GRIEF OVER LOSS

When we lose something important, a loved one, a job, a relationship, it is natural that a person will experience grief. The nature of grief, and how it is processed by a person, has been explored in-depth by Swiss psychiatrist Elisabeth Kubler-Ross. Her, "Kubler-Ross Model" of grief, also known as the "five stages of grief" have provided a benchmark for the general public's understanding of grief.

Consisting of five stages, Kubler-Ross first posited that her model was an examination of the evolution of grief, processing from one step to another. However, she did note later in her life that the stages of grief were not necessarily linear but instead a collection of common experiences.

The stages are:

+Denial- In which those suffering a loss refuse to accept the truth of their situation. In the case of a terminal illness, it might be insisting that the diagnosis is incorrect or a person losing an amorous relationship not being willing to admit that said relationship is over.

+Anger- Frustration follows a recognition of the situation. Individual may lash out

against proximate individuals. In the loss of an amorous relationship the individual may blame the individual who is leaving them, or possibly blame themselves.

+Bargaining- Here, the individual attempts to avoid the cause of whatever grief they may be suffering. Often they will attempt to negotiate extended time for life or their relationship in exchange for a reformed lifestyle.

+Depression- In the fourth stage, recognition of mortality or the end of the relationship can cause the individual to despair. The individual may become withdrawn and sullen.

+Acceptance- In this stage, the individual embraces their inevitable future or the current condition of their situation. In the case of a romantic relationship the individual abandons any attempt to renew the relationship.

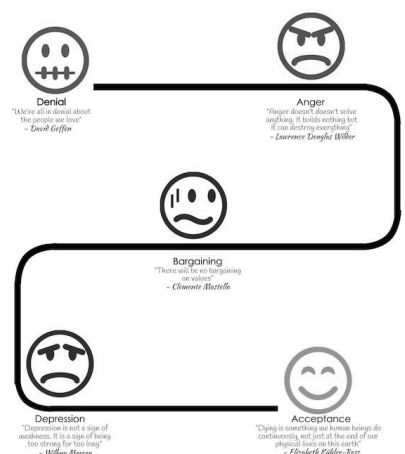
Kubler-Ross's point is that these experiences can help us to understand the ways in which we cope with grieving. In looking at Tom's behavior, we can see Edward's description of him sitting in his house and "yellow page-ing" his way through life has echoes of depression, while we can see other elements

in his interaction with Kyra. It is interesting to note that Tom is not only coping with the death of his wife, but as the play goes on it becomes abundantly clear that he is still grieving the end of his relationship with Kyra.

Activity: Think back through the play, can you chart Tom's process through the stages of grief as laid out by Elisabeth Kubler-Ross?

5 Stages of Grief

by eCounselor
Kübler-Ross Theory



GREED IS GOO- IF YOU PRICK US DO WE NOT BLEED? TOM, SHYLOCK, AND THE PAIN OF THE WELL TO DO

In his Theory of Moral Sentiments, philosopher and economist Adam Smith put forth the idea that we are most likely to strongly identify with the pain of those who most closely resemble ourselves. Particularly, we identify with those who resemble us in morality and societal position. So we are more likely to feel outrage if a person we perceive as good (which we also often identify ourselves as) experiences undue hardship. We want to see villains punished, not good people like ourselves.

Particularly difficult to swallow is the pain of those who are relatively well-to-do. If the person is wealthy, for example, then their sufferings can be minimized. Why should we much care when a person who has a very expensive car, not to mention someone to drive it for him, is not feeling very well? Why should we care that he is hurting because his illicit lover has left him? After all, is this not mere inconvenience when it comes to more important issues such as food and shelter?

Depictions of the wealthy in the late 80's and 90's were generally more than unsympathetic in the wake of a major recession as well as growing income disparity and failed policies of the "Reagan Revolution." Take, for example, the figure of Gordon Gekko, from the 1987 film Wall Street. Gekko is a narcissistic borderline sociopath, who comes out directly and says:

"The point is, ladies and gentleman, that greed -- for lack of a better word -- is good. Greed is right. Greed works. Greed clarifies, cuts through, and captures the essence of the evolutionary spirit. Greed, in all of its forms -- greed for life, for money, for love, knowledge -- has marked the upward surge of mankind. And greed -- you mark my words -- will not only save Teldar Paper, but that other malfunctioning corporation called the USA."



Michael Douglas as Gordon Gekko in Wall Street



Shylock After the Trial by Sir John Gilbert

Yet Gekko works to destroy a company, putting people out of work and pocketing immense amounts of cash. Or take the philandering Albert, from 1989's Look Who's Talking. He is an ineffectual man who conducts multiple affairs which result in children yet then proceeds to hide behind psychotherapy.

We can compare these figures with another from theatrical history, one who has been consistently portrayed as evil and/or ridiculous, Shylock from William Shakespeare's The Merchant of Venice. Shylock has traditionally been portrayed as an evil, clownlike character, often bedecked in face paint and a curly red wig. Further, he is often played as a vicious killer without remorse, a complete "other" with no real sense of normal morality. However, we should note that William Shakespeare does

give him the following speech:

"I am a Jew. Hath not a Jew eyes? hath not a Jew hands, organs, dimensions, senses, affections, passions? fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as a Christian is? If you prick us, do we not bleed? If you tickle us, do we not laugh? if you poison us, do we not die? and if you wrong us, shall we not revenge? If we are like you in the rest, we will resemble you in that."

Is not the Jew human? And so, might we also ask, is not the venture capitalist? The hedge-fund manager? The wealthy restaurateur? Though David Hare has, throughout his life, made clear a left-leaning political preference, he does not go so far as to paint with broad strokes in Skylight. Tom, for all his wealth, and for all his faults, is hurting in some way common to humanity. Hare invites us, in a similar way we are invited to identify with Shylock, to experience this despite divisions of class.

NATURALISM IN THE THEATRE

Skylight, at its heart, is a play which relies heavily on its environment. Coming from the artistic school of Naturalism, it seeks to create an accurate illusion of the action happening on stage, grounded in a scientific understanding of heredity and environment. A quick examination of parts of the play can show you these roots.

In our first scene, when Edward visits Kyra to talk about his father, you will find a great deal of time and energy is spent discussing the house and Tom's relationship to it. The first assertion, that "He commands respect... People who have all that confidence do. But you scratch the surface... you find respect can be much more like fear" can be compared with "He's sitting alone in this bloody great house. Like some stupid animal." Edward's disdain for his father has almost literal physical form. Tom sits in a big, impressive, expensive house that he is empty and he is not invested in maintaining. This idea, that environment has an impact on character, can be seen here in the fact that Tom has literally created an environment that mirrors his inner state.

You can compare this to Tom's disdain for Kyra's apartment, which he expresses in the

second act. "You've chosen to live in near-Arctic conditions somewhere off the North Circular.... Put a bucket in the corner to shit in, and you can take hostages and tell them this is Beirut!" He then later points her living conditions up as "sort of a sacrifice." In essence, her meagre lifestyle can be thought of as a punishment. Or further, this can be reflected in his assertion that she is wasting her talents on "the bottom of the heap."

The key here is that in a Naturalistic setting, the characters appear as flesh-and-blood individuals with their motivations and actions grounded in heredity and their environment. And so the conditions onstage reflect the conditions within the characters. The apartment, for example, becomes messier and messier (thrown cutlery, broken dishes, uneaten meals, etc) the more Kyra and Tom tangle with one another. And so, in the same way that environment has an effect on character, so too do characters impact their environment in meaningful ways.

As you watch the play, stay on the lookout for such Naturalistic elements. After all, if environment is a reflection of character, then skillful design can tell you a thing or two about the acting!

SOMETHING TO THINK ON

What does it mean if the theatrical illusion is meant to look as close to possible to "real life?" If that is the goal, then why don't we just watch people going about their daily business?

Is there something to Alfred Hitchcock's famous saying that drama is everyday life with all the boring bits taken out?



The Lower Depths at the Moscow Art Theatre

SYNOPSIS

Kyra, an East London school teacher living in a bad neighborhood, is visited one night by two men. First comes young Edward Sergeant, who informs Kyra of his mother's passing and his father's difficulties in coping with the loss and other issues. He asks Kyra, who had lived with the Sergeant family some years earlier, why she had abandoned them before storming out.

Later, Edward's father Tom arrives. Tom, a wealthy restaurateur (Hare makes numerous real-life references to restaurateur/designer Terence Conran), appears for apparently no reason. As she cooks dinner, the talk turns to their former relationship. It surfaces that KYra left the Sergeant family when Tom's wife found out about the affair that Tom and Kyra were carrying on together. Despite his position of wealth, power, and privilege, Tom makes a convincing case that the two were very good for one another. However, Tom also mock's Kyra's less-than-glamorous lifestyle to the point of insulting her. The question of their relationship is one which hinges on whether they can climb past the preconceived notions of one another.

Dont forget the rest of Burning Coal's 20th Anniversary Season!

Skylight – October 6– 23, 2016
Written by David Hare
Directed by John Gullely

Written on the Heart • Dec 1 – 18, 2016
Written by David Edgar
Directed by Jerome Davis

Heisenberg • Jan 19 – Feb 5, 2017
Written by Simon Stephens
Directed by Emily Rann

The Royale • April 6 – 23, 2017
Written by Marco Ramirez
Directed by Avis HatcherPuzzo

PRODUCTION HISTORY

Skylight premiered on the West End at the Cottesloe Theatre in 1995 before moving to the Wyndham in 1996 starring Lia Williams and Michael Gambon. It would move to Broadway later that year before returning to the West End in 1997. The production garnered best actor, best actress, best director and best play nominations from the Tony Awards and the 1996 Laurence Olivier award for best play.

The 2014 revival on the West End strred Carey Mulligan and Bill Nighy, opening at the Wyndham Theatre. It would transfer to Broadway in early 2015 and snag seven Tony Award nominations, including best revival of a play, which is would win.

ABOUT THE AUTHOR

David Hare was born in 1947 to Agnes and Clifford Hare, who was a sailor. After growing up in Sussex, he attended Jesus College, Cambridge, where he was the hiring manager of the Cambridge University Amateur Dramatic Club for their 1968 season.

Following his graduation, he began work with the Portable Theatre Company, which produced his first play, Slag, in 1970. That same year he would marry his first wife, Margaret Matheson, with whom he would have three children. Also in 1970, he was named resident dramatist at the Royal Court Theatre, in London. He would be named to a similar appointment in 1973 at the Nottingham Playhouse. In 1975, we would co-found the Joint Stock Theatre Company. From 1978 to 1985, his plays Plenty, A Map of the World, and Pravda would be produced at the National Theatre.

Hare would be named Associate Director of the National Theatre in 1984. Not only would he produce many of his own plays, but also direct numerous works by other authors. He would also produce a series of lectures on art and politics during his time

there. In 2012, he was named Artist in Residence at The New School for Drama.

Hare holds numerous awards, including the John Llewellyn Rhys Prize, a BAFTA award, the New York Drama Critics Circle Award, The Berlin Film Festival Golden Bear, the Olivier, and the London Theatre Critics Award. He was knighted in 1998.





THE COMPANY

Emily Barrett Rieder (Kyra)

Emily is thrilled to return to the Burning Coal stage. She just moved back to North Carolina after receiving her MFA in Acting from Northern Illinois University. She most recently appeared in the American Premiere of Vladimir Zaytsev's *Out of the Blue* with the Organic Theater Company in Chicago. Her favorite previous roles include Ruth in *Blithe Spirit* (NIU), Beth in *A Lie of the Mind* (NIU), Myrrhine in *Lysistrata* (Phare Play Productions NYC), and, always, Brooke in *Noises Off!* (Triad Stage). In addition to NIU, she has trained at the Barrow Group (NYC), Upright Citizens Brigade (NYC), The Moscow Art Theatre School (American School, Summer Intensive) and received her BFA in Acting from UNC-Greensboro. She would like to thank Jerry and John for this amazing opportunity, and her family and wonderful husband Chris for their constant support.

Adam Budlong (Board Operator)

Adam has been involved with Burning Coal Theatre since 1999. He frequently finds himself stage managing, but also enjoys any of the other elements of the theater, as long as he's backstage! For Burning Coal: *The Wiz*, *Romeo and Juliet*, *State of Dance*, *The Heretic*, *Man of La Mancha*, *St. Nicholas*, *To Kill A Mockingbird*, *The Love Song of J. Robert Oppenheimer*, *Inherit the Wind*, *1776*, *Einstein's Dreams* ('06/07), *A New War*, *Accidental Death of An Anarchist*, *Waiting for Godot*, *Juno and the Paycock*, *Tartuffe*, *The Mound Builders*, *Company*, *The Weir*, *Uncle Tom's Cabin*, *Einstein's Dreams* ('98/99).

Johnna Chance (Assistant Stage Manager)

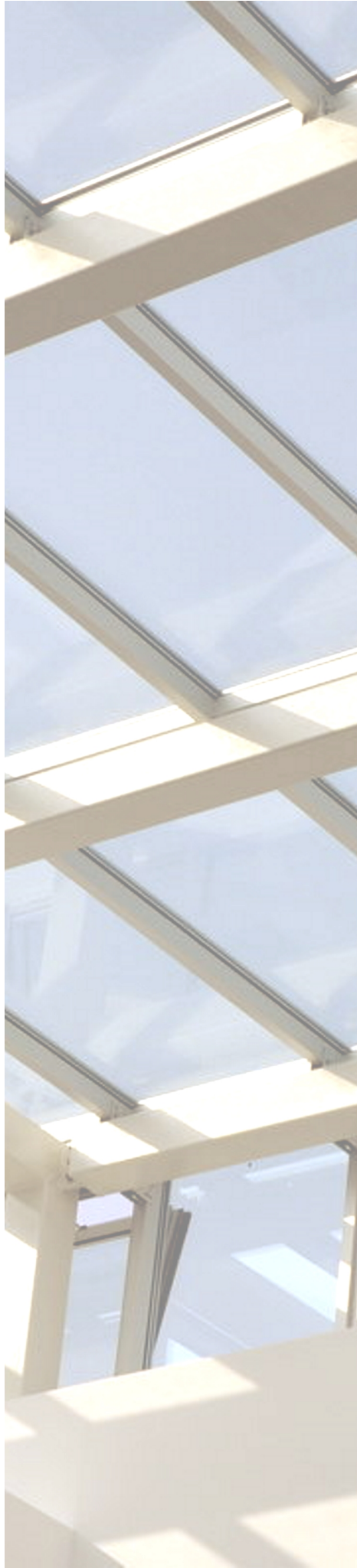
Johnna is a senior at William Peace University majoring in Theatre with a minor in Business Administration. This is the third show she's ASM for, the first being Burning Coal's production of *Blue Sky*, and WPU's *American Idiot*. Her most recent role on stage was Eualie Makaknie Shinn in WPU's fall production of *The Music Man*. She'd like to say thank you to all the beautiful people who came to the show. I love you! God bless!

Savannah Core (Assistant Director)

Savannah is thrilled to be making her Burning Coal debut. She is founding member of the Appalachian Women's Theatre Troupe (AWTT), a non-profit company based in Boone, NC. Recently, she performed in the Women's Theatre Festival's *Occupy the Stage* event. Directing credits include *Decision Height*, (AWTT), *The Most Massive Woman Wins* (AWTT), *Risque Business* (The *Risque Business* Theatre Troupe), *Into the Mines* (Appalachian State University), and the *Womana Festival* (AWTT). Savannah graduated from Appalachian State University with a degree in Theatre Performance. She would like to thank everyone at Burning Coal for this wonderful opportunity as well as her family for their continuous support.

E. Renee Eisenhour (Stage Manager)

Renee is originally from Goshen, Indiana where she studied Theatre Production with a focus in Lighting. This is Renee's third show with Burning Coal and she is excited for another chance to work with them. Some past production credits include *Lighting Design*; *Bat Boy the Musical*, *Still Life*, *The House of Bernarda Alba*, *The Cradle Will Rock*, *Marriage*, and more; Stage Management: *Ragetime*, *Maccountant*, *KidsWrite*, *Oakwood Lives*, *Buried Child*, and more. She is extremely grateful to be a part of this production and looks forward working on many more. Renee would also like to send a special thanks to her family for always supporting her dreams wherever they take her.



Jerome Davis (Tom Sergeant)

Jerome founded Burning Coal Theatre in Raleigh in 1995 with his wife, Simmie Kastner. He has produced 15 world, 14 US, 9 regional and 21 state premieres. For Coal, he has directed *Rat in the Skull* by Ron Hutchinson, *Winding the Ball* (US premiere) by Alexandra Finlayson, *The Heretic* by Richard Bean (US premiere), *Sunday in the Park with George* by Sondheim and Lapine and *Spoonface Steinberg* by Lee Hall (US premiere) and produced world premieres by Adrian Hall (*All the King's Men* and *Hope of the Heart*), Lydia Stryk (*Safe House*), Kipp Cheng (*Einstein's Dreams*), Allan Gurganus (*Oldest Living Confederate Widow: Her Confession*), Ian Finley (*1960* and *Jude the Obscure*, Parts 1 & 2), Jerome Oster (*90 in 90*), and his and Floraine Kay's adaptation of *The Man Who Tried to Save the World*, from the non-fiction book by Scott Anderson, along with 2014's *The Jesus Fund* (world premiere) by Terry Milner. In the fall of 2014, he directed Tony Award-winning playwright David Edgar's *The Iron Curtain Trilogy* (world premiere) in Raleigh, then led a company of thirty-eight mostly North Carolinians to London, England for a month-long residency at the Cockpit Theatre. That production was greeted by several 'rave' reviews, including a 4 star review by the Dean of London theatre critics, Michael Billington, writing in the *Guardian*. Davis co-directed Philip Ridley's *Dark Vanilla Jungle* for Burning Coal at the Cockpit in London in 2016, a production that generated multiple 4-star reviews. In December, 2016 he will direct the US premiere of David Edgar's *Written on the Heart*, a play about the creation of the King James Bible. Davis has worked as an actor at Trinity Rep (Providence, RI), People's Light & Theatre (Malvern, PA), New Jersey Shakespeare, Wellfleet Harbor Actors' Theatre (Massachusetts), Phoenix Theatre (SUNY/Purchase, NY) and in New York at Columbia University, Soho Rep, New Dramatists, the Barrow Group and others. He served three years as literary manager for Avalon Repertory Theatre in Manhattan. He recently directed *Grounded* at Sonorous Road, *Red* by John Logan at Lexington Actors' Guild in Kentucky and *Turn of the Screw* for NC Opera. Davis studied in New York with Uta Hagen (*Respect for Acting*), Nikos Psacharapoulos (founder of the Williamstown Theatre Festival) and Julie Bovasso (actor/director/playwright). He has acted with or studied with Adrian Hall, Richard Jenkins, Oliver Platt, Hope Davis, Ralph Waite, Steve Harris and Amanda Peet.

Michael Gorman (Assistant TD)

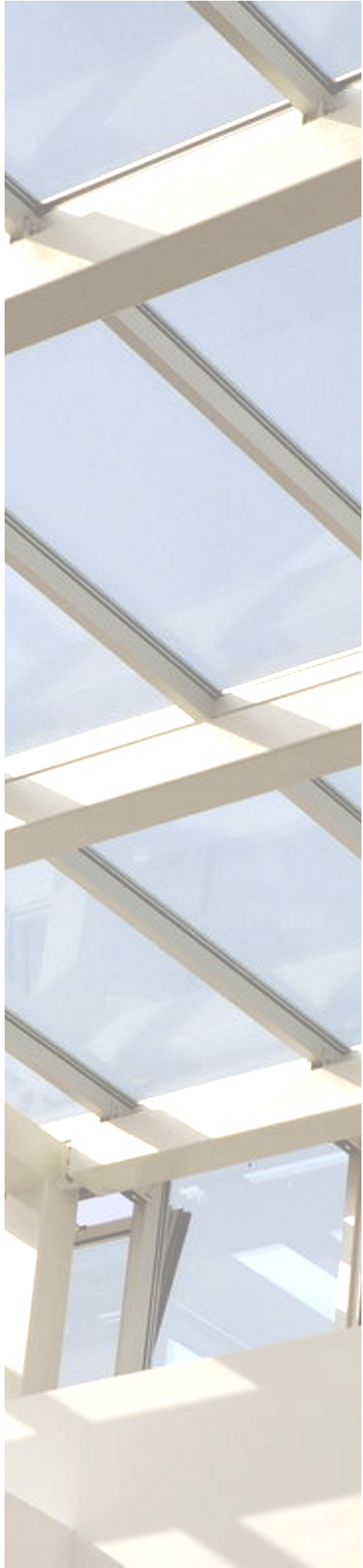
Michael worked for Burning Coal and other regional theatre companies in the Raleigh area for past 6 years. Productions include *Asylum*, *The Wiz*, *Blue Sky*, *Spoonface Steinberg* and productions with Bare Theatre, Theatre in the Park, RLT, *Exit Through Eden*, NC Theatre, NC opera and the PNC Center. Thanks to Jerry and everyone at Burning Coal for the opportunity to work on this and so many other productions.

Jeffrey Kare (Assistant Stage Manager)

Jeffrey is very proud to be welcomed to Burning Coal! He previously worked on community theatre productions of *Annie*, *The Wizard of Oz*, and *Hairspray*. As an actor, Jeffrey also appeared on stage in productions of *The Best Christmas Pageant Ever*, *The Lion*, *the Witch*, & *the Wardrobe*, *Guys & Dolls*, *Oliver!*, *Seussical*, and many more! In his spare time, Jeffrey is also a contributing editor for *BroadwayWorld.com* where he covers different theatrical events in the Triangle area. You can learn more about him online at www.karereviews.weebly.com.

Eric S. Kildow (Dramaturg)

Eric is an Assistant Professor of Theatre at Kent State University in Ohio and works as a freelance dramaturg & director. Credits with Burning Coal include: *Man of La Mancha*, *Brigadoon*, *As You Like It*, *Shining City*, *Good, Ruined*, *The Heretic*, *(Three Man)Tempest*, *The Jesus Fund*, *The Diary of Anne Frank*, *Fayetteville Street* 2014, *Outrunning Bullets*, *ASYLUM*, *The Wiz*, *Blue Sky*, *Spoonface Steinberg*, and *Oakwood* 2016. He has also worked with theatres in Michigan, Texas, Georgia, and elsewhere in North Carolina. As an artistic associate of the London-based *Loitering With Intent* Theatre Company, he presented the devised work *TurnRight/TurnLeft: A Manual for the End of the World* at the Fleet Street Theatre in Hamburg, Germany. He is a member of the Stage Directors & Choreographers Society, Literary Managers & Dramaturgs of the Americas, the Lincoln Center Theatre Director's Lab and the Burning Coal Company of Artists. <http://www.eskildow.com>



Meredith Riggan (Scenic Artist)

Meredith is a North Carolina based artist and is excited to be returning to Burning Coal Theatre Company for the production of *Skylight*. She has previously painted for Burning Coal in the productions of *SPOONFACE STEINBERG*, *The Wiz*, and *Good*. After receiving her Bachelors Degree in Scenic Art from North Carolina School of the Arts, Meredith worked as the Scenic Charge Artist at several theatres around North Carolina including Triad Stage, City Arts-Greensboro Children's Theatre, The Winston Salem Theatre Alliance, ECU Loessin Playhouse, along with several freelance jobs such as repairing sculptures for the Greensboro Children's Library and painting custom pet portraits.

Matthew Tucker (Edward Sargeant)

Matthew is excited for his first performance at Burning Coal Theater. Fresh out of college, his past work includes multiple NCSU student productions, and the new 24-hour Women's Theater Festival. He would like to thank his friends and family for their love and support, as well as, Rachel Klem and Mia Self for being such excellent teachers.

Carry Vaughan (House Manager)

Carry is a graduate from Appalachian State with a BS in Theatre Education and a BA in Creative Writing. Her most recent credits have been *Dark Vanilla Jungle* (Burning Coal, Stage Manager, London Camden Fringe Festival), *Outside Mullingar* (Deep Dish Theatre, Stage Manager), *Journey's End* (Deep Dish Theatre, Performance Stage Manager), and *The Iron Curtain Trilogy* (Burning Coal, Assistant Stage Manager and Assistant Director, Raleigh and London tours). She is Burning Coal's lead House Manager and Front of House Volunteer Coordinator.

Lillian White (Assistant Stage Manager)

Lillian is delighted to join Burning Coal this fall. She is a recent graduate of Oberlin College, where she designed her own BA in Performance Studies. At Oberlin, she volunteered as co-director of *The Tempest* and *Othello* in a prison drama program, and went on to devise and direct a new play with the incarcerated men, *And Yet We'll Speak*. Other Oberlin credits include: *Terra Incognita* (Director), the naming of everyday marvels (Writer/Performer), and *Dessa Rose* (Dramaturg). Lillian extends a warm hello to the Raleigh-Durham arts community.



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NC STATE EDUCATION STANDARDS

The state of North Carolina values the skills and competencies of Arts education due to their applicability to other disciplines. These productions are designed to give your students exposure to the competencies and specific standards listed below.

This production and the related study materials will provide students with specific knowledge and skills to address the following Standard Course of Study Competencies and Objectives in the Theatre Arts.

- **COMPETENCY GOAL 1:** The learner will write based on personal experience and heritage, imagination, literature, and history.
 - Grades 3-5
 - 1.02: Recognize the beginning, middle, and end of a story
 - 1.03: Infer lessons from multicultural stories, fairy tales, tall tales, legends, and myths.
 - 1.06: Refine reading comprehension by using verbal and non-verbal communication.
 - Grades 6-8
 - 1.01: Recognize and explain unique characteristics of the dramatic scripts such as dramatic structure and dialogue.
 - 1.04: Produce written, verbal, and visual responses to written and/or performed dramatic material.
 - 1.05: Identify themes and plots from multicultural literature.
 - Grades 9-12
 - 1.03: Compare and contrast play structure in relation to other forms of literature.
- **COMPETENCY GOAL 7:** The learner will analyze, critique, and construct meaning from informal and formal theatre, film, television, and electronic media productions.
 - Grades 3-5
 - 7.01: Build skills to critique self and others in a respectful and constructive manner.
 - 7.03: Convey personal reactions to various texts.
 - 7.05: Communicate emotions and thoughts evoked by performance.
 - 7.07: Suggest alternative characters, settings, or events after viewing or participating in a performance.
 - Grades 6-8
 - 7.01: Recognize and practice audience etiquette.
 - 7.03: Develop verbal, visual and written responses to works of informal and formal theatre, film, television, and electronic media productions from various cultures.
 - Grades 9-12
 - 7.02: Develop and relate a world view of theatre in society.
- **COMPETENCY GOAL 8:** The learner will understand context by analyzing the role of theatre, film, television, and electronic media in the past and present.
 - Grades 3-5
 - 8.04: Experience live or recorded performance
 - 8.05: Discuss the similarities and differences between live and recorded theatrical events.

Blue Sky is also designed to address the following Core Curriculum Anchor Standards in Language Arts Literacy and Social Studies.

- **Reading Anchor 4:** Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
- **Reading Anchor 6:** Assess how point of view or purpose shapes the content and style of a text.
- **Writing Anchor 2:** Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
- **Writing Anchor 7:** Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.