

BURNING COAL THEATRE COMPANY PRESENTS

# KING CHARLES III

WRITTEN BY  
MIKE BARTLETT

DIRECTED BY  
KAREN O'BRIEN

A FUTURE HISTORY PLAY



APRIL 12 – 29, 2018

THURSDAYS – SATURDAYS AT 7:30PM, SUNDAYS AT 2PM

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# Contents

Charles, Prince of Wales	1
The British Constitution	1
The Westminster System	2
The Author	2
Synopsis & History	3
Company Bios	3
References	9
NC Education Standards	10



The British Constitution has always been puzzling and always will be.

(Elizabeth II)

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# CHARLES, PRINCE OF WALES

Charles III takes place in a hypothetical future following the death of the currently reigning monarch, Elizabeth II. However, he is currently Charles, Prince of Wales (full name Charles Philip Arthur George Windsor).

Charles is the heir apparent to the British Throne by virtue of being the oldest child of Elizabeth II. He is Prince of Wales, Duke of Cornwall, and Duke of Rothesay. He was born at Buckingham Palace and educated at Cheam and Gordonstoun Schools, following in the footsteps of his father, Prince Philip. After earning his bachelor of arts degree from Trinity College of Cambridge, he served in the Royal Air Force and Royal Navy.

In 1981, he married the Lady Diana Spencer, with whom he had two sons (Prince William, Duke of Cambridge and Prince Harry). The couple divorced in 1996 in the wake of highly-publicized extramarital affairs by both

parties. Diana died the following year, and Charles married Camilla Parker Bowles (Duchess of Cornwall).

Charles has a long history of support for humanitarian and social issues. He founded The Prince's Trust, sponsors The Prince's Charities, and is the patron of numerous charitable and arts organizations. This includes organic farming. He established the Duchy Home Farm, run by his Cornwall estate, which sells under the name Waitrose Organic. Proceeds go to support various charities. As an environmentalist, Charles has earned numerous awards from groups around the world.

Charles has authored numerous books, founded an experimental new town, and continues to be a public figure in British life. His support for alternative medicine, including homeopathy, has raised some criticism from the medical community. He is also a painter and an architecture enthusiast.

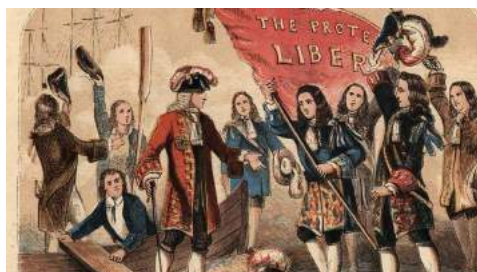
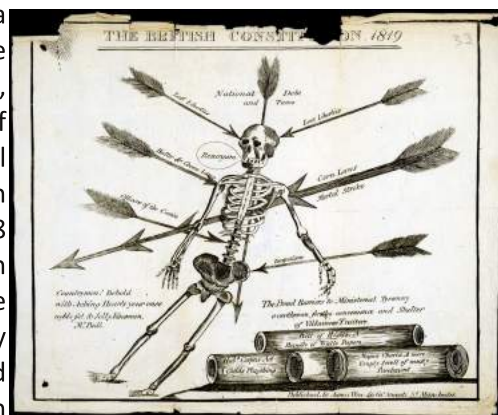


## THE BRITISH CONSTITUTION

Unlike the United States, Britain does not have a written Constitution. The body politic is instead made up of the sum of laws, traditions, and customs that spell out the way business is conducted in the business. This is sometimes referred to as an “unwritten” or “uncodified” constitution. Consequently, there is a great deal of value placed upon observation of norms and mores already established.

supreme law of the land, and thus passing new statutes amend the constitution. Further elements include judiciary ruling and the simple custom.

At the crux of the play is the refusal of a royal assent, which is the final step in the passage of a law. Traditionally speaking, the monarch acts only with the advice of his ministers, so it is unusual for a Royal assent to be refused. The last bill in Britain to be refused royal assent was the 1708 Scottish militia bill, which was refused upon the advice of government ministers. The monarch does hold certain emergency reserve powers, but these can only be used in the case of particular emergencies. On some level, for the monarch to use the power of refusal could conceivably result in that power being abolished.



The concept of parliamentary sovereignty has been the bedrock of the British system since the Glorious Revolution of 1688. In essence, the statutes passed by Parliament are the

# THE WESTMINSTER SYSTEM

The British system of government is commonly called the Westminster system, after the location where the parliament meets. Though the head of government (in this case, the Prime Minister) is traditionally appointed by the monarch, however, the Prime Minister must also command the confidence of a majority of parliament.



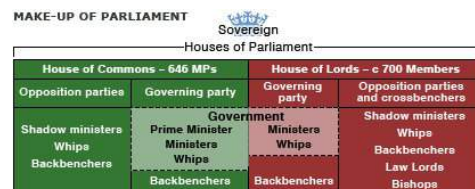
The executive branch under the Westminster System is made up of members of the legislature, with the senior members forming a cabinet that operated under collective responsibility. This is supplemented by

a group of nonpartisan civil servants who hold permanent positions and follow a merit-based promotion process.



Most of legislative bodies also have an opposition, consisting of an official Leader of the Opposition as well as a “shadow cabinet,” which observes the portfolios of the cabinet ministers and scrutinizes their works, suggesting alternatives. This opposition primarily consists of the senior spokespeople from the largest party outside of government.

A parliament in the Westminster system can be dissolved at any time and snap elections held. This can happen should the government be defeated on an important vote (such as the budget) or a vote of no confidence be passed.



## THE AUTHOR

Mike Bartlett was born in October of 1980 in Oxford England. He attended the Abingdon School and the studied English and Theatre at the University of Leeds. His professional stage premier came in 2005 as part of the Old Vic Theatre’s New Voices festival. His play “Comfort” was written and performed in 24 hours. He made his radio premier in 2007 with a radio play entitled “Not Talking,” which explored issues of conscientious objection during World War II as well as bullying in the armed forces. He would win the Tinniswood Award and Imison Award for this play. He was named writer in residence at the Royal Court Theatre in 2007.

Bartlett’s 2009 play, “Cock” premiered at the Royal Court Theatre, directed by James Macdonald. It won the 2010 Olivier Award for Outstanding Achievement in An Affiliate Theatre. Summer of 2010 would take his work

to the national theatre for the first time. “Earthquakes in London” received both popular and critical accolades. His work would return to the National in 2011, but this time to the mainstage.

Bartlett also writes for film and television. His 2015 series, Doctor Foster, won the New Drama award from the National Television Awards. He has also won Best Writer from the Broadcast Press Guild Awards.



# SYNOPSIS & PRODUCTION HISTORY

Following the funeral of Queen Elizabeth II, Charles ascends to the throne. As the new monarch, Charles holds his first weekly audience with the Prime Minister. They discuss a new bill that has been passed by both Commons and Lords, and awaits his assent. The bill concerns statutory limitations of the press. Charles is concerned that governmental censorship would restrict press freedoms too much. He asks for revisions but is refused. The Leader of the Opposition arrives for his weekly meeting, a new innovation that Charles has introduced. The Opposition Leader expresses his own doubts about the bill, but cannot see an alternative but for Charles to sign.

Meanwhile, Prince Harry has begun a relationship with Jess, who supports the abolition of the Monarchy. Charles and his son William have seen the ghost of Princess Diana, which promises each of them that they will

be the “greatest king of all.” Charles refuses assent to the press regulation bill. The Prime Minister and Opposition Leader meet in a crisis meeting, and the Prime Minister attempts to convince Charles to sign the bill. He also threatens to pass a new law bypassing Royal Assent, and then pass the press law. However, Charles dissolves Parliament before this can be done.

Protests break out across the country, forcing Charles to increase the army at Buckingham Palace. He also offers protection to Jess, whom has become embroiled in a sex scandal and agrees to Harry’s wish to become a commoner. Kate, Duchess of Cambridge and wife to Prince William, proposes that William serve as mediator between Charles and Parliament. When William announces this plan publicly without consulting his father, Charles sees this as a betrayal and reacts angrily. Charles is forced to abdicate in favour of William, who plans to restore the status quo between King and Parliament.

King Charles III received its world premier at the Almeida Theatre, a well-known studio theatre in Islington, in April of 2014, directed by Artistic Director Rupert Goold. It then transferred to the West End’s Wyndham’s Theatre in September 2014, initially contracted for a three-month run. It was then extended into the end of January 2015.

Following its run on the West End, it began a UK tour at Birmingham Repertory Theatre, and then transferring to the Sydney Theatre Company for a month in March 2016, making its Australian premier.

The play made its US premier with the original London cast at the Music Box Theatre from November 2015 to January 2016. It has since been performed around the English-speaking world.

## The Company

Ben Apple (Harry) For Burning Coal: Rum and Vodka (Man), The Greeks (Harmon/Polynices), Peter Pan(Nana/Starkey) For Triad Stage: Brother Wolf (Enoch/Adger), Snow Queen (Lost/Stag), Christmas Carol (Dick Wilkins/Topper) Other Regional: Bad Jews (Liam; A Big Wig Production), Romeo and Juliet (Balthazar; NC Shakespeare), Recent Tragic Events (SM; Interrobang Thr. Project), The Actor and the Assassin (Edwin Booth; Haywood Arts Rgnl. Thr.), Winnie the Pooh (Rabbit; NCTYP Tour), Fashionistas (Rafael; THR 232 at Triad Stage), Richard III (Buckingham; Bare Theater) Education: BFA Acting, UNC-Greensboro 2014

Luke Basile (Assistant Stage Manager) for Burning Coal Theatre. Luke's acting/singing/dancing experience has been with NC Youth Theatre Conservatory, Sonorous Road Productions (NC), and Weston Drama Workshop, Wheelock Family Theatre, and Hopkinton Center for the Arts (MA). Luke is a Dual Enrolled/Homeschooled student and enjoys playing guitar. He is also currently taking vocal lessons, guitar lessons, Hip Hop class, and Live On Stage Musical Theatre class as well as Acting Methods at NC Youth Theatre Conservatory.

Jeff Cheek (Mr. Stevens) For Burning Coal Theatre: To Kill a Mockingbird, Man of La Mancha, Brigadoon. Numerous Oakwood and Mordecai productions. KidsWrite. For Temple Theatre: A Christmas Carol 2010, 2011, 2012, Guys and Dolls. For Raleigh Little Theatre: Light in the Piazza, The Last Night of Ballyhoo. Jeff is both a company member and a member of the Board of Directors at Burning Coal. He is very excited to be back on stage at Burning Coal with this great cast and crew.

Keith Gavigan (Fight Director) is a member of the Society of American Fight Directors. He recently performed sword fighting in Carolina Ballet's Romeo & Juliet. Other regional fight choreography credits include: Journey’s End at Deep Dish Theater; A Few Good Men at Gibbon High School; and Robin Hood at Trinity High School. Keith earned an M.F.A. in Acting from the College-Conservatory of Music at the University of Cincinnati and a B.A. in Theatre from Western Illinois University.

# The Company


Andy Hayworth (Stage Manager) works all over the Triangle as a director, stage manager, and sporadically as an actor. Stage manager for Burning Coal: Henry V. For Honest Pint: King Lear. For South Stream: Blackbird. Andy also recently directed Fool for Love for McQueen & Co.

Joey Infinito (Prime Min. Evans, Sir Gordon) For Bartlett Theatre: Dr. Dorn - The Seagull. For Ratio Theatre: Rothko – Red, Jack Lawson – Race, Michael – God of Carnage, Marc – ART, Lee – True West, Jason Caraway – Talk About the Passion. New Bern NC: El Gallo – The Fantasticks, Homer Bolton – Morning’s At Seven. Joey Studied acting at The American Academy of Dramatic Arts in New York City, and matriculated as a candidate for a BFA in Musical Theatre at The Boston Conservatory of Music. Joey currently lives in Durham, and is the Facilities & Production Manager at The Carolina Theatre of Durham. He has worked professionally as an actor, director, stagehand, and designer throughout the eastern US.

Juan Isler (Sound Designer) Mirandy & Brother Wind, The Color Purple: The Musical, A Lesson Before Dying, The Wiz, Ragtime, Memphis, Antigone, Porgy and Bess. Juan is a graduate of Winston Salem State University with a degree in Music Business and a minor in Mass Communications. He is currently a Mulit Media Specialist at NC State University and assistant choir director at The Fountain of Raleigh Fellowship in Raleigh, NC. Juan is familiar onstage as well as backstage. He has been a stage manager, a television news technical director, in front of the camera on cable access, and on the stages of the Raleigh Little Theater, Burning Coal Theater and The Justice Theater Project.

Mya Ison (Jess) For Burning Coal Theatre: Blue Sky. For Playmakers Repertory Company: Sweeney Todd, Guys and Dolls. For Enloe High School: Miss Saigon, Fools, Macbeth, We the People, Aida, Metamorphoses, Ragtime. Mya will be graduating from Enloe in June and pursuing a BFA in Theatre. She is a YoungArts Winner and an ESU Shakespeare Finalist.

Danielle James (Props Designer) A native Delawarean, metalsmith, neon artist, curator and storyteller. Danielle started her passion for object making at Millersville University while receiving her BFA in Metalsmithing. She moved to North Carolina in 2011 and received her MFA from the metals design program at East Carolina University. She is currently a neon apprentice at Glas studio in Raleigh, NC and exhibits her work internationally. With a deep love for the theater, Danielle has worked on set design, costumes and props for many theatrical performances across the U.S and is very excited to be a part of Burning Coal Theater Company.




Simon Kaplan (James Reis) After acting professionally in Australia and Europe for most of the 1980s, with steadily decreasing amounts of employment and fulfillment, Simon took 25 years off. Since dipping his toe back into waters theatrical nearly three years ago, he has been busy. Highlights include playing Lear in King Lear with Honest Pint/Sweet Tea Shakespeare, Claudius in Hamlet with Honest Pint, Stu in What We're Up Against with Raleigh Little Theater, Andy in Love Letters with Bare Theatre, Frank Doel in 84, Charing Cross Road with Peaceabilities Productions, and Menenius in Coriolanus and Chaderton/Archdeacon in Written on the Heart with Burning Coal. Ten thousand thanks to Claudia for her love and support.

Reanna Kicinski (Speaker of the House, Television Producer, Sir Michael) Past roles: Annie (Kate the Orphan), Shrek the Musical (Mama Ogre/Ensemble), The Addams Family (Wednesday Addams), The Little Mermaid (Ursula).

Elise Kimple (Sarah, Ghost) For Burning Coal: The Iron Curtain Trilogy. Other shows include The Diary Play (Mouth of Babes Theatre; 2014), Cloud 9, Antigone, Reckless, From Up Here, Pride and Prejudice (UNC Greensboro), Androcles and the Lion, and Peter Pan (North Carolina Theatre for Young People). A recent graduate of UNC Greensboro's BFA Acting program, she is excited to be returning to work with the company.

Eric S. Kildow (Dramaturg/Study Guides) is an Assistant Professor of Theatre at Kent State University in Ohio and works as a freelance dramaturg & director. As an artistic associate of the London-based Loitering With Intent Theatre, 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. For Burning Coal: 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, Outrunning Bullets, ASYLUM, The Wiz, Blue Sky, Spoonface Steinberg, Oakwood 2016, Skylight, Written on the Heart, Heisenberg, The Royale, Darkside, Peter Pan & Wendy, and The Normal Heart. <http://www.eskildow.com>

Matthew Lubin (Nick, Servant/Butler). For Burning Coal: Tom Rothman/Father/Police Commissar/Diplomat in the Iron Curtain Trilogy (2014); Jack in The Stonecutters (Oakwood Plays, 2017). Roles elsewhere include Duke Theseus in Midsummer Night's Dream (Company Carolina); Moon in The Real Inspector Hound (Gibbons Alumni Summer Project); Bhimsen in Chakra (Cary Players). Matthew is a historian of Renaissance Europe, based in Durham. He sings with the North Carolina Master Chorale, and with North Carolina Opera.



Mac McCord (Assistant Stage Manager), actor, musician, puppeteer as well as props maker and manager for Franklington Area Community Theater,(The Rules of Comedy and The Brothers Grimm Spectacularthon); and provided Puppets for: Norris Theater,(Joseph and the Technicolor Dream Coat, Macbeth); for Littleton Theatre,(Shrek Jr); Justice Theater Project,(Black Nativity '16 &'17; and '17 Summer Camp The Lion King Jr)); Little Green Pig,(This Is Not A Novel);Sonorous Road;(Joeshp again); and Forest Moon Theatre, (Babe the Sheep Pig). He is the founder and operator, along with his wife Judy, of The Tanglewood Puppets, and has appeared as an actor in many local productions. He had a play produced by The Open Doors Short Play Festival, in 2016.


Duncan MacGregor (Assistant Stage Manager) Stage management: Aggregate theater company's in good taste at bhavana. A freshman at Wake Tech. Studying in film, devoted 1,200 hours to his highschool theatre in 4 years.

Lilly Nelson (Camilla) is excited to be back in Burning Coal Theatre. Her recent credits include The Best Christmas Pageant Ever, Arsenic and Old Lace (CFRT), Behind The Scenes (Hillsborough Arts Council), Unbecoming (Paris Mountain Scout), and Finding Fish (Marvista Entertainment). Lilly graduated from Lees-McRae with a degree in Performing Arts and recently completed a year of Meisner training at the Ward Studio in Durham, NC. She thanks her friends and family for their love and support. Most of all she sends love to her husband, Miles and thanks him for his patience, love and support. All these qualities and more do qualify him for sainthood.

Elizabeth Newton (Scenic Designer) is enjoying her sixth season as the unofficial Resident Props Designer and frequent Scenic Designer of Burning Coal. She is also a proud member of the Burning Coal Theatre Company of Artists. Elizabeth holds a BA in Theatre from Meredith College and an MFA in Scenic Design from the University of Southern Mississippi. While currently based in Raleigh, Elizabeth has worked as a designer and scenic artist in North Carolina, Virginia, Oklahoma, Mississippi, and New York. Scenic Design for Burning Coal: Peter Pan and Wendy, Skylight, Spoonface Steinberg, Blue Sky, Second Stage Series 2015, The Diary of Anne Frank, and KidsWrite. Favorite Props Design for Burning Coal: Skylight, Sunday in the Park with George, Romeo and Juliet, Iron Curtain Trilogy, The Heretic, Good, and Brigadoon. Elizabeth also enjoys designing for Bare Theatre, NRACT, Raleigh Little Theatre, Tidewater Stage, and Regent University.

Karen O'Brien (Director) Recent directing credits include Outside Mullingar at Irish American Theater/Geva Theatre (won 7 awards, including best director), Meltdown (new play) at Irish American Theater/Origin Theatre, Journey's End at Deep Dish Theater, and a collection of new plays with the One-Minute Play Festival at Know Theatre. Karen currently resides in Cincinnati, and previously served as a faculty member and theatre artist at UNC-Chapel Hill and PlayMakers Repertory Company. Karen earned an M.F.A. in Directing from the College-Conservatory of Music at the University of Cincinnati and a Ph.D. in Drama and Theatre from the University of California, Irvine and San Diego.






Chloe Oliver (Kate): Credits include: For Burning Coal: The Greeks (Ismene), HAIR (Chrissy). For Triad Stage: All's Well That Ends Well (Diana). For A Big Wig Production: Bad Jews (Daphna). For Honest Pint: The Mystery of Love and Sex (Charlotte). For Carrboro ArtsCenter: Oh! What a Lovely War (Nurse). For UNCG: In the Next Room, or The Vibrator Play (Catherine Givings), Hedda Gabler (Thea Elvsted), Man and Superman (Violet).

Greg Osbeck (Stage Scenery/ Properties Construction/ Master Carpenter/ Technical Direction) For SAS Institute: Stage Scenery for Temujin and 20,000 Leagues Under the Sea; NC Museum of Natural Sciences: Brimley Ball; Miss North Carolina Pageant: Set Design and Construction, Technical Direction; Office of the President of the United States of America: Set Construction at Camp Lejeune; Raleigh Little Theater: Godspell; International Focus: International Festival of Raleigh Site Coordinator; and Dickens Pen and Ink: Dickens Festival Site Coordinator (Education) Ringling School of Art and Design, Majored in Sculpture. Courses in painting, printmaking, figure drawing, color theory. Self-taught scenic artist, welder, faux finisher.

Christopher Popowich (Lighting Designer) has designed the lighting for numerous productions for Theater, Opera, Dance in Canada, the UK, Asia and the United States. His professional highlights include the world premiere of Balls and the Asian premiere of Art, for Singapore Rep; Nunsense in Rome for Teatro Dell'Orologio; Journey West in London and the Edinburgh Fringe Festival; Terrorism and A Midsummers Night's Dream in London. Christopher has designed a number of Burning Coal Theatre Company past productions the most recent being The Royale in 2017. Christopher's opera design credits include The Ring Saga, Magic Flute, Lost in the Stars, Soldiers Tale for Opera Theatre of Pittsburgh. Other Pittsburgh credits include The Skull of Connemara, House, Julius Caesar and the Beckett Festival for Pittsburgh Irish and Classical Theatre. An Evening of Legends for Dance Alloy; and The Kitchen Sink for Attack Theatre.

Bonnie Raddatz (Costume Design)– Bonnie loves creating costumes using a myriad of mostly-recycled materials; happiest when meeting the Directors' vision, enhancing actors' abilities, and seeing the audience moved. She is also, a part-time paralegal and creator of a street clothing sold at art markets (Raiment for the Fancy in You). Locally, Bonnie costumed Romeo & Juliet and Two Noble Kinsmen for Bare Theatre; Emilie Le Marquis de Chatelet ..., Co-produced by Exit Through Eden & Burning Coal; Sunday in the Park with George for Burning Coal; A Trumpet Loud as Seven Thunders, David Henderson directing for Wake Forest Baptist Church. During the 70's and 80's, she was resident designer for the San Francisco One Act Theatre Co, Bear Republic Theatre (Santa Cruz, CA,), and others. Hats off to her patient husband, Eric.



Randolph Curtis Rand (Charles) is a theatre artist based in Brooklyn, NY, and Wash. DC. His work encompasses Directing, Performance, Design, Teaching, and Dramaturgy. FOR BURNING COAL: As director- THE WIZ, 3 MAN TEMPEST, ST. NICHOLAS, TO KILL A MOCKINGBIRD, THE HISTORY OF KING HENRY IV, UNCLE TOM'S CABIN. As performer- THE SEAFARER, THE SHAPE OF THE TABLE, MAN OF LA MANCHA, 3 MAN TEMPEST, PENTECOST, LOVES LABOR'S LOST. As adaptor- A DOLL HOUSE. Other recent directing credits include an all-male THE 2 GENTLEMEN OF VERONA for Scranton Shakespeare Festival, and THE PILL, and PHANTASMAGORIA both at La Mama. As a performer, most recently he played the title role in DRACULA at Actors Theatre of Louisville. Other theaters, companies, and artists he's worked with include: Joseph Chaikin, Elevator Repair Service, Richard Foreman, Meredith Monk, New York Theatre Workshop, Orlando Shakespeare Theatre, Pig Iron Theatre, The Public Theater, The Rude Mechs, and The Wooster Group, to name a few. He is an OBIE Award winner for performance.

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 King Charles III. She has previously painted for Burning Coal in the productions of The Normal Heart, Peter Pan and Wendy, Darkside, The Royal, Heizenberg , Written on the Heart, Skylight, SPOONFACE STEINBERG, The Wiz, and Good. After receiving her Bachelor's Degree in Scenic Art from the University of North Carolina School of the Arts, Meredith has worked as the Scenic Charge Artist at several theatres around North Carolina including Half Pint Theatre, Sweet Tea Shakespeare, 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 through her business, Riggan Originals.

Cole Train (Assistant "Painter"). Cole Train has been "assisting" his Scenic Artist mom in several theatres since he was 7 weeks old. He has no formal training in Scenic Art, but will retrieve a paint brush occasionally. He is great at supervising projects, looking cute, and tries to leave a paw print on every set. Cole Train is a 10/10 good boy.

Lucius Robinson (William) is a performer, director, writer, and teacher who recently received his MFA from the Dell'Arte International School Of Physical Theater. Recent credits include LITTLE SHOP OF HORRORS (Ferndale Repertory Theater) and his solo show YOU'RE IN DANGER! which won Best Of Fringe at the 2017 Charm City Fringe Festival. Favorite Triangle credits include THE PILLOWMAN (Manbites Dog Theater), HOWIE THE ROOKIE, LOVE AND INFORMATION (Delta Boys), and GOODNIGHT EVERYTHING (Little Green Pig Theatrical Concern). For Burning Coal: HAMLET, THE LOVESONG OF J. ROBERT OPPENHEIMER, THE PRISONER'S DILEMMA, TWELFTH NIGHT, HENRY V (ON TRAPEZE), and THE DIARY OF ANNE FRANK.

George Schlosser (Assistant Director/Assistant Stage Manager) George is proud to say that King Charles III is his first production at Burning Coal Theatre. He holds a BA in Dramatic Art from University of North Carolina Chapel Hill.

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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 script 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.
    - 7.04: Express meaning perceived from informal and formal theatre, film, television, and electronic media productions.
  - 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.

King Charles III 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.