

Come Winter's End - DYP - Rehearsal Plan 1

90 minutes

Objective: By the end of this rehearsal, cast members will:

1. Begin to build a sense of community with each other
2. Articulate the basics of the play, including plot points and character relationships
3. Understand and apply rehearsal expectations and guidelines

Materials: Script folders for actors, director's book for myself, writing utensil, basic rehearsal guidelines, paper to write out additional guidelines, students' laptops, link to original script

Directing Plan

NOTE: The active activities for this plan and the individual original play read-through might be switched- it depends on when Brooke is able to be in the room, since I want to facilitate introductions and activities with her.

1. Introductions (15 minutes)
 - a. Sit everyone down and give a quick welcome; tell the cast about myself and how I'm happy to have them there
 - b. Go over rehearsal expectations and guidelines
 - i. Give the safe word, which will be "pineapple"- if anyone is uncomfortable for any reason during rehearsal, they only have to say "pineapple" and all action will stop
 - ii. Point out the QR code for the Google form on anonymous feedback- tell them that if they have any feedback, they are welcome to submit it to the Google form. They can choose to put their name on their submission or not- whatever they are most comfortable with

iii. Ask actors to write out any additional guidelines they want to see

c. Icebreaker activities

i. Go around the circle and gather names, grade, pronouns, and what they are planning on dressing up as for Halloween

ii. Exploding atom- hold a discussion after asking each question. Questions:

1. Summer is my favorite season.
2. I am more of a dog person than a cat person.
3. Pineapple belongs on pizza.
4. Pumpkin spice is AMAZING.
5. I am into astrology. (Use this question to gauge interest in potentially finding birth charts for the characters)
6. I consider myself to have lots of experience in theatre.
7. Theatre should always have a moral- it should always teach the audience a lesson.
8. There are some things about my past theatrical experience that I wish I could change.
9. So far, I am excited to be part of DYP.

2. Read-Through (20 minutes)

- a. Remind students of their roles, then instruct them to take out their scripts and get ready to read; tell them to take notes in pencil if they have any questions.
- b. Give a synopsis of the play; make sure to mention that it was written BEFORE the winter storm of February 2021- ask them to consider, as they read, how

similar the experiences of the characters might be to those who actually experienced this storm.

- c. Read through the scene- I will read stage directions; time it, just so I have a gauge of how long it might take so far.

3. Discussion (8 minutes)

- a. Ask the actors for any initial thoughts or questions
- b. Discuss some ideas you have for tech, including lights and sound; maybe ask the students what they might like to see in the set design

4. Check-Out (2 minutes)

- a. Ask actors for a word or phrase that came to mind during today's rehearsal; also do a thumb check-out to gauge the mood in the room

5. Original Script Read-Through (45 minutes)

- a. Instruct students to retrieve the QR code with the link to the original script
- b. Give them a content warning- namely, this play deals heavily with mental health, grief, infidelity (in a non-matrimonial relationship), death (in an abstract way), and conflict; there are also some sexual references and language
- c. Give the students the option to either read the script aloud among themselves or individually; I want them to get a grasp of the concept of the play as a whole
- d. EMPHASIZE THAT READING THE SCRIPT IS OPTIONAL IF STUDENTS ARE UNCOMFORTABLE WITH THE MATERIAL. If this does present itself, facilitate more icebreaker games and/or conversations- maybe Truth About Me- and give the actors a synopsis of the plot instead.

Contingencies:

1. If the rehearsal runs long (which is likely), some discussion can be facilitated without Brooke in the room; I would really like for her to be there, but if it is necessary to continue without her we can.
2. If the rehearsal runs short, facilitate Truth About Me as another icebreaker.

Come Winter's End - DYP - Rehearsal Plan 2

90 minutes

Objective: By the end of this rehearsal, cast members will:

1. Begin an exploration of the characters they have been assigned
2. Devise the ways in which they as characters relate to one another
3. Apply knowledge from their script reading/synopsis to develop the choices they will make with their characters

Materials: Script folders for actors, director's book for myself, writing utensil, additional paper for note-taking, character chart (AS A CONTINGENCY), students' laptops

Directing Plan:

1. Check-in and warmup (10 minutes)
 - a. Check-in question: "If you had a magical vending machine that could dispense anything in the world that you needed right now, what would you get from said magical vending machine?" Go around the circle and gather answers
 - b. Warmup: "Teacher, teacher, who am I?" game (how this works: the students select one person to be "it"; that person sits in a chair in the middle of the room and closes their eyes. The remaining players scatter around the room, and one person says "Teacher, teacher, who am I?" but attempts to make their voice as

indistinguishable as possible. The person in the center then has to guess who the voice belongs to.)

2. Read-Through (15 minutes)

- a. This read-through is to jog the memories of the cast, in preparation for our table work today. Like last time, I will read stage directions and time the read-through

3. Table Work (30 minutes)

- a. This will take the form of a discussion among all members of the cast. Questions to ask:

- i. What were some general thoughts on the play upon reading it through/receiving the synopsis?
- ii. What are their main takeaways about their individual characters?
- iii. What are the stakes of this play? (Definition of stakes: What each character has to win, and what each one has to lose)
- iv. Individual character work- Ask each cast member what their character feels, thinks, or says about the following: Family, marriage, religion, and moral/ethical conduct

- b. IF THERE IS TIME: Pass out character charts and tell each cast member to assign their character the following: A song, color, animal, type of fabric, natural phenomenon, and body of water.

4. Character Birth Chart Activity (42 minutes)

- a. NOTE: This activity will be conducted when Brooke has left; this is okay- provide her with details of this activity if possible

- b. Ask cast members to get out their laptops and go to <https://astro.cafeastrology.com/natal.php>. Stress that they have the right and freedom to believe whatever they would like about astrology in general; however, today we will be using some commonly held beliefs in the astrological community to develop character. Tell them to put in their own names, dates of birth, and locations of birth first- they will be beginning with their own information to get a sense of how the birth charts work. For this activity; we will be focusing on the sun, moon, and rising signs; let them take a moment to read about what their own charts say, then ask if anyone would like to share. Stress that they don't have to if they don't want to; they can also skim the paragraphs that the birth chart generator gives them (it gives a lot of information) if they want.
- i. Are the things listed under the cast members' sun, moon, and rising signs accurate with their own self-perception/how others perceive them? Are they different? How?
- c. Next, have the cast members scan this QR code to get to an explanation of the sun in each sign:



Have them SKIM each sun sign and decide on a potential match for their character. Reading the first paragraph of each description is usually a good way to start- this website provides a LOT of information. We do know two things from

the script: Opal's birthday is in January and Joan's is in March, meaning that Opal is either a Capricorn or an Aquarius and Joan is either a Pisces or an Aries.

- d. Next, have the cast members scan this QR code to get to an explanation of the moon in each zodiac sign:



Have them SKIM each moon sign and decide on a potential match for their character. Reading the first paragraph of each description is usually a good way to start- this website provides a LOT of information.

- e. Next, have the cast members scan this QR code to get to an explanation of the ascendant in each zodiac sign:



Have them SKIM each ascendant and decide on a potential match for their character. Reading the first paragraph of each description is usually a good way to start- this website provides a LOT of information.

5. Wrap-Up (3 minutes)

- a. Ask actors for a word or phrase that came to mind during today's rehearsal; also do a thumb check-out to gauge the mood in the room.

Contingencies:

1. If the rehearsal runs long, the zodiac birth chart activity AND the table work discussion can be cut short- participants can focus on only the sun signs in the former, and questions can be shortened in the latter.
2. If the rehearsal runs short, pass out the character sheet and tell each cast member to assign their character the following: A song, color, animal, type of fabric, natural phenomenon, and body of water. Additionally, if the zodiac activity runs short, cast members can then go on to research Mercury, Venus, and Mars signs.

Come Winter's End - DYP - Rehearsal Plan 3

90 minutes

Objective: By the end of this rehearsal, cast members will:

1. Explain the given circumstances of *Come Winter's End*
2. Interpret how the given circumstances might affect their characters and relationships with each other
3. Begin memorizing lines for their line test on 10/25

Materials: Script folders for actors, director's book for myself, slideshow on hypothermia, writing utensil, additional paper for note-taking, students' laptops

Directing Plan:

1. Check-In and Warmup (10 minutes)

- a. Check-in question: “If you were a type of weather today based on your mood, what would you be?”
 - b. Warmup: Sit down together and discuss how we spent our time during the winter storm of February 2021. Where were we? Who did we spend it with? Did we retain power, water, heat, etc.? What were the long-term, lasting effects of going through something like that?
2. Examination of the Given Circumstances (15 minutes)
 - a. First, define given circumstances: Stanislavsky defines these as a “total set of environmental and situational conditions which influence the actions that a character in a play undertakes.” These may include physical settings, the time at which an event takes place, the history of a character’s environment, the expectations that have been thrust upon the character, etc.
 - b. Relate this back to the warmup- what were our given circumstances during the winter storm?
 - c. Discuss: What are the given circumstances of this particular play? How might they affect our characters?
3. Presentation on Hypothermia (10 minutes)
 - a. Give a presentation on hypothermia and how it can affect the body and mind
 - b. Discuss: Houses in Texas are built to cool down quickly in the summer months, and are therefore not great at retaining heat at all. Our body temperature also drops when we sleep. Do you think that the characters in *Come Winter’s End* suffered from hypothermia? How could it have led to the events of the play?
4. Discussion on Line Memorization Techniques (10 minutes)

- a. Ask cast members if they have any particular line memorization techniques that work for them; ask them to describe them- sharing resources is wonderful!
 - b. If they do not mention this, describe the “chunking” technique. This works by first finding a “chunk” that feels manageable to memorize; memorize it, then work your way to the next chunk, memorize this, and then put it all together.
 - c. REMIND THE CAST THAT THEY HAVE A LINE TEST ON 10/25. Ask them to begin their memorization process now.
5. In-Rehearsal Memorization Time (42 minutes)
- a. Actively work with the cast to help them memorize pages 1-7 for their line test, using their preferred method. Explain that I want to give them memorization time in rehearsal so that they do not feel stressed; I do expect them to give a little time to memorization outside of rehearsal, but I want to take as much weight off of their shoulders as I can.
6. Wrap-Up (3 minutes)
- a. Ask students if there is anything they need at the moment- even if I can’t grant it right now.
 - b. Ask students if there is anything they are particularly grateful for at the moment.

Contingencies:

- 1. If the rehearsal runs long, memorization time can be cut down a little.
- 2. If the rehearsal runs short, memorization time can be extended.

Come Winter's End - DYP - Rehearsal Plan 4

90 minutes

Objective: By the end of this rehearsal, cast members will:

1. Practice appropriate movement work for the show, both in role and out of role.
2. Develop a plan for their movement scene in the script.
3. Display safe practices while working on movement.

Materials: Script folders for actors, director's book for myself, writing utensil, additional paper for note-taking, students' laptops

Directing Plan:

1. Check-in and Warmup (10 minutes)
 - a. Check-in question: "What emotions are you feeling today? Where in your body are they presenting themselves?" (ex. "I'm feeling a little anxious today, and I am feeling it in the tightness in my chest and the back of my throat.")
 - b. Warmup: Stretch routine; maybe a hybrid of the one I learned in marching band and some traditional theatre stretches
2. In-Role Movement Work (10 minutes)
 - a. Ask the actors to find a chair, sit down, and close their eyes. Ask them to envision their character in front of them- what do they look like? What is the expression on their face? As they begin to walk around you, how do they move?
 - b. Ask the actors to get up and follow their character around the room- imitate the way that they walk, the way that they move, the way that they examine the space. How do they move their hands? Are they flat-footed, or do they roll their feet

when they walk? What part of the body do they lead with- the head, chest, feet, or knees?

- c. Let them slowly increase speed to a jog. How does their character run? Do they swing their arms or keep them steady?
- d. Instruct the actors to slow down again, before finally coming to a stop. Finally, how does their character stand naturally? Do they have good posture, or do they slouch? Do they fidget? Where do they place their weight when they stand- is it evenly distributed or is it on one foot?
- e. Finally, invite the actors to return to their own bodies and minds- let their character go and come back into the space. Allow them to get some water if they need, and take a breath for a moment.

3. Scene Read-Through (5 minutes)

- a. Ask actors to take out their scripts and turn to page 6; read from “Oh Joan, you changed” to “Whew. That was weird” on page 8.
- b. Explain that you will be exploring movement work with this particular scene during rehearsal today- it’s a tough one to grasp, which is why I wanted to devote extra time to it.

4. Scene-Specific Movement Work (10 minutes)

- a. Instruct the actors to find their chairs again; we will now be doing some movement work that is specifically relevant to the scene. Ask them to close their eyes, and imagine that their entire body is filling up with maple syrup- from their feet, to their ankles, to their calves, all the way up to the top of their heads. This syrup is HEAVY and it makes everything so sticky; it is so, so hard to move.

- b. CAREFULLY, instruct the actors to “slump” with the weight of their bodies until they leave their chairs and are now on the ground. TELL THEM TO CATCH THEMSELVES WITH THEIR HANDS AND LEGS AND TO PROTECT THEIR HEADS. Tell them to imagine the weight of their bodies pulling them down into the earth- gravity is becoming stronger and stronger and pulling every single part of them down, and it is becoming easier and easier to simply not move. If they could stay there forever, they would- just breathing as the world moves at a snail’s pace around them.
 - c. With this in mind, ask them to try to move their arm. Keep in mind, their arm is still full of maple syrup- they’re not even sure if they have bones anymore. Encourage them to put their whole might into it, and find the point at which they are finally able to move their arms, even if it’s just an inch. Next, do the same with their legs- each movement is a monumental effort, but have them find the point at which it is possible.
 - d. Ask them to slowly begin to endeavor to move their bodies to the point where they are sitting in their chairs again- however long this takes. Tell them to lean on the chairs for support as much as they need; maybe they fall out of them again and have to start over. Gravity is still working HARD against them, and they must find a way to fight it until they are back in their chairs.
5. Putting it All Together (10 minutes)
- a. Ask the actors to stand up, shake it out, wiggle around a little if they need to, get some water if they need to; then, ask them to find their scripts and return to their seats. They will now be doing the movement exercise again, but this time when

they reach the floor, they will begin reading pages 6-8 again. As they struggle to get back into their chairs, they will be reading their lines in character; tell them to pay particular attention to the effort it requires to both perform the movement exercise and get back into a seated position.

- b. When the actors are done with this, tell them to stand up and shake out all the heaviness in their bodies- wiggle around as vigorously as they need to in order to rid themselves of it. Ask them for their general thoughts on this exercise- how do they feel?

6. In-Rehearsal Memorization Time (42 minutes)

- a. Actively work with the cast to help them memorize pages 1-7 for their line test, using their preferred method. Explain that I want to give them memorization time in rehearsal so that they do not feel stressed; I do expect them to give a little time to memorization outside of rehearsal, but I want to take as much weight off of their shoulders as I can.

7. Wrap-Up (3 minutes)

- a. Ask the actors to take a moment to physically check in with themselves- are they still feeling any heaviness in their bodies? If so, ask them to shake it out one more time; if they have water, have them take a few sips to “flush it out”.
- b. Go around the room and ask how actors are feeling- gather a word or phrase from everyone on how they are feeling at the end of rehearsal.

Contingencies:

- 1. If the rehearsal runs long, memorization time can be cut down a little.
- 2. If the rehearsal runs short, memorization time can be extended.

Come Winter's End - DYP - Rehearsal Plan 5

90 minutes

Objective: By the end of this rehearsal, cast members will:

1. Display their knowledge of pages 1-7 of the cut script
2. Begin to develop blocking for pages 1-7

Materials: Script folders for actors, director's book for myself, writing utensil, additional paper for note-taking, colored highlighters, chairs

Directing Plan:

1. Check-In and Warmup (5 minutes- quick today because we have lots to do!)
 - a. Check-In: Body Barometer (if students are feeling good, they stretch their arms up towards the sky; if they are feeling down, they curl themselves downwards towards the earth)
 - b. Warmup: Shakeout from 16
2. Study for Line Test (5 minutes)
 - a. Encourage students to study for their line test- give them the chance to either silently study or read the given pages aloud with each other; I will be with them to offer support in any way I can
3. Line Test! (10 minutes)
 - a. Tell students to close their scripts- we will now be reading through the scene from memory, as much as we possibly can. I will have my script, and I will be taking note of lines that the actors fudge; once the actors are finished reading, I will give them the notes on what exactly they need to work on.

4. Blocking Work (25 minutes)

- a. Arrange the available furniture into a rudimentary version of the living room in the play- specifically, use chairs to create a sofa, at the very least. Arrange the women into their starting positions, and begin blocking work. Try to get through pages 1-4 today with Brooke before she has to leave. If the actors are off-book enough to not hold their scripts, amazing; if not, they are allowed to have their scripts today, but encourage them to be off-book by the next rehearsal.

5. Blocking Work, Part 2 (42 minutes)

- a. Keep working on blocking; however, I will stand in for Brooke. Try to get through at least pages 1-4; if you can get through more, amazing.
- b. Try to get in at least one full run of all the things we blocked today.

6. Wrap-Up (3 minutes)

- a. Review the day's work with the actors; identify any points that may need work.
- b. Thumb check-in- how are the actors feeling at the end of rehearsal today?

Contingencies:

1. If the rehearsal runs short, more time for blocking!
2. If the rehearsal runs long, less time for blocking. :(

Come Winter's End - DYP - Rehearsal Plan 6

90 minutes

Objective: By the end of this rehearsal, cast members will:

1. Continue to develop blocking for pages 1-7
2. Begin to memorize pages 8-14

Materials: Script folders for actors, director's book for myself, writing utensil, additional paper for note-taking, colored highlighters, chairs

Directing Plan:

1. Check-In and Warmup (10 minutes)

- a. Check-In question: Congratulations, you've just won two round-trip, all-expenses paid tickets to a destination of your choice! Where are you going, what are you doing there, and who are you taking?
- b. Warmup: Stretch routine and shakedown from 16

2. Blocking Review (10 minutes)

- a. Review and run the blocking developed at the last rehearsal. This may also involve filling Brooke in on what she might have missed; however, hopefully not too much.

3. Continued Blocking Work (25 minutes)

- a. Arrange the available furniture into a rudimentary version of the living room in the play- specifically, use chairs to create a sofa, at the very least. Try to get through pages 5-7 today with Brooke before she has to leave. Try to get in at least one run of the blocking from pages 1-7 with the actors off-book.

4. Flex Time (42 minutes)

- a. This is time after Brooke leaves; it can either be used to continue working and polishing the page 1-7 blocking, or it can be used as line memorization time for pages 8-14. I think I would prefer for it to be line memorization time, but if we need to use it for blocking, we can do that too.

5. Wrap-Up (3 minutes)

a. Discuss the day's rehearsal with the actors; warn them about their line test for pages 8-14 on 11/1.

b. Thumb check-in- how are we feeling at the end of rehearsal today?

Contingencies:

1. If the rehearsal runs short, use the extra time to get in a few more runs of pages 1-7 to get it polished up.
2. If the rehearsal runs long, the flex time at the end can be filled with whatever is needed; this should act as somewhat of a buffer.