SOUTH BEND CIVIC THEATRE PRESENTS

SOUTH BEND CIVIC THEATRE

THE PLAY THAT GOES WRONG

INTERVIEW WITH DIRECTOR WILLIAM HEIMANN

SPOTLIGHT ON SCIENCE, ENGLISH & THEATRE ACITVITIES

BEHIND THE CURTAIN

SYNOPSIS | THEATRE ETIQUETTE | VOCABULARY LIST | SUGGESTED READING

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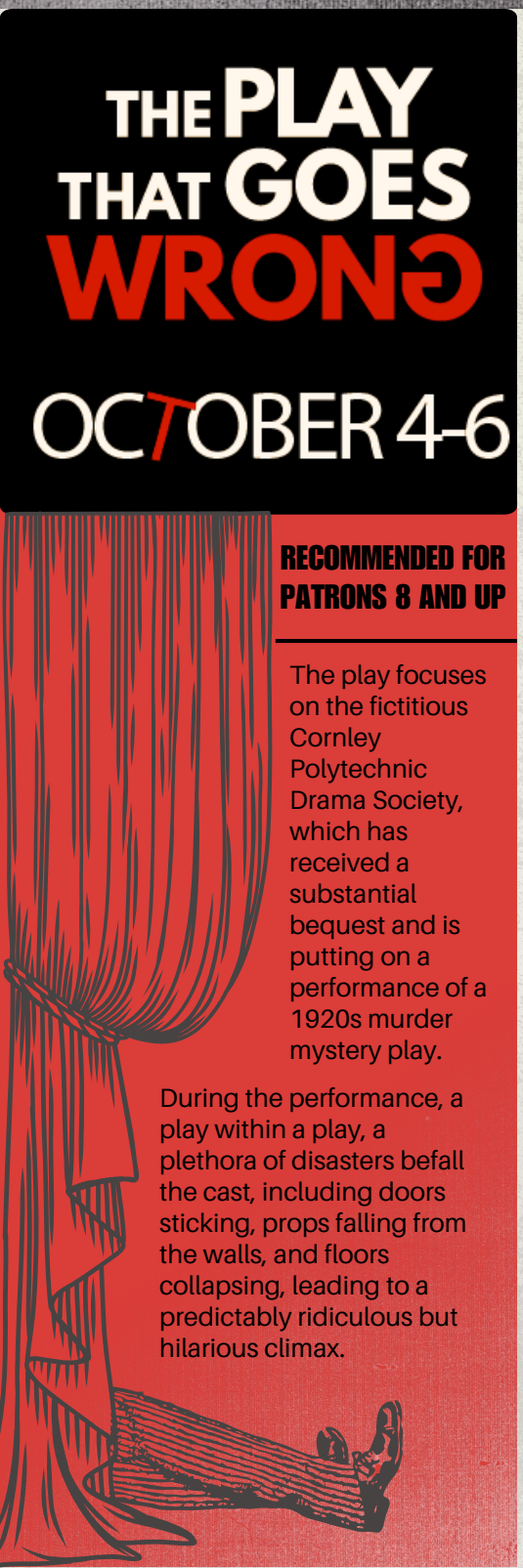

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THEATRE ETIQUETTE & ACCESSIBILITY

THEATRE ETIQUETTE

NO PAPARAZZI PLEASE

Leave cell phones, tablets, hand held games, and other distracting electronics at home or turn them off completely. No texting or photography during the performance.

TAKE YOUR SEAT

When the lights dim, the play is about to begin! Take your seat and stay seated until intermission. Unless, of course, you're asked to play along by an actor!

BREAK TIME

This performance includes a 15 minute intermission, which is a great time to visit the restrooms in the lobby or grab a snack! Remember there is no food, beverages, or gum allowed in the theater.

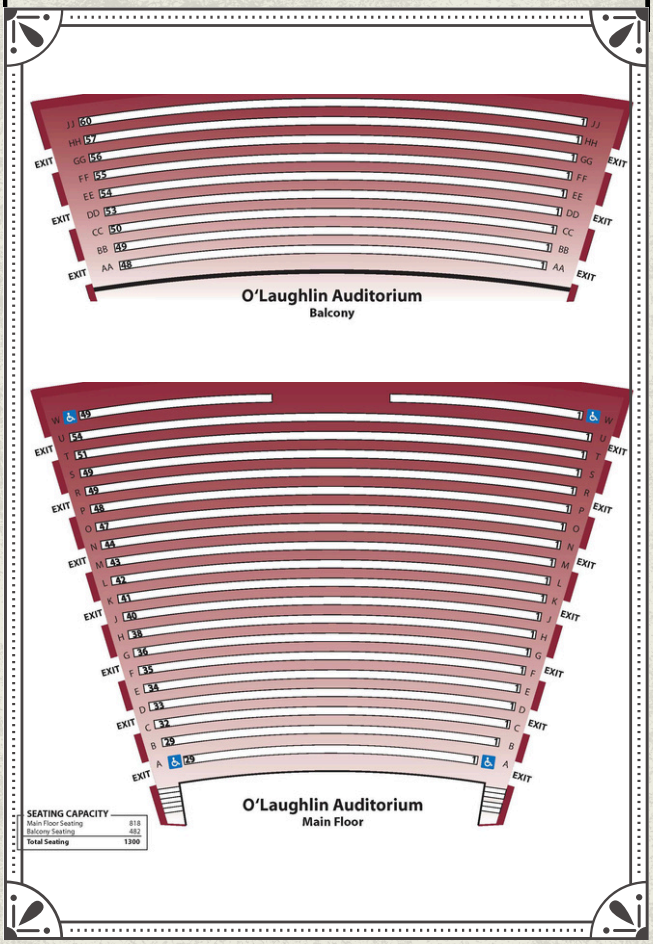
SILENCE IS GOLDEN (UNTIL IT ISN'T!)

To ensure you and your fellow audience members have the best experience, focus all of your attention on the play. We ask that you refrain from talking to your neighbors as it distracts the actors onstage. Now if an actor talks to you, this is a play where we encourage you to engage to the extent that the actors ask. Feel free to laugh and react naturally as the play unfolds. Applauding at the end of scenes and at curtain call is encouraged!

ACCESSIBILITY

Exits located on either sides of the aisles on both the main floor and balcony.

4 **wheelchair accessible seats** can be found on the main floor on each of the four corners of the auditorium (Rows W & A).



CONTENT WARNING: *The Play That Goes Wrong* includes references to murder and suicide within the context of the play. It features exaggerated physical comedy including slapstick violence and the use of weapons such as swords and guns. There are also some sexual themes and scenes involving kissing.

SYNOPSIS

The Play That Goes Wrong is a sidesplitting farce about the Cornley Polytechnic Drama Society's attempt to stage a 1920's murder mystery, *The Murder at Haversham Manor*. The story follows a classic whodunit: during a celebratory evening, the host, Charles Haversham, is found dead, and every guest is a suspect. The inspector must untangle the web of lies and hidden motives to reveal the killer.

However, from the moment the curtain rises, everything spirals into chaos. Sets malfunction, props disappear, actors miss cues, and the cast and crew scramble to keep the show going despite endless disasters. The determined, yet hopelessly inept, troupe battles through collapsing scenery, forgotten lines, and slapstick mishaps, leading to a hilarious crescendo of theatrical mayhem,

As the murder mystery unravels, so does the play itself, with the actors' struggles becoming the true source of the comedy. By the end, the set is in ruins and the cast exhausted having produced a show where everything that could go wrong does. *The Play That Goes Wrong* is a love letter to the theatre, celebrating the resilience and absurdity of live performance, where even the worst disasters can become the best entertainment.

STATE LEARNING STANDARDS

NOTE: Referenced standards listed on the following pages

INDIANA STATE K-12 LEARNING STANDARDS

The Play That Goes Wrong explores a variety of themes and concepts. A few Discussion Topics we believe are particularly relevant include resilience, chaos, teamwork, theatrical tradition and satire. Watching this production and engaging with our Behind The Curtain audience guide can foster essential skills for navigating the modern world including: **Creative Thinking**, **Collaboration**, **Critical Thinking**, **Perseverance**, **Communication**, and **Growth Mindset**.

Additionally, we believe this experience and the accompanying guide can assist educators in meeting various **Indiana State Learning Standards**. We've highlighted some standard that align well with specific articles and activities below. While we've selected a few examples, we encourage you to get creative and find other connections between what your students are learning and this theatrical experience!

ATTENDING A PERFORMANCE OF *THE PLAY THAT GOES WRONG*

FINE ARTS

Theatre Arts | Anchor Standards 7-11

PROFILE OF THE PLAYWRIGHTS

FINE ARTS

THEATRE ARTS | Anchor Standards 7-9

ENGLISH & LANGUAGE ARTS

READING COMPREHENSION | 8.RC.1 & 5, 7.RC.1 & 7, 6.RC.1 & 7, 5.RC.6, 4.RC.5, 3.RC.5

INTERVIEW WITH DIRECTOR

FINE ARTS

THEATRE ARTS | Anchor Standards 7-9

ENGLISH & LANGUAGE ARTS

READING COMPREHENSION | 8.RC.1 & 5, 7.RC.1 & 7, 6.RC.1 & 7, 5.RC.6, 4.RC.5, 3.RC.5

SPOTLIGHT ON LOCAL THEATRE MAKER

FINE ARTS

THEATRE ARTS | Anchor Standards 7-9

ENGLISH & LANGUAGE ARTS

READING COMPREHENSION | 8.RC.1 & 5, 7.RC.1 & 7, 6.RC.1 & 7, 5.RC.6, 4.RC.5, 3.RC.5

SUGGESTED READING

ENGLISH & LANGUAGE ARTS

READING FOUNDATIONS |
5.RF.1, 4.RF.1-2, 3.RF.1-4

READING COMPREHENSION |
8.RC.1-9 & 11, 7.RC.1-12, 6.RC.1-12, 5.RC.1-12 &14, 4.RC.1-11 &14, 3.RC.1-13

STATE LEARNING STANDARDS

THEMES & DISCUSSION TOPICS

HEALTH & WELLNESS

Anchor Standards 2 & 4

ENGLISH & LANGUAGE ARTS

READING COMPREHENSION | 8.RC.1-2,

WRITING | 8.W.5, 7.W.5, 6.W.5, 5.W.5, 4.W.5, 3.W.6

COMMUNICATION & COLLABORATION | 8.CC.1-6, 7.CC.1-6, 6.CC.1-6, 5.CC.1-5, 4.CC.1-5, 3.CC.1-6

VOCABULARY LIST

ENGLISH & LANGUAGE ARTS

READING FOUNDATIONS | 5.RF.1 & 2, 4.RF.1-3, & 3.RF.1-5

READING COMPREHENSION | 8.RC.8-10, 7.RC.10-13, 6.RC.10-13, 5.RC.11-14, 4.RC.10-13, 3.RC.11-13

WRITING | 8.W.6, 7.W.6, 6.W.6, 5.W.6, 4.W.6, 3.W. 7

ACTIVITY PAGES

FINE ARTS

THEATRE ARTS | Anchor Standards 1-11

SCIENCE & COMPUTER SCIENCE

SCIENCE & ENGINEERING PRACTICES | SEP.1-SEP.8

ENGLISH & LANGUAGE ARTS

WRITING | 8.W.1-3 & 6-7, 7.W.1-3 & 6-7, 6.W.1-3 & 6-7, 5.W.1-3 & 6-7, 4.W.1-3 & 6-7, 3.W.1-4 & 7-8

COMMUNICATION & COLLABORATION | 8.CC.6, 7.CC.6, 6.CC.6, 5.CC.4-5, 4.CC.5, 3.CC.6

FINE ARTS

THEATRE ARTS

Anchor Standard 1 Generate and conceptualize artistic ideas and work.

Anchor Standard 2 Organize and develop artistic ideas and work.

Anchor Standard 3 Refine and complete artistic work.

Anchor Standard 4 Select, analyze, and interpret artistic work for presentation.

Anchor Standard 5 Develop and refine artistic techniques and work for presentation.

Anchor Standard 6 Convey meaning through the presentation of artistic work.

Anchor Standard 7 Perceive and analyze artistic work.

Anchor Standard 8 Interpret intent and meaning in artistic work.

Anchor Standard 9 Apply criteria to evaluate artistic work.

Anchor Standard 10 Synthesize and relate knowledge and personal experiences to make art.

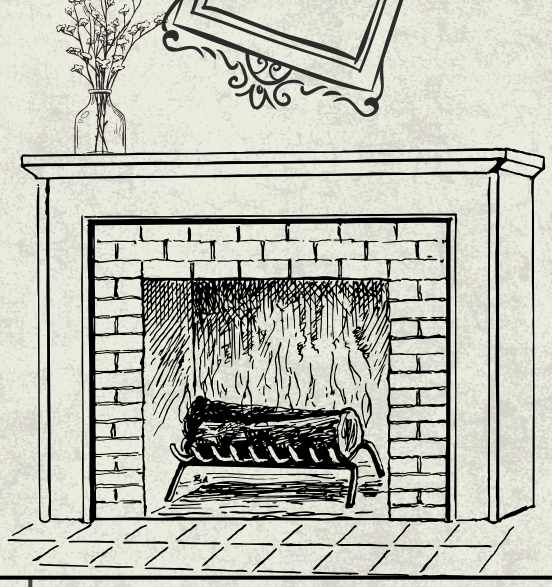
Anchor Standard 11 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

HEALTH & WELLNESS

Anchor Standard 2 Students will analyze the influence of family, peers, culture, media, technology and other factors on health behaviors.

Anchor Standard 4 Students will demonstrate the ability to use interpersonal communication skills to enhance health and avoid or reduce health risk.

STATE LEARNING STANDARDS



COMMON CORE

ENGLISH & LANGUAGE ARTS

READING FOUNDATIONS

5.RF.1 & 2. View 5th Grade Reading Foundations Standards
4.RF.1-3. View 4th Grade Reading Foundations Standards
3.RF.1-5. View 3rd Grade Reading Foundations Standards

READING COMPREHENSION

8.RC.1-11 View 8th Grade Reading Comprehension Standards
7.RC.1-13. View 7th Grade Reading Comprehension Standards
6.RC.1-13. View 6th Grade Reading Comprehension Standards
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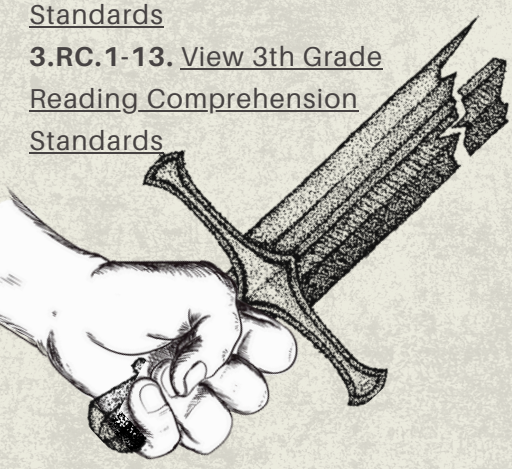
4.RC.1-14. View 4th Grade Reading Comprehension Standards
3.RC.1-13. View 3th Grade Reading Comprehension Standards



WRITING

8.W.1-3 & 5-7 View 8th Grade Writing Standards
7.W.1-3 & 5-7. View 7th Grade Writing Standards
6.W.1-3 & 5-7. View 6th Grade Writing Standards
5.W.1-3 & 5-7. View 5th Grade Writing Standards
4.W.1-3 & 5-7. View 4th Grade Writing Standards
3.W.1-4- 6-8. View 3th Grade Writing Standards

COMMUNICATION & COLLABORATION

8.CC.1-6. View 8th Grade Communication & Collaboration Standards
7.CC.1-6. View 7th Grade Communication & Collaboration Standards
6.CC.1-6. View 6th Grade Communication & Collaboration Standards
5.CC.1-5. View 5th Grade Communication & Collaboration Standards
4.CC.1-5. View 4th Grade Communication & Collaboration Standards
3.CC.1-6. View 3th Grade Communication & Collaboration Standards

SCIENCE & COMPUTER SCIENCE

SCIENCE & ENGINEERING PRACTICES

SEP.1. Asking questions (for science) and defining problems (for engineering)
SEP.2. Developing and using models
SEP.3. Planning and carrying out investigations
SEP.4. Analyzing and interpreting data
SEP.5. Using mathematics and computational thinking
SEP.6. Constructing explanations (for science) and designing solutions (for engineering)
SEP.7. Engaging in argument from evidence
SEP.8. Obtaining, evaluating, and communicating information

PROFILE OF PLAYWRIGHTS

HENRY LEWIS, JONATHAN SAYER & HENRY SHIELDS

PC Simon Spicknell

Henry Lewis, Johnathan Sayer, and Henry Shields are the creative masterminds behind The Play That Goes Wrong, a side-splitting farce that won acclaim around the world. The trio met while training at The London Academy of Music and Dramatic Art (LAMDA). In 2008, they co-founded the Mischief Theatre Company with several other LAMDA graduates. Initially focused on improvisational comedy, the group gained traction performing in small venues around London.

Their first major work, *The Play That Goes Wrong*, began as a one-act play that they later expanded to a full-length show. The full show premiered at Trafalgar Studios in 2013, transferring to the West End in 2014, and Broadway in 2017. The play earned them the 2014 Whatonstage award and the 2015 Olivier Award for Best New Comedy.

Henry Lewis, Artistic Director of Mischief Theatre, is a multi-talented writer, actor, and producer. Known for his bold, innovative comedic style, Lewis brings a sharp physicality and impeccable timing to his work.

Jonathan Sayer, Mischief Theatre's Company Director, is celebrated for his knack for crafting intricate, absurd narratives that blend heart with hilarity. His work spans stage and screen. He spent time teaching improvisation at LAMDA, Mountview, and Cambridge School of Visual Performing Arts.

Henry Shields, with his natural falir for directing, writing, and performing, anchors the comedic mayhem. Originally trained as a nurse, he shifted his focus to theatre and quickly became known for his razor-sharp wit and meticulous attention to detail.

Together, the trio's unique blend of physical comedy and clever writing has redefined farce for a modern audience, making Mischief Theatre a global sensation.

INTERVIEW WITH DIRECTOR WILLIAM HEIMANN

PC Jeremy Daniels

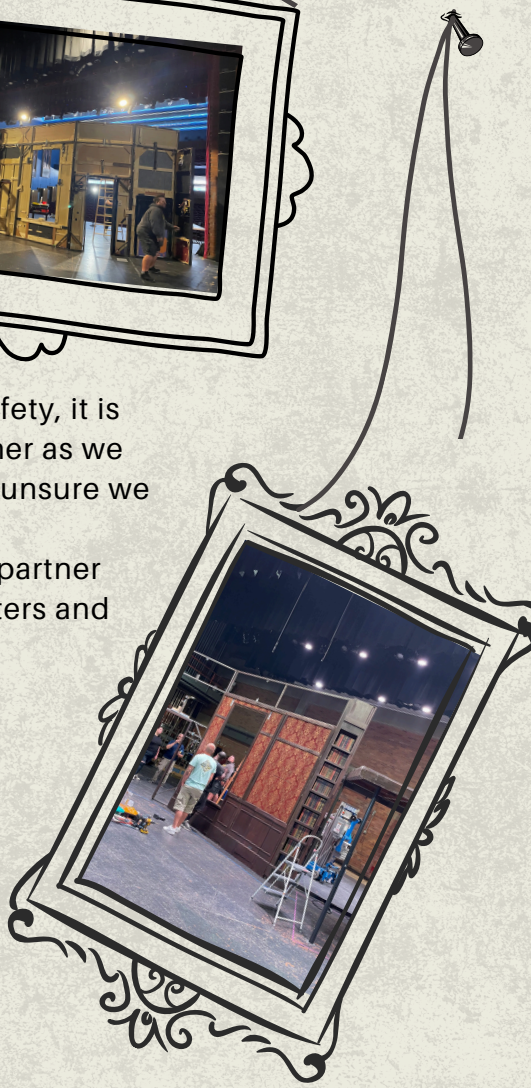
SET RENTED FROM ROCKFORD PUBLIC SCHOOL

Discover how Director William Heimann worked his magic with an ever-changing set and talented troupe of actors! This interview reveals how he harnessed this unique set design and the farcical elements of the play to craft an endlessly captivating theatrical experience.

The set plays such a vital role in the chaos of the show. How did you ensure the actors felt safe and were able to create a sustainable performance while navigating the intricacies of such an elaborate set?

"Theatre is an illusion. We work very carefully to build the illusions of violence and pain while avoiding it. First, we work out exactly how each maneuver will be accomplished, gradually bringing the segments up to speed. Then we drill the mechanics of the actions.

Finally, we add the intentions or feelings of the characters. To achieve safety, it is important in the early stages that everyone **communicates** with each other as we work our way through the process. Anytime an actor is uncomfortable or unsure we slow down and modify what we are doing. As we continue to rehearse the actors' confidence in themselves and trust with their scene partner grows. This enables the actors to then play the intentions of their characters and bring the illusion to life.



The shear number of stunts and stage combat events in *The Play That Goes Wrong* is many times what you would find in any other play. This is an occasion that calls for expert professional assistance. South Bend Civic and Saint Mary's College Theatre Department have wisely hired James Napoleon Stone to choreograph the stage combat moves and stunts. His cheerful energy, expert knowledge, and quick understanding of the needs of the actors has been enormously helpful. With his help. the actors have made the safety techniques into habits which give them the freedom to act safely."

Farce relies heavily on precise timing and exaggerated physical comedy. How did you direct the actors to maintain this comedic rhythm without letting the chaos become overwhelming or too contrived?

"Playing with the physical comedy of the play has been the most fun part of our rehearsals. This group of actors have embraced the spirit of experimentation and creative problem solving with gusto. In rehearsal, we would take a moment in the play and start with an idea and work with it until we agreed it amounted to something, or we'd drop that idea and move on to another. Often, we would start with an idea or cadence embedded in the script. Sometimes, someone would already be doing something that simply needed to be recognized and strengthened. Your suggestion that a comic bit could be overwhelming or contrived is a good point. The standard is always the same. Study the script and accept the limits that you find in its tone and content. What we found is that this script permits a very large amount of exaggeration and fun The characters are genuinely trying to do the best job possible in putting on this murder mystery. They just keep making bad decisions on how to react when things go wrong and then they resolutely keep going down the wrong path no matter what. They are always surprised by the results of their own actions and of their fellow cast members."

In many ways, *The Play That Goes Wrong* honors traditional farce while pushing boundaries with its meta-theatrical style. How did you balance these traditional and non traditional elements in your production?

"All this sounds very complex. But the idea is simple. This is a play about putting on a play and it goes badly. To say the play has a meta-theatrical style simply means it has inside jokes for theatre people. People who don't do theatre find this play funny because the people under stress act silly. Those of us who make plays get an additional kick out of seeing a literal list of the bad things we've experienced in the plays we've done. The balance between these two ways of seeing the play is the genius of the writers of the script".

Were there any particular moments where you intentionally leaned into or broke away from farcical conventions to put your own directorial stamp on the show?

We found ourselves getting very involved in The Murder at Haversham Manor, the play being put on by the Cornley Drama Society. That play is not a farce. It is a serious murder mystery. We made a sincere effort to do what the Cornley players were trying to do. We wanted to tell that story presenting all the real and misleading clues and the surprising plot twists. We put thought and effort into preserving the play within the play. The fact is that the crazy farce of play will overwhelm and hide most of this. Which is just fine. We know that it is there.

What has been the most rewarding or challenging aspect of directing *The Play That Goes Wrong*?

Without a doubt the best thing has been working with all the wonderful people at South Bend Civic and St Mary's College Theater Department. It is thrilling and humbling to see so many people make such a monster commitment to do their very best to make this production safe and entertaining. When you look at a play program you do get an idea that it took a lot of people to make your two hours of entertainment. It isn't until you are involved with the team that you begin to appreciate the mental and physical effort required by every single person to transform the ideas in the script into a living and breathing story on stage. When I first read the play, I compiled pages of questions. Each one had to be answered and it took this team of actors, technicians, builders, designers, stage managers and office support to find and invent the answers. We all hope you get a moment of joy from this effort. We had a blast.

SUGGESTED READING

The Season of Styx Malone

by Kekla Magoon
THEMES EXPLORED: Chaos, Resilience, Teamwork, Miscommunication, & Adventure
AGES 8-12

Accidental Inventions That Changed Our World

by Cooper the Pooper
THEMES EXPLORED: Human Error & Imperfection
AGES 8-12

The Show Must Go On! (Three Ring Rascals #1)

by Kate Klise
THEMES EXPLORED: Chaos, Teamwork, Humor from Imperfection
AGES 8-12

Amina's Voice

by Hena Khan
THEMES EXPLORED: Chaos, Resilience, &Teamwork
AGES 8-12

The Maze Runner

by James Dashner
THEMES EXPLORED: Chaos, Resilience, & Teamwork
AGES 12 & up

Drama

by Raina Telgemeier
THEMES EXPLORED: Chaos, Teamwork, Resilience, & Problem-Solving
AGES 10-14

Arsenic and Old Lace

by Agatha Christie
THEMES EXPLORED: Chaos, Teamwork, Resilience & Miscommunication
AGES 13 & up

The MouseTrap

by Agatha Christie
THEMES EXPLORED: Chaos, Teamwork, Resilience & Miscommunication
AGES 14 & up

FIND THESE AND OTHER TITLES AT THE ST. JOSEPH PUBLIC LIBRARY

THEMES

Chaos & Disorder

The central theme of the play is chaos, as everything that could go wrong in a theatrical production does go wrong. This theme highlights the unpredictability of live performance and the thin line between order and chaos.

Resilience & Determination

Despite constant mishaps, the characters persist in their attempts to complete the play. This theme showcases the determination and resilience of the actors as they struggle to maintain professionalism in the face of disaster.

Theatrical Tradition & Satire

The play satirizes traditional theatre, poking fun at the formality often associated with stage productions. It exaggerates the importance of theatrical conventions, turning them into a source of humor.

Teamwork & Miscommunication

While the characters are ostensibly working together, their lack of communication and poor teamwork are key drivers of the comedy. The theme of miscommunication highlights how important it is for a cast to be in sync, while also showing how easily thing can go awry.

Human Error & Imperfection

The play embraces human error as a fundamental part of life and performance. It suggests that imperfection can lead to unexpected and humorous outcomes, celebrating the idea that mistakes are inevitable.

DISCUSSION TOPICS

What is the difference between the words “theatre” and “theater”?

What is a “farce” and how do stereotypes play into the satire of this play?

Spend 5 minutes researching the history of farce. How has the form developed and expanded since its inception? In what ways has it stayed the same?

Can you think of any solutions to the things that went wrong during *The Murder at Haversham Manor*?

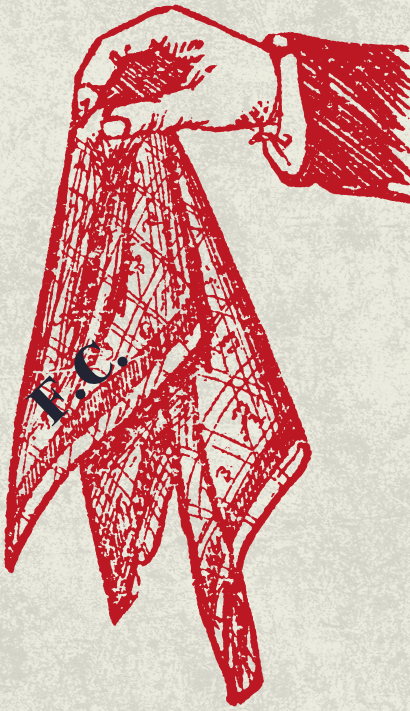
What do you think about the saying “the show must go on”? How do you think it applies to *The Play That Goes Wrong*?

How do you think some of the larger technical “failures” occurred? How do you think the designers, director, and actors made this sustainable for the length of the production?

Teamwork is at the heart of theatrical production. How do you think the actors and crew members of *The Murder at Haversham Manor* could have worked better as a team?

VOCABULARY

All definitions sourced from The Merriam Webster Dictionary



Hamper- (v) to restrict the movement of by bonds or obstacles
A lack of members has sometimes hampered past productions.

Brute- (n) one who lacks intelligence, sensitivity, or compassion
You controlling brute, unhand me!

Facade- (n) a false, superficial, or artificial appearance or effect
It's true, his smile was often merely a facade.

Morose- (adj) having a sullen and gloomy disposition
This is most morose. Morose indeed.

Patronize- (v) to adopt an air of condescension toward
Charles patronized and embarrassed me throughout our entire childhood.

Unhinged- (adj) highly disturbed, unstable, or distraught
Oh Inspector, he's a dangerously unhinged man, with a devil of a temper.

Parry- (n) an act of defensive movement
You've got a good parry, Colleymoore.

Ominous- (adj) foreboding or foreshadowing evil
That was most ominous.

Poppycock- (n) empty talk or writing, nonsense
What on earth? Poppycock!

Embezzle- (v) to appropriate something, such as property entrusted to one's care, fraudulently to one's own use
You did it because Charles knew about the police money you were embezzling.

Sundry- (adj) including many things of different kinds, miscellaneous
Between the two of us we could steal money from the police's sundry accounts easily.

Sordid- (adj) marked by basness or grossness, vile
Your sordid affair made me sick.

Rogue- (n) a dishonest or worthless person, scoundrel
You rogue! I trusted you.

Inexorably- (adv) in a way that is impossible to be persuaded, moved, or stopped
Your lies and deceits have led you inexorably to this end.

Avarice- (n) excessive or insatiable desire for wealth or gain
If men allow their conscience to be governed by avarice then death and destruction shall prevail.

ACTIVITY

EXERCISE: The Rube Goldberg Machines
GRADES: 3rd-12th
TIME: 30min-1hr

SUPPLIES:

- Paper & Pencils
- Plastic cups
- Rulers & Yard Sticks
- Tape (duct, scotch, or masking)
- Cardboard (optional)
- Dominoes (optional)
- Ping Pong Balls (optional)
- Anything in your classroom!

OVERVIEW:

Students will engage in an engineering challenge involving "simple machines" such as a screw, an inclined plane, a wedge, a lever, a wheel and axle, and a pulley. Collaborating in small groups, they will combine these simple machines to create a "complex machine" that aims to topple a plastic cup. To meet the requirements, students should incorporate a minimum of two different types of simple machines in their design, using a total of at least four machines in the final product.

INSTRUCTIONS:

1. Introduce the concept of "simple machines" with a visual aid showing examples. Simple machines are designed to help move objects easily. Keep the visual aid visible for reference during the design challenge and discussions.
2. Explain that a “complex machine” is multiple simple machines combined. Ask the class “What potential examples of simple and complex machines did we see used in *The Play That Goes Wrong* set? How did these machines impact the story?” Note their responses.
3. Break students into groups of 4-5 to collaborate on this challenge. Present the challenge of knocking down a plastic cup using simple machines to your students. Each design should incorporate at least two different types of simple machines, totaling a minimum of four simple machines, with the objective of toppling over a plastic cup. Inform students about the available materials and encourage them to utilize tables, chairs, floor, or a combination to build their machines. Allocate 15 minutes for designing on paper.
4. Once their designs meet the challenge requirements, and have been approved by you students can start building their machines. Allow 15-30 minutes for construction.
5. After the allotted time, have students showcase their machines to the class. If time permits, allow them to refine their designs after the initial demonstrations.
6. Start a deeper discussion about how simple machines relate to *The Play That Goes Wrong*.

ASSESSMENT:

- How many examples of simple/complex machines in *The Play That Goes Wrong* were students able to identify? Did they have more thoughts after working with them hands on?
- Were all students able to knock down the cup successfully? If not, why?
- How can we support them better for our next design thinking project?
- How can we incorporate design thinking into other activities in the classroom?

ACTIVITY

EXERCISE: What If It All Went Right?
GRADES: 3rd-12th
TIME: 45 min+

SUPPLIES:

- Paper & Pencils
- Copy of *The Play That Goes Wrong* script (linked **HERE**)
- Space to perform
- Props, hats, etc. (optional)

OVERVIEW:

In small groups of 3-4, students will collaborate to craft an alternative ending for *The Murder at Haversham Manor*, the play featured in *The Play That Goes Wrong*. Drawing from their observations of the play, they will speculate on what might have occurred if everything had gone smoothly. Students will then work together to write a script for their alternative ending, and perform their scene for the class.

INSTRUCTIONS:

1. Begin by initiating an open discussion with the class. Pose the question, "How many mishaps occurred in *The Play That Goes Wrong*?" Have students to converse with shoulder partners before sharing their thoughts with the whole group.
2. Then, prompt the students with, "How would the play have unfolded differently if everything had gone smoothly? Which scenes might have changed? Would the ending have taken a different turn?" Allocate 5 minutes for students to jot down their ideas and potential alterations on paper.
3. Once the brainstorming session concludes, organize students into groups of 3-4 based on your classroom setup. Task them with collaboratively developing a coherent final scene for *The Murder at Haversham Manor* where everything went right. Stress that all ideas are valid, but their resolution must identify the murderer. Allocate 30 minutes to allow students to combine their ideas, write things out in a script format (use the way the play is structured for reference if needed), rehearse their scene, and have it ready to perform for the class. Each student must participate in the performance in some way.
4. Lastly, have each group perform their scene. Allow for a respectful question-and-answer session after each performance is completed. Encourage inquiries like, "What led you to suspect this character of the murder? What clues in the play influenced your decisions?"

ASSESSMENT:

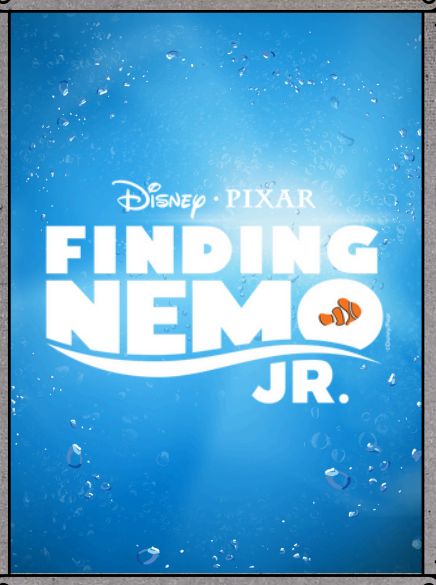
- What aspects of "The Play That Goes Wrong" did students recall?
- Could students utilize textual and observed evidence to reach logical conclusions?
- How well did students collaborate?
- Were students capable of posing and addressing specific evidence-based questions regarding their own and others' conclusions?

WORK WITH US!

Whether you like to be “in the spotlight,” or prefer to stay “behind the scenes,” South Bend Civic Theatre offers plenty of opportunities to volunteer in every aspect of theatrical production, including field trips, learning new skills, and even opportunities to see shows for free! Checkout our website to learn more!

SOUTH BEND CIVIC THEATRE

UPCOMING SHOWS



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