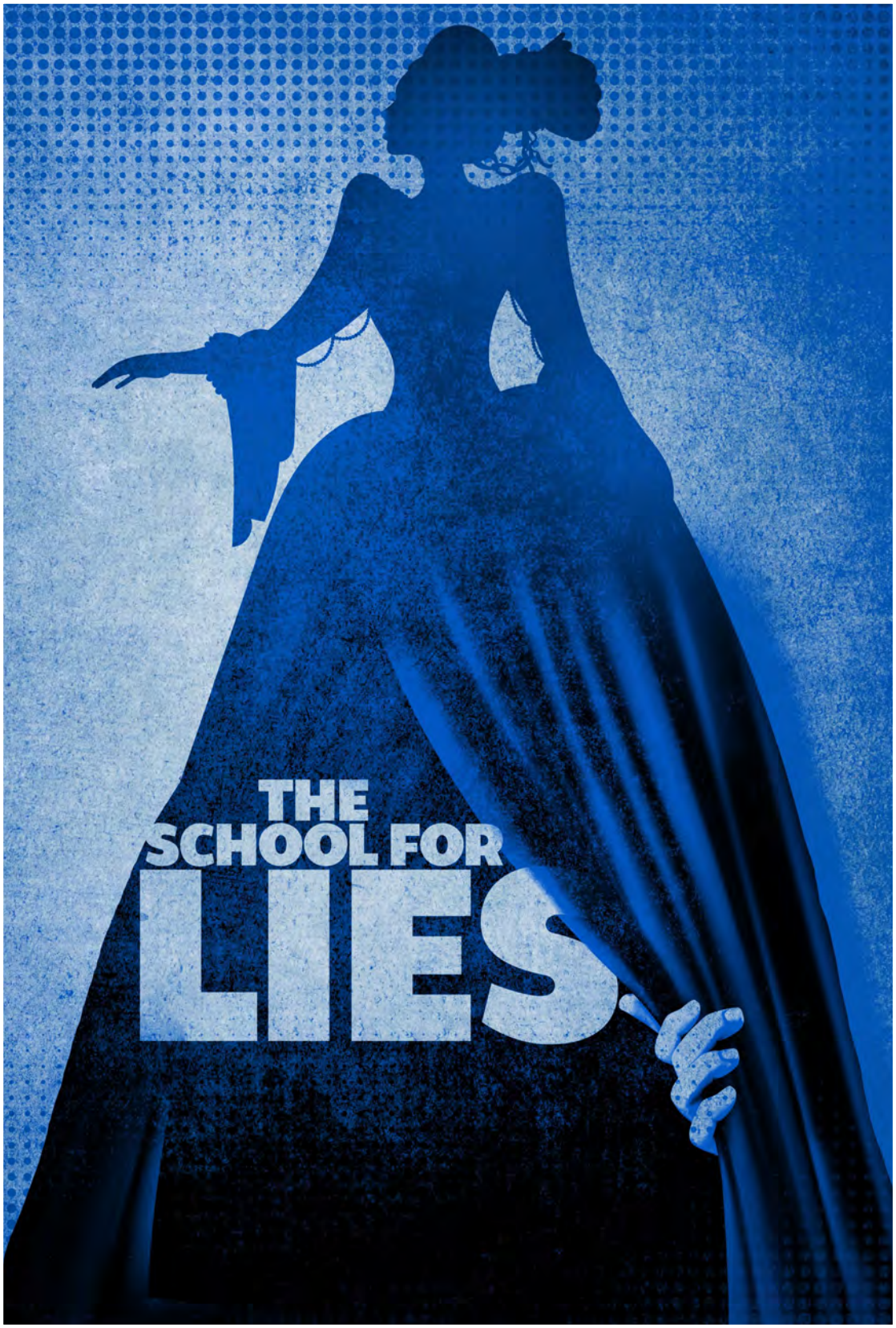
# ARKANSAS REPERTORY THEATRE




**Study Guide**
**Prepared by Robert Neblett**
**October 2017**

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*The School For Lies - Philinte II*

Costumes designed by
Rafael Colon Castanera

**NOTE FOR EDUCATORS:**

Throughout this Study Guide you will find words, names and phrases in **bold type**. These items are key terms and phrases to a better understanding of the world and context of *The School for Lies.* These items are suggestions for further research and study among your students, both before and after you attend the performance at The Rep.

# AN INTRODUCTION... IN COUPLETS!

This Study Guide your students will maintain
Does nothing to give power to their brains.
But you as a good teacher will amaze
Your classes with a great knowledge of plays
Perform'd by the Arkansas Repertory
And they will laud you with high praise and glory.
Monsieur Molière wrote the original
Of which this text contains but minimal.
The prizèd writer known as David Ives
Has writ this play in meter made of fives
And from its source taken a long vacation
With his coin'd term - he calls it "translaptation."
Adapting and translating classic text
May leave some scholars feeling rather vexed.
He's left the French on the cutting room floor,
Afraid of how your students it would bore.
A warning though: This play can be quite naughty
With plays on words and meanings rather bawdy
But fear not: it's all done in harmless fun
And though it's full of irony and pun,
We promise that, when end of day is come
Of learning your students will have done some.

Nothing rhymes with orange. Peace out. Enjoy the play!


Costumes designed by
Rafael Colon Castanera

# CHARACTERS

| | |
|---|---|
| **Frank** | A native of Paris, newly returned from England |
| **Céliméne** | A young widow of Paris society - pronounced Selly-*menn* (rhymes with “many men”) |
| **Éliante** | Her cousin - pronounced Eh-*lyahnt* (rhymes with “want”) |
| **Philinte** | Enamored of Éliante - pronounced Fee-*lant* (rhymes with “can’t”) |
| **Arsinoé** | A moral pillar - pronounced Ar-*sin*-oh-eh (rhymes with “in a way”) |
| **Clitander** | An influential **courtier -** pronounced Cluhh-*tann*-durr (rhymes with “meander”) |
| **Oronte** | A boulevard **bard -** pronounced Or-*ahnt* (rhymes with “dilettante”) |
| **Acaste** | A moneyed **marquis -** pronounced A-*kast* (rhymes with “aghast”) |
| **Dubois** | Céliméne’s servant |
| **Basque** | Frank’s valet |

**NOTE: Dubois and Basque are played by the same actor**

The School For Lies – Dubois & Basque

Costumes designed by
Rafael Colon Castanera

**SETTING**

Céliméne’s drawing room. Paris, 1666.

# SYNOPSIS

**(*The School for Lies* is a free adaptation of Molière's *The Misanthrope* [1666])**

***Act One***

Philinte opens the play with a **monologue** paying homage to the playwright **Molière**. (He also implores audience members to turn off their cell phones!)

It is 1666 and in Madame Céliméne's Parisian drawing room, two gentlemen, Philinte and Clitander, exchange extravagant compliments. Philinte introduces Clitander to his friend Frank. Frank has just returned from two years spent in England, where he lost his taste for the excessive politeness that is the fashion of the best social circles in France. Upon entering, Frank berates Céliméne's servant Dubois. He then insults Clitander, causing Clitander to hastily make his exit. Frank similarly abuses Philinte, referring to polite society as a "school for lies." While Philinte attributes Frank's rude behavior to eccentricity, Frank insists his behavior only reflects his desire for authenticity. (See? The rhymes in the script are contagious.)

When the pompous poet Oronte enters, Frank disparages his work and his **physiognomy**, causing Oronte to threaten Frank with a lawsuit for slander, a common occurrence in high society of the day. Philinte confesses to Frank that he is secretly in love with Céliméne's cousin, Éliante. Just as Frank is zealously impugning Céliméne's character, she enters the room. Céliméne deftly rebuts Frank's tirade. Her skillfulness dumbfounds him.

Clitander enters and reveals that Céliméne is being sued by a number of Parisians whose characters she has mercilessly lampooned. Even after she ruthlessly ridicules Frank, he refuses to leave Céliméne's presence. Much taken with Frank's "frankness," Éliante promptly falls in love with him, interpreting his artlessness to be a divine call for man's moral improvement. Basque, Frank's **valet**, enters with the news that Oronte is suing Frank for his insults. Céliméne panics at this report and reveals that she desperately needs Oronte's testimony in order to win her court case.

To illustrate the toxicity of society's gossips, Frank spreads the rumor that Philinte likes to dress in women's clothing. The rumor is immediately accepted as a truth and spreads rapidly. In retaliation, Philinte tells Céliméne that Frank is the King's brother in disguise and that he has come to secretly assist her in her time of trouble. Philinte then convinces Frank that Céliméne is in love with him. Oronte enters, and Céliméne attempts to reconcile the indignant poet and Frank, but to no avail. After Frank exits, Philinte admits to Éliante the untruths he has told to Céliméne and Frank about one another. Éliante is devastated by this news and confesses her love for Frank, which greatly shocks and distresses Philinte. The lady Arsinoé calls on Céliméne. Out of suspicion that it is Arsinoé who is behind the indictments against her, Céliméne treats Arsinoé with barbed courtesy. Arsinoé becomes infuriated by Céliméne's behavior. After Céliméne takes her leave, Arsinoé rifles through Céliméne's personal papers in search of incriminating evidence, which Arsinoé plans to present in court.

Acaste, Oronte, and Clitander each reveal their plans to propose to Céliméne. A much changed man, Frank enters and makes romantic overtures to Céliméne. Out of devotion for her dead husband, Céliméne avoids pledging love for Frank. Instead she entreats Frank for his "sovereign" help with her legal troubles. Éliante enters and tries to convince Céliméne that Frank is a not a member of the royal family. Hoping to help his friend, Frank attempts to court Éliante on behalf of Philinte but Éliante mistakenly thinks that Frank is wooing her for himself, much to the chagrin of Philinte, who is deeply distraught at the recent turn of events.

# SYNOPSIS

***Act Two***

Philinte questions Frank about his intentions towards Éliante. Based on his great success with both Éliante and Céliméne, Frank encourages Philinte to use brutal honesty when he romances Éliante. Éliante and Céliméne reveal to each other that they are both in love with Frank. Crushed by the discovery, Éliante rushes out of the room in tears. Arsinoé enters, gloating about Céliméne's impending conviction. Céliméne, convinced that Frank will eviscerate Arsinoé with his ferocious candor, leaves the two alone. However, Arsinoé falls in love with Frank and convinces him that Céliméne is a promiscuous woman, thus shattering his affections for her.

When Éliante enters, Frank proposes to her out of spite for Céliméne, ignoring the protestations of Basque, who recommends that they escape Paris before Frank is taken to court. When Céliméne enters, she learns of Frank's proposal to Éliante. Éliante tells Céliméne that Frank is not royalty – Philinte lied. Sick of being laughed at for his alleged habit of wearing women's clothes, Philinte decides to live up to his reputation and enters wearing a sky-blue gown and a crown (more on that later…).

Oronte, Acaste, and Clitander demand that Céliméne choose one of them to be her husband. Arsinoé and Frank enter, carrying the scandalous love letters that Arsinoé stole from Céliméne's desk. Oronte, Acaste and Clitander are appalled by Céliméne's repugnant descriptions of them in the letters. They threaten her with ruin. When Arsinoé proposes that she will seek justice for all of their injured reputations by enlisting the help of the Queen, Philinte steps forward. Arsinoé, Oronte, Acaste and Clitander immediately bow, mistaking Philinte for Her Royal Majesty. The "Queen" demands that Arsinoé drop the lawsuit against Céliméne and that the stolen letters be returned. The chastised Arsinoé, Oronte, Acaste, and Clitander exit, still bowing, unaware that the "Queen" is really Philinte. Céliméne then explains that the supposedly scandalous love letters were written to Alceste, her dead husband.

Frank reveals that he is actually Alceste. Basque announces that Dubois is his long-lost twin. Joyfully reunited, Alceste and Céliméne decide to abandon Paris society and travel the world together, just as Éliante and Philinte fall into each other's arms.

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*A Note on the Conventions of the Play:*

17th century French dramas and comedies were usually written in Alexandrine verse or **rhyming couplets** of **iambic hexameter** (poetic lines with alternating syllabic emphasis, forming 6 rhythmic "beats" within 12 syllables - da DA da DA da DA da DA da DA da DA). 16th and 17th century English plays, on the other hand, were composed in "**blank verse**" in **iambic pentameter** (poetic lines that do not necessarily rhyme, with alternating syllabic emphasis, forming 5 rhythmic "beats" within 10 syllables - da DA da DA da DA da DA da DA). Because the French form feels so foreign to ears accustomed to the verse of **Shakespeare** and **Marlowe** (iambic hexameter seems to have an "extra" beat), American playwright David Ives has retained the rhyming couplet scheme but has written the dialogue in iambic pentameter. Furthermore, in the French dramatic tradition, each time a major character enters or leaves the stage, a new scene (or "**French scene**") begins. And due to their desire to follow classic **Greco-Roman** models, many French dramatists of the 17th century adhered to the "**unities**" of **time, place,** and **action**, which required that the plot of a play occurs over the course of a single day, that a play cannot take place in more than one location, and that a play must have no extraneous subplots.

# A WORD WITH PRODUCING ARTISTIC DIRECTOR JOHN MILLER-STEPHANY

*This year marks the first full season that Arkansas Repertory Theatre audiences will share with new Producing Artistic Director John Miller-Stephany, so we will be visiting with him on a variety of topics in each Study Guide throughout the year.*

*We asked John to share some of his thoughts about why he chose* ***The School for Lies*** *for the season and to discuss the importance of classical theatre in the mission and programming of a 21st-century professional resident theatre.*

**THE SCHOOL FOR LIES**
**A Naughty (and Bawdy) New Take on a Classic Comedy**

You've probably heard the old saying that "variety is the spice of life." As Arkansas Repertory Theatre is the only professional resident theatre in this part of the country, and as the tastes of its divergent patron base are wildly eclectic, variety is an absolute necessity when programming a season of plays for The Rep. And… what's a season without a little seasoning?

The accepted definition of a "classic" is something that has withstood the test of time. When it comes to classic playwrights, Molière is an indisputable comic genius whose works continue to delight audiences around the globe almost 350 years after his death. Of his many celebrated comedies (such as TARTUFFE, THE SCHOOL FOR WIVES and THE LEARNED LADIES), THE MISANTHROPE is considered by many scholars to be Molière's "***pièce de résistance***," as its humor arises from cogent character development as much as it does from its ingenious plot.

When it comes to English language versions of Molière's plays, the translations of American poet Richard Wilbur are the indisputable gold standard. Because of their wit and elegance, I was very close to announcing the production of a Molière play in a Wilbur translation for The Rep's 2017-2018 Season. But then I remembered that David Ives (the remarkably clever playwright of ALL IN THE TIMING, MERE MORTALS AND OTHERS and VENUS IN FUR) had written a somewhat "free" adaptation of THE MISANTHROPE which enjoyed highly successful runs in New York City and Chicago. Upon reading Ives' THE SCHOOL FOR LIES I became totally smitten by the impish **synergy** between Molière and Ives. Although clearly based on THE MISANTHROPE, Ives' version takes just enough liberties with the narrative of Molière's script to give his new adaptation an unexpected kick. Ives has added a bit of playful intrigue to shore up the unlikely attraction between the cantankerous Alceste (renamed Frank in THE SCHOOL FOR LIES) and the society conscious widow Céliméne. And he added a nifty (and archetypical) plot twist just before the curtain falls. Most of all, I was tickled by the juxtaposition of the setting (Paris in 1666) and the very contemporary (and frequently salty) dialogue. It strikes me that Ives' mischievous repartee may well be the early 21st Century equivalent to Molière's subversive mid-17th Century wordplay.

There's another old saying that claims "the more things change, the more they stay the same." The relevance of classic plays proves the truth of that adage. For example, although at first glance modern Arkansas may not have all that much in common with Elizabethan England and we may not be nearly as articulate as Shakespeare's characters (iambic pentameter, anyone?) we can fully identify with the themes of the Bard's plays as well as with the thoughts, passions and foibles of his characters – the jealousy of Othello, the infatuation of Romeo for Juliet, the ambition of Macbeth, the foolishness of Nick Bottom.

Molière was a shrewd satirist and social critic. THE MISANTHROPE and its contemporary funhouse mirror, THE SCHOOL FOR LIES, skewer conventional proprieties. The specific rules of the game may change from age to age and from class to class, but every culture has its own customs and expectations. And it seems the more "elevated" the class, the more ridiculous the conventions (for example, one British royal dictum states that a person should never turn his / her back on Queen Elizabeth II – a particularly treacherous tradition when one is in the Queen's presence and needs to exit a large and unfamiliar room!).

Intriguingly, Alceste/Frank can be seen as either a hero or a fool: a resolute hero who refuses to conform to the absurd practices of *la politesse* (the strict social conventions of the 17th Century French salon); or an idealistic fool who has exceptionally unrealistic expectations. The choice is up to you. But no matter which view you espouse, THE MISANTHROPE / THE SCHOOL FOR LIES retains its sharp and spicy humor.

# ABOUT THE PLAYWRIGHT: MOLIÈRE

Molière

*The School for Lies* is a loose **translation**/**adaptation** (a "translaptation," according to playwright David Ives) of ***The Misanthrope*** by the 17th-century French dramatist **Molière.**

Born Jean-Baptiste Poquelin in 1622, the actor and playwright known worldwide by his **stage name** Molière would experience great artistic triumph and even greater trials during his life. His plays and personal life attracted the ire of the Church, the medical profession, the courts, and the aristocracy. Several of his best known comedies, including *Tartuffe* and *The School for Wives,* caused great controversy and some were even banned as obscene or **sacrilegious**.

In the theatre community of his time, companies of artists were usually led by actor-writers who composed scripts specifically for the company's players, which capitalized on their individual strengths and skills. Despite the criticism and legal action he received from the social elite and the Church, Molière's company of actors attracted the royal favor of **King Louis XIV** (known as the "Sun King," Louis was a major patron of the arts), and was granted the financial and legal protection of the crown as ***Le Troupe du Roi*** ("The King's Players").

King Louis XIV

Molière's keen eye for social critique and satire led him to write dramas that lampooned the hypocrisy of the upper classes, the moralists, and the Church. In his best-known work, ***Tartuffe*** (1664), for example, the title character is a corrupt priest whose greed and lechery endangers the financial and emotional health of a wealthy family. Yet, in deference to the king, his plays often feature a fantastical **denouement** (or final wrapping up of the action) in which the victims of vice are saved at the last minute by the grace of the crown. This type of quick and easy resolution to dramatic conflict is known as a **deus ex machina**.

In 1662, a traveling Italian troupe of actors who specialized in the improvised ***commedia dell'arte*** style of performance, visited Paris and became the toast of the town. Molière's company was forced to share a theatre with them, and seeing the audience response to these plays, which featured recurring **stock characters**, **slapstick** physical humor, and plots that featured an upending of social order, Molière began to pattern some of his own comedies on their structure, most notably *The Miser* (1668) and *The Trickery of Scapin* (1671).

In 1673, Molière died of tuberculosis after collapsing onstage during a performance of *The Imaginary Invalid* (a play written with a bedridden character, so that he would not be forced to move around much during the action). He was denied a Christian burial because of his profession and because he was unable to receive the **last rites** of Catholic tradition. His body was eventually exhumed and buried in the sacred ground of the Père Lachaise Cemetery in Paris, with full Christian rites observed.

In his short life, Molière wrote over 30 plays and performed in over 80, and is considered to be one of the greatest French playwrights of all time and one of the greatest comic playwrights of any nationality. His plays are widely performed to this day.


Commedia dell'arte stock characters

# ABOUT THE ORIGINAL PLAY: *THE MISANTHROPE*

*The Misanthrope,* written in 1666, is considered one of Molière's masterpieces. Unlike many of his other works of the period, it is a **comedy of manners** (a genre of drama that lampoons the upper classes and their insistence on "proper behavior," while exposing their own hypocrisy) and is not based on any pre-existing source material or an Italian *commedia* theatrical model.

The plot of *The School for Lies* follows that of Molière's play fairly faithfully, with a few major exceptions. Most notably, in Moliére's play the title character Alceste (Frank in the 2011 play) is not revealed to be Céliméne's supposedly-dead husband in disguise at the end, and his rejection of social politeness is not something learned abroad in England. Alceste and Céliméne do not end up together, and the letters that Arsinoé finds expose Céliméne's superficiality and fickleness.

David Ives also inserts a parody of the royal ***deus ex machina*** found at the end of many of Molière's other comedies in the final moments of *The School for Lies*. Philinte appears as a cross-dressed character who is mistaken for the French queen by Céliméne's suitors and Arsinoé, leading to a speedy resolution of the messy legalities and romantic exploits of the previous scenes.

Stylistically, David Ives replaces the **iambic hexameter** of the original French with the more familiar (to English ears) verse form of **iambic pentameter**; however, Ives's text does still adhere to the rhyming couplets of the French original.

This metrical transposition in *The School for Lies* follows the standard established by American poet and translator **Richard Wilbur,** whose English versions of Molière, **Jean Racine, Voltaire,** and **Pierre Corneille**, are perhaps the most performed translations of classical French theatre across the globe.

Much debate exists among critics of the original play, even those in Molière's time, about whether Alceste should be interpreted as the hero or a fool within the play's action. Often, Molière's title characters are revealed to be the **antagonists** of his comedies, rather than the **protagonists** (e.g., *Tartuffe*). On one hand, Alceste's coarse personality is a freshly honest alternative to the shallow facades of the characters who surround him. On the other, this personality trait does not gain him any advantage over his peers; quite the contrary, he is forced into solitary exile, rejected by love and beleaguered by legal action. Regardless, Molière's critique of the social classes still possesses the satirical power to expose the trivialities that plague our own society in the 21st century.




Costumes designed by Rafael Colon Castanera

# ABOUT DAVID IVES

David Ives was born in Chicago in 1950 and educated at Northwestern University and Yale School of Drama. A 1995 Guggenheim Fellow in playwriting, he is probably best known for his evening of one-act comedies called *All in the Timing,* which ran for over 600 performances off -Broadway and was subsequently presented in many cities here and abroad. The show won the Outer Critics Circle Playwriting Award, was included in "The Best Plays of 1993-94," and in the 1995-96 season was the most-performed play in the country after Shakespeare productions. It has been translated into German, French, Italian, Brazilian and other languages.

*All in the Timing*

He is the author of two other evenings of short comedies, *Mere Mortals* and *Lives Of The Saints*. His full-length plays include *Venus In Fur*; *The Liar* (adapted from Corneille's comedy, and winner of the Charles MacArthur Award for Outstanding New Play); *The Heir Apparent* (adapted from J-F. Regnard's comedy); *New Jerusalem: The Interrogation of Baruch de Spinoza* (winner of the Hull-Warriner Award); *The School for Lies* (adapted from Molière's *The Misanthrope*); *Is He Dead?* (adapted from Mark Twain); Irving Berlin's *White Christmas; Ancient History; Don Juan in Chicago; The Land of Cockaigne;* and *Polish Joke*. He has translated Feydeau's *A Flea In Her Ear* (winner of a Joseph Jefferson Award) as well as Yasmina Reza's *A Spanish Play*, wrote the libretto of an opera (*The Secret Garden,* with music by Greg Pliska, which premiered at the Pennsylvania Opera Theatre in 1991), and has adapted 32 shows for New York's celebrated Encores! series of American musicals in concert. He is also the author of three young-adult novels: *Monsieur Eek, Scrib,* and *Voss*. Mr. Ives lives in New York City. He is on the Council of the Dramatists Guild of America.
(The following article was originally published in *Zoetrope Magazine*'s November 2000 Theatre issue:)

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**"Why Write For Theatre," by David Ives**

In the high school I attended, we had an extraordinary tradition which I doubt existed in many other American schools. This was an all-boys Catholic seminary sandwiched among Chicago's Lithuanian, Irish, and black neighborhoods. Discipline was strong, the syllabus demanding. We would-be priests were groomed for gravitas.

Paradoxically, at the end of a student's fourth year, he could take part in creating and performing in what was called "The Senior Mock," a show that sent up the school's faculty. All the students attended, near-riotously, and it was considered bad form for a faculty member not to be present. The school's hard-nosed rector had to clear the script beforehand, but he censored only obscenities, stetting even the most merciless satirical slices. I myself played Mr. Hild, the chain-smoking English teacher who coached the track team (while smoking); I also wrote a song mocking a particularly free-thinking religion teacher and sang it, a cappella, in front of a crowd of 600. My classmate Frank Boyle, otherwise somber, portrayed that same hard-nosed rector in a bald cap which he shined onstage with Turtle Wax.

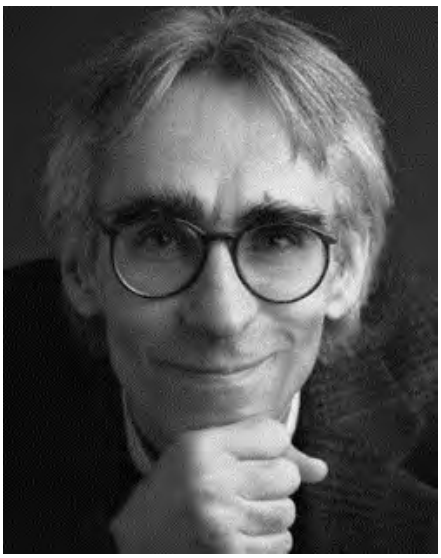
I wrote my first play when I was nine, but somehow the Senior Mock not only focused my attention on theatre in a new way, it gathered up *I now see* all the threads that have gone into theatre since Aeschylus. No show I've been involved with in the 30 years since then has been more fundamentally theatrical, or has been fundamentally different. We adolescents didn't stop to think we were doing the same thing as Aristophanes in 400 B.C. We just wanted, desperately and joyously, to mirror the world we'd come to know in our four years together, to have a say about it, to hint what we'd change about it, and to celebrate what had made us laugh about it before we left it at graduation. A dozen of us labored over this entertainment we were spinning out of thin air as though we were to going to perform it for kings, though we had nothing to gain but glory among our peers a rich box-office take, since you have to be an idiot to do theatre for gold. We were making theatre for the best and purest of human reasons: for love. For the hell of it. For fun.

That same year I saw a matinee of Edward Albee's *A Delicate Balance* and, even as I sat there agape in the balcony, I knew there could be no better or more exciting calling. I left the path to the priesthood and forked onto the road to playwriting.

If you want to work in the art form that most profoundly sets up a glass to human life, then the theatre is for you. After all, the world doesn't present itself to us as printed words, or pigment on canvas, or sculpted marble or bronze, or dancers moving to music, or fixed two-dimensionally on looping celluloid, but as human bodies moving three-dimensionally in space and in real time, talking to each other or to us or to themselves, working something out to the music of the human voice. I've never thought it just an accident that humanity's greatest genius manifested himself in the theatre. (And *Hamlet* in 1602 probably looked little better than our *Senior Mock* of 1968.) Our lives happen in voices: in inner monologue and outer dialogue, in scenes of interwoven tension and resolution with comic byplay. As drama. As comedy. As a live, local, handmade event. As theatre.

All social interaction is inescapably political, and if you're looking to work in a social (and political) art form, then the theatre is also for you. Again, it can't be a coincidence that Western drama was born in ancient Athens at exactly the same moment as democracy, because theatre and democracy germinate from the same idea: that it's good for people to put their differences aside and pool their talents and experience so that out of mutual collaboration something fine_ maybe something brilliant, maybe even something lasting can be made. As a playwright you don't work alone. You've got actors, a director, designers all helping to shape what you write, challenging it, exploring it, saving your ass (and sometimes breaking it). Then *like life* the company disbands and moves on.

So much for the high road. There are a million other, more mundane reasons to write for the theatre. Because your spouse keeps telling you that your life as podiatrist would make a terrific play. Because you want to commemorate a parent or an uncle or a sibling or a friend. Because you want to resuscitate a failed marriage or affair and make your lost spouse or lover speak again. Because you want to send a letter to the dead by way of the living. Because you're an idiot and you think Hollywood's going to buy your play about you and your hamster and make you rich. Because you saw *The Star-Spangled Girl* at your community theatre and think you can do better. Because you want to see your name in the paper and crave the admiration of our perceptive, tasteful, well-informed, and ever-encouraging "critics." Because you think the theatre provides endless opportunities for getting laid. Because you find actors smart, perceptive, and unimaginably gallant and you want to hang out and have drinks with them on a regular basis. Because you glimpsed two tramps waiting beside a road, or an old man raging on a heath, or saw a man and woman arguing outside the bus window and you want to imagine out loud what was going on and why and who those vanished people were. Because you have some voices in your head that won't be still. Because you want to do something really difficult, to chase down the elusive element that makes a very, very few plays good or even great and immortal, yet somehow escapes all those many other plays.



Or because you feel like it.

Or because you don't have any choice.

Because you have to.

**(Compiled from: Rodgers & Hammerstein Organization; Grove Atlantic)**

# ABOUT THE SCENIC DESIGNER: ROBERT MARK MORGAN

We asked the scenic designer for *The School for Lies,* Robert Mark Morgan, to share his reflections on the design process, the importance of collaboration, and the challenges and rewards of working with a classical text.

**Robert Mark Morgan** (*Scenic Designer*) is thrilled to be designing his first show for Arkansas Rep. Rob has designed professionally in the areas of theatre, museum, and theme park venues including SeaWorld of San Diego and *Avatar the Exhibition* which debuted at Experience Music Project in Seattle in 2011. His stage designs have been seen onstage nationally at Asolo Repertory Theatre (Sarasota, FL), Indiana Repertory Theatre, The MUNY, Repertory Theatre of St. Louis, Cincinnati Playhouse in the Park, Studio Arena, Cleveland Play House, San Jose Repertory Theatre, Denver Center Theatre Company, Alliance Theatre (Atlanta), Barrington Stage, Marin Theatre Company, Magic Theatre, the Old Globe Theatre, and American Conservatory Theatre (ACT) in San Francisco. Mr. Morgan is a proud member of USA-829, serves as a teaching artist for COCA, and is a Teaching Professor in the area of stage design and creativity at Washington University in St. Louis. www.morgansetdesign.com

**Can you briefly explain just what it is that a scenic designer does in the theatre?**

A scenic designer is part of the 'creative team' for a theatrical production and, together with my collaborators in costumes, sound, and lighting, I come up with a visual approach for the show. Much like an architect for the stage, I need to provide **all** the information necessary to the scenic, props, and paint shops so that the physical set can be built and installed on time and under budget.

**Do you have a specific process that you use when you approach a play as a designer?**

Every process is slightly different, but every process begins with reading the play, of course, and eventually multiple times. After that, I often do some rough sketches and play with scenic ideas in a 3D computer model. From there, the process turns to computer **'CAD' (Computer-Aided Design)** drafting, prop research, and color **elevations** of everything from walls to **drapes**. When you think about it, the choices in designing are like an inverted cone: early on we need answers to the big questions: "Where are we?" and "What time period fits best?" and we proceed to more detailed questions like "What is the finish on the floor?" and "What type of wine glasses are we using?"

**What elements of *The School for Lies* stood out for you as a designer when you first read the play? Are there particular aspects of a play that designers have to take specific care to notice, as opposed to other theatre artists involved in the production process?**

Designers are attuned to mentions in a script about the environment, of course, and how that environment relates to the characters onstage. Is the piece a multi-scene multi-location epic musical or is it a highly detailed unit-set like *School for Lies*? Much like your bedroom is a reflection of your style and personality, designers are interested to know if a space 'belongs' to a specific character. Those types of observations are vitally important. In later readings of the script, I am careful to note everything mentioned in both the stage directions and dialogue that is related to scenery and props. No note is too minor for a designer. For example in *School for Lies*, when Céliméne says "everyone sit down", that's important to a designer because we need to have enough places to sit!

# ABOUT THE SCENIC DESIGNER: ROBERT MARK MORGAN

**How did the design develop from the time you were hired to the final version?**

For this particular play, the design did morph somewhat, but we essentially have our rules-of-the-road mapped out for us from an early stage: we need to be aware of extreme **sightlines** in the Arkansas Rep space for seats on the sides, boxes, and balconies, we need a space that is essentially a 17th Century **drawing room** in Paris with multiple entrances and seating, etc.

**The production process is a highly collaborative one. Who were your main collaborators on this project, and how would you describe the artistic and practical aspects of collaboration in the theatre in general, and for this show in particular?**

My main collaborators are, of course, the **director** Giovanna Sardelli for whom I have designed many shows and I adore working with her. She is the artistic leader of the process. The remaining designers are the **lighting designer, costume designer,** and **sound designer.** Successful productions foster good communication across these areas. For example, the lighting designer, Michael Giannitti and myself have had multiple discussions about light sources on the *School for Lies* set from candles to chandeliers and we have exchanged multiple emails about the content and lighting of the content that we, as an audience, see through the upstage windows on the set. What that is and how it takes light is vitally important to the atmosphere of the room.

**You've provided us with several different images of the stages of the design for *The School of Lies* as it developed over time. Can you describe each one and what changed from one to the next? What were the deciding factors for what remained in the final design and what was discarded from earlier drafts?**

The answer to this question recalls the 'inverted cone' analogy again here as well. In early iterations of the design, we were primarily focused on size and shape of the room focused mostly on what we can see of the room from different parts of the theatre. "Is there a roof or not?" and "How would a roof affect lighting?" were important questions to ask (and answer). Later iterations focus on the space as a volume that provides a bit of a playground for the actors and opportunities in staging for our director in rehearsal. We wanted to provide opportunities for physical comedy (like the round pouf) and a musical instrument for moments of chaos and revelry.

# ABOUT THE SCENIC DESIGNER: ROBERT MARK MORGAN

**How would you describe the comedy in the play?**

Like much of theatre, this play is a mirror for our own society and societal differences across cultures and generations. What makes this play unique is that characters use modern language, in some cases, while dressed in 17th Century costumes and walking around in a 17th Century environment. The dichotomy of those aspects is what becomes very funny and a joy to watch.

**What are some of the most challenging plays you have designed?**

Challenging plays for me are ones that extraordinary in their scope and in the venue itself. As such, the most challenging plays for me are musicals that I have designed for **The Muny** in St. Louis. The stage at the Muny is entirely outdoors, is 90 feet wide, 50 feet deep, and plays to an audience of 11,000 people. A complex musical like *Les Miserables* on a stage that large was one of the most challenging of my career.

**What do you hope Rep audiences will take away from this production?**

A sense that society (and comedy) has not changed all that much over time and generations and an ideal that we should be our best selves with others.

**What advice do you have for young theatre artists who would like to have a career in the design field?**

Learn everything – even if you think it's not related to theatre…because it is. I tell my students that they should have every possible tool imaginable in their design toolbox. Learn how to draw, paint, upholster, build, sculpt, research, etc. It is all relevant and it all makes you a more complete designer. One more thing: theatre is a *collaborative* art-form – not a solitary one. You must be able to get along well with people and combine talents in order to succeed. There is no other way.

**Is there anything else you would like to add for our school audiences and their teachers, as they prepare to see this production?**

Enjoy it and do not hesitate to contact me if you have questions about the process or the design itself. My website is www.morgansetdesign.com.

**Comic Footnote (Well, it is a comedy…):**
When asked about the more glamorous aspects of scenic design for this production, Rob Morgan recounted that, after visiting the props warehouse at The Repertory Theatre of St. Louis in search of possible set pieces to rent, he drove to Little Rock on a Thursday night with this small piano for *The School for Lies* stuffed into his Prius...

"I'm not entirely certain if the piano is a practical one or not ... so I'm bringing earbuds. Every bump along the way may be noise. But still better than a One Direction song…"

# HISTORICAL OVERVIEW: SEVENTEENTH-CENTURY FRANCE

The seventeenth-century was a period of enormous political intrigue. The **Counter-Reformation** was in full force, pitting **Protestants** against **Catholics**, the latter suddenly filled with religious fervor and determination to destroy all traces of such groups as the French **Huguenots**. The **Hapsburg** family, in both the Austrian and Spanish branches, claimed the rights of the **Holy Roman Empire** and controlled much strategic territory in the name of the Church and used its power to expand the borders of Catholic territory. The **Thirty Years' War** erupted in 1618 as a violent extension of this religious strife, finally ending with the **Peace of Westphalia** in 1648. This agreement ceased the supremacy of the Holy Roman Empire and recognized the **sovereignty** of states (such as Germany and the Netherlands) which formerly were its subjects. It also gave Protestants and Catholics equal rights. With the breakdown of these large governing entities, nationalism among states increased and individual identity within political boundaries finally began to be established.


Hapsburg Family Tree

French King Henri IV, having renounced his Protestantism in order to claim the throne, had granted freedom of worship to the Huguenots in order to stop a period of civil war, claiming that "Paris is well worth a Mass." This decision gained him many enemies and reduced the respect of many of his courtiers towards their monarch. He was assassinated in 1610, at which time his son, prince Louis, was only nine years old. The regency was bestowed upon the boy's mother, Marie de Medicis, who in turn transferred her powers to her Italian lover, Concino Concini. At the age of sixteen, the prince, as **King Louis XIII**, seized the throne, had Concini and his wife murdered, and exiled his mother and her chief advisor, Armand du Plessis, a bishop and Duke of Richelieu. Though Louis distrusted this man, who was made a cardinal in 1622, it was Richelieu who had reconciled him with his mother, thus ending her exile. The King appointed him to his royal council in 1624.

Cardinal Richelieu

**Cardinal Richelieu** thrust France into the latter pan of the Thirty Years' War not out of spiritual conviction, but as a clever statesman wishing to confine the political strength of the Hapsburgs and increase that of the French monarchy. Even after the Treaty of Westphalia, France and Spain continued their disputes until 1659. Not only did Richelieu surpass his goals of crushing the powerful Hapsburg family, restoring the nobility's sense of subservience to the monarchy, and eliminating the special privileges that the Protestants had acquired under the rule of Henri IV, he came to be seen as the true power behind the throne during Louis' reign. The division of social classes in the seventeenth-century was of prime importance to the distribution of wealth and political power during the **regency** of Louis XIII and his successors. Most people involved in the separation of **castes** had inherited their titles as part of their family legacy, usually derived from past military service. The clergy, as were the other orders, was classified in a **hierarchical** manner, with cardinals at the top, then declining down through primates or patriarchs, archbishops, bishops, priests, deacons, subdeacons, acolytes, exorcists, readers, porters, and finally the monastic brotherhoods. The nobility is subdivided, from above downward, into princes, chevaliers, dukes, marquises, counts, barons, castellans, and the ***gentilhommes***, or gentlemen of significant bloodline. The third class of commoners included such professionals as doctors, theologians, philosophers, lawyers, judges, and financiers on the top rung of the societal ladder belonging to the commoners. Below them stood merchants and craftsmen, who were followed by manual laborers. At the **nadir** of French society dwelled vagrants and beggars.

# HISTORICAL OVERVIEW: SEVENTEENTH-CENTURY FRANCE


The Sun King Costume

Richelieu died in 1642, followed that same year by Louis XIII. The prince, now **Louis XIV**, was, like his father before him, too young to wear France's crown, so his mother, Anne of Austria, claimed the regency. She also relied upon the advice of a clergyman, **Cardinal Mazarin**, who would follow fiercely in his predecessor's footsteps to make France as powerful a kingdom as it could be. Dubbed **"the Sun King,"** Louis became a symbol of everything grand to which France could aspire. When Mazarin died in 1661, Louis took complete control of his rule, and his will became law. He commissioned the construction of the incredible palace at **Versailles** in order to house not only himself and his family, but the members of his aristocracy as well. A brilliant move on his part, these accommodations permitted Louis to keep a close eye on his court, preventing any unpleasant surprises within the intricate workings of his administration.

Seventeenth-century France witnessed not only the emergence of these powerful regents, but also of masters in the fields of science, philosophy, and the arts, placing France at the forefront of the world's intellectual scene. Cardinal Richelieu was one of France's most prominent **patrons** of cultural enterprises during his day. He founded the **Académie-Francaise** in order to codify the country's language and literature. He also commissioned the construction of magnificent theatres and frequently graced the Parisian dramatic scene with his presence. Three of France's most renowned playwrights, **Molière**, **Pierre Corneille**, and **Jean Racine**, all wrote within this one-hundred year span.

Jean-Baptiste Poquelin, better known by his **stage name** Molière, famous for his farces and comedies of character, became a permanent fixture in French theatre as an actor, manager, as well as a dramatist. His plays ridiculed the excesses of society and criticized the abuses of power by certain groups, such as the clergy. Pierre Corneille's works focus around tragic situations based on heroes of indomitable will who choose death over dishonor. His plays are linked strongly with the triumph of the **neoclassical** ideal in French drama, a prime example of which is his play ***Le Cid***, which sparked a controversial debate over traditional structure and the **unities of time, place, and action**. Established as rules in 1570, the unities demanded that a play contain a single plot, take place within a twenty-four hour period, and be limited to one locale. Jean Racine's classical verse tragedies were influenced by Corneille but are regarded as superior works. Racine concentrated his writing around the themes of passion and moderation, crafting situations with dynamic women as their **protagonists**, which provided actresses of his day with significant, thought-provoking roles. In 1680 the **Comédie-Francaise** was established in Paris as the world's first national theatre. Opera and ballet were also given public support by Louis XIV, who was himself a dancer.


René Descartes

In the area of science, astronomical advances and mathematical theories shaped not only man's view of the physical world, but of the metaphysical one as well. **René Descartes** believed that all human knowledge could be known with mathematical certainty on the basis of indisputable first truths. He went further to propose that mind and matter constitute the fullness of reality, which meant that the thinking self alone could create worlds in and of itself, hence his famous maxim, **"I think, therefore, I am."** Because he lived in the same time frame as such minds as **Galileo Galilei,** the Italian astronomer whose findings led him before the **Inquisition** on charges of heresy, Descartes' ideas threatened acceptable views of God and His universe, even though they in essence supported seventeenth-century **deistic** perceptions of the "Prime Mover." Like Descartes, **Blaise Pascal**, a mathematician known for his theories of probability, was engulfed in a struggle between his **deductive reasoning** and his emotions and soul. Some have regarded him as a groundbreaking force in the philosophical concept of **existentialism**. Following his conversion to Christianity in 1654, he wrote a series of his thoughts, the *Pensées*, in which he determined that there are more things in this existence than can be perceived through the senses and that the secrets of God's will cannot be deduced in the same manner as a geometrical equation.


Savinien de Cyrano de Bergerac

During this time period as well, a soldier and poet named **Savinien de Cyrano de Bergerac** penned the world's first science fiction novels (which contained logical models for the rocket and the hot-air balloon) and blazed a path to literary immortality with the incredible legends surrounding his life, later to be immortalized in the 1897 Romantic verse drama by **Edmond Rostand**.

# THE THEATRE OF MOLIÈRE


Molière

The 1600s were a period of rebirth in French theatre in many ways. In the years preceding the seventeenth-century, the main sources of theatrical entertainments rested in court **ballets**, spectacles, and plays derived from Greek and Latin models. The public theatre, aside from traveling players whose repertoire was composed of religious drama and farces, was almost nonexistent. Until 1629 no permanent theatre companies were even allowed within the city limits of Paris without express order by King Louis XIII. But that year a troupe was permitted to settle in the **Hôtel de Bourgogne**, this company would soon become a symbol of seventeenth-century theatre.

In 1634 the **Théatre du Marais** was converted from a tennis court (a common occurrence at the time) and became the Bourgogne's main source of competition. Actors allied themselves with specific troupes and rarely switched from one to the other, which created serious rivalries between companies. Audiences frequented theatres occupied by a particular company in order to cheer their favorite resident performers, who generally portrayed similar character types from play to play and adopted distinctive mannerisms unique to their private acting style. The ultimate triumph in the development of French acting organizations came in 1680, with the establishment of the **Comédie-Francaise**, the world's first national theatre.


Iconic corner, entry to the *Salle Richelieu*, 2009
Home of the Comédie-Francaise

Actors were considered to be pagans by many people during this time and, as in the case of Molière, were often refused the rites of Christian burial. However, theatrical companies flourished in this century because of the patronage of the King and his chief advisor, Cardinal Richelieu. Both showed considerable interest in the arts (the Cardinal was himself a poet and playwright), and French culture strode forward in these years because of the influential precedents of subsidizing theatres. The Palais-Royal, which was the first **proscenium** stage in France, was originally built in 1641 as Richelieu's own private playhouse. The Cardinal heralded in a new era of design in French theatre by commissioning architect LeMercier to pattern this building after Italian models. His successor, Cardinal Mazarin, followed his example by hiring **Giacomo Torelli**, an Italian scenic designer, to remodel the theatre by installing a **chariot-and-pole system** to shift scenery. Although Mazarin and Louis XIV possessed more of a penchant for opera and ballet, during their reigns such writers as Racine and Molière prospered. Molière's troupe eventually came under the sponsorship of the king.

Apart from scenic design, another Italian import to French theatre was the ***commedia dell'arte***. Literally, "comedy of professional players," *commedia* is an improvisational theatre style based upon **stock character** types and scenarios whose origins are in the Roman Atellan farces. The plots centered around comic or romantic situations. Popularized in Italy during the **Renaissance**, companies of *commedia* actors toured throughout Europe. Their influence in seventeenth century French drama, especially within the plays of Molière, was considerable. In fact, Molière patterned many of his plays after these models in order to survive financially against the fierce competition of the touring companies of Italian actors. Acting styles for performance included highly stylized physical humor and the use of masks. The characters in *commedia* generally fall into one of the following types: young lovers, braggart warriors, meddlesome, miserly old men, doctors, and interfering servants with clever gifts of repartee. Of these, **Harlequin** is the most famous character of the *commedia* troupe.

The overshadowing concept of the French in the 1600s (in society as well as in the arts) was that of **verisimilitude** (the appearance of being true or real). Dramatic structure was bound by the **unities of action, time, and place.** Further, the neoclassical idea of **decorum** demanded that limits of **propriety** be adhered to on the stage. Despite the affectedness of social graces and clothing typical of the era, moderation in all things was the rule of the age. In the plays of Jean Racine, for example, sinful thoughts are as unforgivable as sinful actions. Often plays and playwrights that pushed the limits of these "rules" were censored. Both Molière and Corneille faced closings of plays that are now considered masterpieces.

Theatre-going was as much a social event in the seventeenth-century as it was one of entertainment. Performances occurred during the day because regulations demanded that audience members be allowed enough time that they could be in their homes before dark. Since starting times for performances were indefinite, spectators arrived hours early so that they could obtain good seats and so that they could see (and be seen by) the rest of the crowd. Seating was available in the tiered **galleries** on either side of the stage, but most of the people watching the production stood in the **pit** directly in front of the stage. Members of the aristocracy were even known to disrupt the play by demanding to sit on the stage itself.

# ACTIVITIES

**Scenic Archaeology** Research fashion, architecture, and theatrical/operatic scenery from 17th-century France. A good starting resource for this is the visual reference photo site on Flickr created by Robert Mark Morgan and the design team of *The School for Lies*, located online at: https://www.flickr.com/photos/66663285@N05/sets/72157682036852781/. Once you have compiled 10-20 images, divide into groups and discuss what you think the people of 17th-century France were like, based on these images. Then, compile the same number of images from popular culture of today and imagine what people in 400 years will think of our society, based solely on those images.

**"Translaptation"** Playwright David Ives describes *The School for Lies* as a "translaptation" of Molière's classic 1666 play *The Misanthrope*, skewering the concepts of both translation and adaptation. What elements of the new play can you identify as belonging to Ives rather than Molière? Find a play, short story, or novel written before 1800 and propose a "translaptation" of the source material. How would you make the subject matter relevant to a 21st century audience, while still retaining elements of its original style? How would your voice partner with the voice of the original author to create a dialogue across time about the work's characters, setting, action, and themes?

**Frank Honesty** In *The School for Lies,* the character of Frank specializes in blunt honesty. Try to go for one day without lying - using 100% total truth in response to everyone you converse with. Note their responses to your behavior. Are you able to spare people's feelings while being 100% honest with them? Is honesty the same as rudeness?

Janie Brookshire (Céliméne) and Jeremy Rishe (Frank) in the Rep's production of *The School for Lies*.

Photo by John David Pittman.

# QUESTIONS FOR WRITING AND DISCUSSION

- Do you think Frank/Alceste is the hero or the villain of *The School for Lies*? Give reasons for your answer. Then, suggest possible reasons for the alternative point of view.

- Name three or four social conventions that are popular now that you feel are foolish or disingenuous. Explain why. Why do you think they are popular? What could you do to stop them?

- Watch the films *The Invention of Lying* (2009) and/or *Liar Liar* (1997). Discuss the value of truth/honesty vs. lying. Are little white lies that protect someone's feelings moral or immoral? Why or why not? Are they any different or more excusable than more extreme forms of dishonesty?

- Discuss why satire is/is not a powerful form of social criticism. Identify a television show, movie, or song that you feel is satirical, and explain why it does/does not work as a statement of social commentary.

- In the play, Frank becomes attracted to Céliméne when he is told that she loves him. This softens his heart, and we see him fall in love, something that seemed impossible when we first meet him. Are they well matched or a recipe for disaster? What do you think causes people to fall in love? Do opposites attract, or is it the other way around?

- Write a sonnet made of rhyming couplets that describes a person or an aspect of society that you think is foolish, skewering them like Céliméne does in *The School for Lies*. You may use contemporary language and references, but make sure that you honor the sonnet structure. Share your sonnet with your classmates, and compare any similarities/differences between the language, subject matter, and methods of critique. Don't be afraid to incorporate musical styles like rap or hip hop, which utilize patterns of meter and rhyme to heighten their final artistic/social impact.

  Research the sonnet form in all of its variations (Petrarchan, Spenserian, Shakespearean) as you plan to write your sonnet. The best way to do this is to read several sonnets from each type in preparation for this assignment.

Janie Brookshire (Céliméne) and Gabriella Fanuele (Éliante) in the Rep's production of *The School for Lies*.

Photo by John David Pittman.

# VOCABULARY

Following are a series of important terms, including names, places, and historical events, that will assist you in your understanding of *The School for Lies.* Many of these terms can be found in **bold** in the Study Guide. Others are taken directly from the text of the play and can be found using basic research strategies.

Académie-Francaise
adaptation
antagonist
ballet
bard
Blaise Pascal
blank verse
CAD
Cardinal Mazarin
Cardinal Richelieu
caste
Catholic
chariot-and-pole system
Christopher Marlowe
collaboration
Comédie-Francaise
comedy of manners
*commedia dell'arte*
concept meetings
costume designer
Counter-Reformation
courtier
David Ives
decorum
deductive reasoning
deism
denouement
*deus ex machina*
director
drapes
Edmond Rostand
elevation
existentialism
fop
French scene
Galileo Galilei
galleries
*gentilhomme*
Giacomo Torelli
Greco-Roman
Hapsburg
Harlequin
hierarchy
Holy Roman Empire
Hôtel de Bourgogne
Huguenot
iambic hexameter
iambic pentameter
Inquisition
"I think, therefore, I am."
Jean Racine
juxtaposition
King Louis XIII
King Louis XIV
last rites
*Le Cid*
*Le Troupe du Roi*
lighting designer
marquis
maxim
Molière
monologue
neoclassical
patronage
Peace of Westphalia
physiognomy
“pièce de résistance”
Pierre Corneille
Pit
playwright
politesse
production meetings
Prop Bible
propriety
props
proscenium
protagonist
Protestant
regency
Renaissance
René Descartes
repartee
Richard Wilbur
sacrilege
Savinien de Cyrano de Bergerac
scenic designer
slapstick
sound designer
sovereignty
stage name
stock character
"The Sun King"
synergy
Tartuffe
Technical Director
The Misanthrope
The Muny
Théatre du Marais
Thirty Year's War
translation
unities of time, place, and action
valet
verisimilitude
Versailles
visual metaphor
Voltaire
William Shakespeare

# Our Story

Founded in 1976, Arkansas Repertory Theatre is the state's largest not-for-profit professional resident theatre company. A member of the League of Resident Theatres, The Rep has produced more than 350 productions including 45 world premieres in its 377-seat venue located in the historic Galloway building in downtown Little Rock. The Rep relies on income from season subscriptions, single ticket sales, special events, foundation support, corporate and individual donations, and national grants, including grants from The Shubert Foundation and the National Endowment for the Arts.

# Our Mission

The mission of The Rep's Education Department is to engage Arkansas students of all ages, encouraging expression, collaboration, creative problem-solving, reflection, and a deeper community connection through involvement in theatre arts. Our mission is realized through student matinees, year-round classes and camps led by our professional faculty, master classes and workshops with guest artists, outreach education, scholarship opportunities and more.

# Contact Information

For questions or comments concerning this production of *The School for Lies* or Arkansas Repertory Theatre, contact our offices at (501) 378-0445.
Additional information may also be found at TheRep.org.
The Box Office may be reached at (501) 378-0405.

# Education Donors

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# ARKANSAS FINE ARTS CURRICULUM FRAMEWORK 2014

Students will perceive and analyze artistic work. R.7.THI.1-5, R.7.THII.1-5, R.7.THIII.1-5:

Students will interpret intent and meaning in artistic work. R.8.THI.1-2, R.8.THII.1-2, R.8.THIII.1-2

Students will apply criteria to evaluate artistic work. R.9.THI.1-2, R.9.THII.1-2, R.9.THIII.1-2

Students will perceive and analyze artistic work. R.7.TA.1-4

Students will interpret intent and meaning in artistic work. R.8.TA.1-2

Students will apply criteria to evaluate artistic work. R.9.TA.1-2

Students will relate artistic ideas and works with societal, cultural and historical context to deepen understanding. CN.11.TA.2-9

Students will perceive and analyze artistic work. R.7.SCI.1-2, R.7.SCII.1-2, R.7.SCIII.1-2

Students will interpret intent and meaning in artistic work. R.8.SCI.1, R.8.SCII.1, R.8.SCIII.1

Students will apply criteria to evaluate artistic work. R.9.SCI.1-2, R.9.SCII.1-2, R.9.SCIII.1-2

Students will relate artistic ideas and works with societal, cultural and historical context to deepen understanding. CN.11.SCI.1-9, CN.11.SCII.1-9, CN.11.SCIII.1-9

Students will perceive and analyze artistic work. R.7.2.1, R.7.3.1, R.7.4.1

Students will interpret intent and meaning in artistic work. R.8.2.1-3, R.8.3.1-3, R.8.4.1-3

Students will apply criteria to evaluate artistic work. R.9.2.1, R.9.1.1, R.9.2.1-3, R.9.3.1-3, R.9.4.1-3

Students will perceive and analyze artistic work. R.7.5.1, R.7.6.1, R.7.7.1, R.7.8.1

Students will interpret intent and meaning in artistic work. R.8.5.1-3, R.8.6.1-3, R.8.7.1-3, R.8.8.1-3

Students will apply criteria to evaluate artistic work. R.9.5.1-3, R.9.6.1-3, R.9.7.1-3, R.9.8.1-3

Students will synthesize and relate knowledge and personal experiences to make art. CN.10.5.1, CN.10.6.1, CN.10.7.1, CN.10.8.1

Students will relate artistic ideas and works to societal, cultural and historical context to deepen understanding. CN.11.5.2-3, CN.11.6.2-3, CN.11.7.2-3, CN.11.7.2-3, CN.10.8.2-3

## ARKANSAS DRAMATIC LITERATURE CURRICULUM FRAMEWORK 2012

Students will demonstrate understanding of the elements of drama through the study of a variety of dramatic texts. DE.1.DL.1-11