Actors’ Playhouse at the Miracle Theatre
presents

Student Enrichment Guide

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Welcome to the Theatre!

Welcome to the Actors’ Playhouse production of *JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT*. We hope that you will enjoy the show and that attendance at live theatre will become a regular part of your entertainment and educational activities.

Live theatre demands your participation. This does not mean that you have to learn lines or move scenery. What we mean is that your attendance is not passive, as it would be if you were watching television at home. At the theatre you must actively allow yourself to suspend your disbelief by forgetting that you are watching a play and allow yourself to become part of the story. Let yourself cry, laugh or gasp in response to what you see. Applaud at the end of scenes, songs and dances to show your appreciation of the talent and entertainment you experienced. As an audience member you must supply your creativity and treat yourself to the luxury of imagination.

We hope you use this Student Enrichment guide to further your understanding and appreciation of our show. Please make as many copies as necessary to allow everyone the opportunity to further understand the show. We encourage you to discuss the main themes and motifs in *JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT* prior to your attendance at the performance and tackle the discussion questions afterward.

We look forward to having you experience *JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT*. If you have any further questions regarding this, or any future Actors’ Playhouse productions, please do not hesitate to call.

Enjoy the Show!!!

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**Theatre Etiquette**

Discuss proper audience behavior with your students. While applause, laughter, and reaction, when appropriate, are appreciated and anticipated, unnecessary noise or movement can distract the actors and audience members, while also affecting the quality of the performance.

It is very important that students understand how their behavior can affect a live performance. You, the teacher, and other adult chaperones for your group are responsible for your student’s behavior. We ask that the chaperones sit among the students rather than together in a group behind the students.

Photography and recording of any kind are strictly forbidden. The use of cell phones for calls, texting or photography during the performance will not be tolerated.

Ushers will react to disruptions and attempt to quell them. We reserve the right to remove any student causing a distraction from the theatre.

**Show Synopsis**

**Act I** - The story is based on the Biblical story of Joseph, found in the book of Genesis. It is set in a frame in which a narrator is telling a story to children, encouraging them to dream. She then tells the story of Joseph, another dreamer ("Prologue"). In the beginning of the main story Jacob and his 12 sons are introduced ("Jacob and Sons"). Joseph's brothers are jealous of him for his coat, a symbol of their father's preference of him ("Joseph's Coat"). It is clear from Joseph's dreams that he is destined to rule over them ("Joseph's Dreams"). To get rid of him and make the dreams not come true, they sell him as a slave to some passing Ishmaelites ("Poor, Poor Joseph"), who in turn take him to Egypt. Back home, his brothers, accompanied by their wives, break the news to Jacob that Joseph has been killed; they show his tattered coat smeared with his blood – it is really goat blood – as proof that what they say is true ("One More Angel in Heaven"). In most productions, one brother, Reuben, usually sings the solo; the song often segues into a celebratory hoedown after the bereft Jacob has tottered off the stage.

In Egypt, Joseph is the slave of Egyptian millionaire Potiphar. He rises through the ranks of slaves and servants until he is running Potiphar's house. When his master's wife makes advances, Joseph spurns her. Potiphar overhears, barges in, sees the two together – and jumps to conclusions. He jails Joseph ("Potiphar"). Depressed, Joseph sings "Close Every Door" – but his spirits rise when he helps two prisoners put in his cell. Both are former servants of the Pharaoh and both have had bizarre dreams. Joseph interprets them. One cellmate, the Baker, will be executed, but the other, the Butler, will be returned to service ("Go, Go, Go Joseph").
Act II - The Narrator talks about impending changes in Joseph's fortunes ("A Pharaoh Story") because the Pharaoh is having dreams that no one can interpret. Now freed, the Butler tells Pharaoh (acted in the style of Elvis Presley) of Joseph and his dream interpretation skills ("Poor, Poor Pharaoh"). Pharaoh orders Joseph to be brought in and the king tells him his dream involving seven fat cows, seven skinny cows, seven healthy ears of corn, and seven dead ears of corn ("Song of the King"). Joseph interprets the dream as seven plentiful years followed by seven years of famine ("Pharaoh's Dreams Explained"). An astonished Pharaoh puts Joseph in charge of carrying out the preparations needed to endure the impending famine, and Joseph becomes the most powerful man in Egypt, second only to the Pharaoh ("Stone the Crows").

Back home, the famine had caught up with Joseph's brothers, who, led by the brother Simeon, express regret at selling him and deceiving their father ("Those Canaan Days"). They hear Egypt has food and decide to go there to beg for food and mercy, not realizing whom they will be dealing with ("The Brothers Come to Egypt"). Joseph gives them food and sends them on their way, but plants a golden cup into the sack of his brother Benjamin ("Grovel, Grovel"). When the brothers try to leave, Joseph stops them, asking about the "stolen cup." Each brother empties his sack, and it is revealed that Benjamin has the cup. Joseph then accuses Benjamin of robbery ("Who's the Thief?"). The other brothers, though, beg for mercy for Benjamin, imploring that Joseph take them prisoner and set Benjamin free ("Benjamin Calypso"). Seeing their unselfishness and penitence Joseph reveals himself ("Joseph All the Time") and sends for his father. The two are reunited ("Jacob in Egypt") for a happy conclusion. The show ends with two songs ("Finale: Any Dream Will Do (Reprise)/Give Me My Coloured Coat"), and for curtain call in some big productions, a rock/disco medley of most of the musical's major numbers ("Joseph Megamix").

CHARACTERS

• **Narrator:** A woman, not of the time or place of the action, the Narrator tells the story through word and song, guiding the audience gently through the story of Joseph and his brothers.

• **Joseph:** Obviously his father’s favorite, Joseph early on shows a talent for interpreting dreams and telling the future. This gets him into trouble with his brothers when he predicts his future will include ruling over the other eleven. However, it saves his life when in Egypt he correctly interprets Pharaoh’s dreams. In the end he has risen to a great position of power, but he still forgives his brothers and brings his family to Egypt to partake of the bounty he has accumulated there.

• **Jacob:** The father of the twelve sons, Jacob definitely favors Joseph. At times he may appear unfair and shallow, but he is, more importantly, the prophet who recognizes the future and the calling of Joseph, thus saving the House of Israel.

• **The Brothers:** Reuben, Simeon, Levi, Naphtali, Issachar, Asher, Dan, Zebulun, Gad, Benjamin, Judah. Although acting usually as a group, they have their own different personalities, talents, and flaw. As a group they sell Joseph into slavery, but as individuals they deal with the following years and how they can make amends.
• **Potiphar:** A powerful and rich Egyptian, Potiphar purchases Joseph and puts him to work in his household, where he soon realizes that Joseph is honest, hard-working, and a great addition to his pool of help. When he grows suspicious of his wife and Joseph, however, he grows angry and has Joseph thrown into prison.

• **Mrs. Potiphar:** Beautiful and scheming, Mrs. Potiphar tries to seduce Joseph (unsuccessfully). However, she does manage to rip off much of his clothing just as her husband comes into the room, thus condemning him to prison.

• **Baker:** One of Pharaoh’s servants, the Baker is in prison with Joseph who correctly interprets his dreams and predicts that he will be put to death.

• **Butler:** Another of Pharaoh’s servants, the Butler is also in prison with Joseph who also correctly interprets his dreams, this time that he will be released and taken back into Pharaoh’s household. It is the Butler who tells Pharaoh about Joseph and his uncanny ability with dreams.

• **Pharaoh:** The most powerful man in Egypt, Pharaoh is considered a god on earth. When Joseph interprets his dreams, he promotes him to one of the highest positions in his government.

**Musical Numbers**

**Act I**

1) **Prologue**  
*Narrator*

2) **Any Dream Will Do**  
*Joseph, Children*

3) **Jacob and Sons/Joseph’s Coat**  
*Narrator, Brothers, Wives, Children, Jacob, Joseph*

4) **Joseph’s Dreams**  
*Narrator, Joseph, Brothers, Female Ensemble*

5) **Poor, Poor Joseph**  
*Narrator, Brothers, Children*
6) One More Angel in Heaven
Reuben, Narrator, Brothers, Wives,
Jacob, Children

7) Potiphar
Children, Narrator, Male Ensemble,
Mrs. Potiphar, Joseph, Potiphar

8) Close Every Door
Joseph, Children

9) Go, Go, Go Joseph
Narrator, Butler, Baker, Ensemble,
Joseph, Children

Act II

1) Pharaoh Story
Narrator, Children

2) Poor, Poor Pharaoh/Song of the King
Narrator, Butler, Pharaoh, Children, Ensemble

3) Pharaoh’s Dreams Explained
Joseph, Ensemble, Children

4) Stone the Crows
Narrator, Pharaoh, Children,
Female Ensemble, Joseph

5) Those Canaan Days
Simeon, Jacob, Brothers

6) The Brothers Come to Egypt/Grovel, Grovel
Narrator, Brothers, Joseph, Female Ensemble,
Children

7) Who’s the Thief?
Joseph, Brothers, Female Ensemble, Children

8) Benjamin Calypso
Judah, Brothers, Female Ensemble, Children
9) Joseph All the Time
Narrator, Joseph, Children, Brothers

10) Jacob in Egypt
Narrator, Children, Chorus

11) Any Dream Will Do
Joseph, Children, Chorus

12) Mega Mix
Full Company

Bible Verses About Joseph
Genesis Chapters 37-46
(Stories of Jacob, Joseph’s father, throughout Genesis 27-37)

Genesis Chapter 37: 1-7
1 And Jacob dwelt in the land wherein his father was a stranger, in the land of Canaan.
2 These are the generations of Jacob. Joseph, being seventeen years old, was feeding the flock with his brethren; and the lad was with the sons of Bilhah, and with the sons of Zilpah, his father’s wives: and Joseph brought unto his father their evil report.
3 Now Israel loved Joseph more than all his children, because he was the son of his old age: and he made him a coat of many colours.
4 And when his brethren saw that their father loved him more than all his brethren, they hated him, and could not speak peaceably unto him.
5 And Joseph dreamed a dream, and he told it his brethren: and they hated him yet the more.
6 And he said unto them, Hear, I pray you, this dream which I have dreamed: 7 For, behold, we were binding sheaves in the field, and, lo, my sheaf arose, and also stood upright; and, behold, your sheaves stood round about, and made obeisance to my sheaf.

Genesis 50: 22-26
22 And Joseph dwelt in Egypt, he, and his father’s house: and Joseph lived an hundred and ten years.
23 And Joseph saw Ephraim’s children of the third generation: the children also of Machir the son of Manasseh were brought up upon Joseph’s knees.
24 And Joseph said unto his brethren, I die: and God will surely visit you, and bring you out of this land unto the land which he sware to Abraham, to Isaac, and to Jacob.
25 And Joseph took an oath of the children of Israel, saying, God will surely visit you, and ye shall carry up my bones from hence.
26 So Joseph died, being an hundred and ten years old: and they embalmed him, and he was put in a coffin in Egypt.

**As you can see, to really get the story of Joseph, The Bible (Old Testament) is your best bet! There are 13 full chapters on Joseph, Jacob, and all of his brothers!
Composer Andrew Lloyd Webber was born on March 22, 1948, in London, England. His father was the director of the London College of Music and his mother, a piano teacher. Thus, Lloyd Webber came by his musical ability naturally. As a boy he played piano, violin, and French horn. As a child, Webber aspired to become Britain’s chief inspector of ancient monuments. He won a Challenge Scholarship to Westminster and in 1965 entered Oxford as a history major. Webber’s formal education ended after only one term at Oxford. He left to begin work on the never-to-be-produced musical The Likes of Us, which is based on the life of British philanthropist Dr. Bernardo. Webber’s career was inextricably linked with that of lyricist Tim Rice, and their partnership began with this musical.

The duo’s next effort was Joseph and the Amazing Technicolor Dreamcoat (1968, extended 1972), at first a concert piece, then expanded into a two-act production. In Jesus Christ Superstar (1971), popular music was presented in classical operatic form. Conceived first as a demonstration disc for Decca, it began the Webber/Rice tradition of recording first, then producing. The score boasts the hit single “I Don’t Know How To Love Him.” Webber and Rice were paired once again for Evita (1976), the story of the dangerously manipulative actress-courtesan who married Argentinean dictator Juan Peron. Evita faced the criticisms that have consistently plagued Webber’s compositions. He was accused of “borrowing” songs and his work was called “derivative,” ” synthetic, ” and a “pastiche.” Cats (1981) constituted the composer’s personal and professional watershed. Based on T. S. Eliot’s volume of children’s verses, Old Possum’s Book of Practical Cats, the production was staged by Royal Shakespeare director Trevor Nunn and its extravagant scenery was created by John Napier. Rice was called in to provide assistance on the lyrics for the now-famous “Memory,” but his words were abandoned in favor of Nunn’s. Webber found himself attracted at first vocally, then romantically, to performer Sarah Brightman.
She was a cast member in Cats, and in 1983 he abandoned his first wife, Sarah Hugill, for her. He later married Brightman and she was cast as the female lead, Christine Daae, in *The Phantom of the Opera*.

Webber turned his attention toward his production company, Really Useful Theatre Group, Inc., in the 1980s. In April 1990 he announced his intention to take a hiatus from writing musicals and to turn to moviemaking, perhaps even a film version of *Cats* with Stephen Spielberg. In July 1990 Webber announced his impending divorce from Sarah Brightman while she was completing her summer concert tour of The Music of Andrew Lloyd Webber. However, after the November divorce the couple planned to continue working together, despite Webber’s early marriage in London to Madeleine Gurdon. Webber went on to produce *Sunset Boulevard*, in London, 1993, and in Los Angeles and on Broadway, both in 1994. In 2004 he produced a film version of *The Phantom of the Opera* directed by Joel Schumacher and in 2010 he will premiere *Love Never Dies*, his sequel to *The Phantom of the Opera* which will be directed by the award-winning director Jack O’Brien.

In 2006 he oversaw a new production of *Evita* in London, a unique version of *The Phantom of the Opera* in Las Vegas and pioneered television casting for musical theatre with the hit BBC series *How Do You Solve A Problem Like Maria?* which searched for a Maria in *The Sound of Music*. The series won an international Emmy. He repeated his success with *Any Dream Will Do* which cast the title role of *Joseph and the Amazing Technicolor Dreamcoat* and recently he cast the musical *Oliver!* for the BBC. In January, 2009 he launched a new BBC TV series *Your Country Needs You* to create the UK entry for the 2009 Eurovision Song Contest. Also in 2009 Webber came out with another musical, *Love Never Dies*, in the West End. The musical continues the story of characters Christine and the Phantom from *The Phantom of the Opera*.

Throughout Webber’s life he has been honored and won many awards including being knighted by Elizabeth II in 1992 and becoming a life peer in 1997. He received an Oscar in 1996 and a Golden Globe in 1997 for “You Must Love Me” from the motion picture *Evita*. Webber also received Grammy Awards for Best Cast Show Album for *Evita* and *Cats*, a Grammy Award for Best Contemporary Composition for *Requiem* and a Grammy Legend Award. He has won seven Tony Awards and been nominated an additional nine times. Webber won for Best Musical and Best Original Score for *Evita*, Best Musical and Best Original Score for *Cats*, Best Musical for *The Phantom of the Opera*, and Best Musical and Best Original Score for *Sunset Boulevard*. Other awards include The Richard Rodgers Award for Excellence in Musical Theatre and The Kennedy Center Honor.
Lyricist Tim Rice began his professional life with the intention of being a solicitor at the law firm Pettit & Westlake, but harbored career aspirations in the field of pop music. Tim approached the head of Arlington Books, Desmond Elliot, with the idea of writing a book about pop history. That idea didn’t impress Elliot, but the fact that Tim was also a lyricist did. Desmond Elliot knew Andrew Lloyd Webber, who at the time was about to attend Magdalen College at Oxford to study History, and he knew that Andrew was looking for a lyricist. At Elliot’s suggestion, Tim wrote to Andrew, and a meeting was quickly arranged. Famously, it was through Alan Doggett, a friend of Andrew Lloyd Webber’s father, that a Rice–Webber work first saw the light of day. Doggett at the time was the choirmaster for Colet Court School and asked the pair to write a piece for the annual end of term concert to be held 1 March 1968. Although originally envisioned as just a way to amuse school boys and keep obligated parents from being too bored, Joseph And The Amazing Technicolor Dreamcoat quickly began to take on a life of its own leading to subsequent stagings, additions of new material, and even a record deal with Decca.

Rice and Webber followed up their initial success with the show that was to bring them to international fame and guarantee them a place in musical theatre history, Jesus Christ Superstar. Tim had always wanted to write something about Judas Iscariot and Pontius Pilate, and out of this desire was born Jesus Christ Superstar. The idea was judged by the industry as too risky to stage, so a concept album of the work was done instead through MCA in 1970. The international success of the album virtually guaranteed the international success the stage show was to enjoy. The pair then began collaborating together on Evita. Evita was first staged in the West End 1978, and as with Tim’s previous shows, went on to play in countries around the world. In 1996, Evita was made into a feature film starring Madonna. In 1981 Tim Rice met with Benny Andersson and Bjorn Ulvaeus from the pop group ABBA to discuss ideas for a musical. The trio decided to collaborate on what would become Chess. After a concert tour in 1985, Chess was staged in the West End in 1986.
With the proven world-wide appeal of Tim Rice's lyrics, it was not surprising when in 1991 the very international market oriented Disney organization signed Tim on as lyricist for The Lion King. When lyricist Howard Ashman passed away, Tim was asked to work with Alan Menken on finishing Disney's 1992 animated film Aladdin. Tim and Alan’s song "A Whole New World" won an Oscar in 1992. Tim was asked to collaborate with Alan again in 1994 to provide additional songs for the theatrical production of Beauty And The Beast.

His work has won him numerous awards including 12 Ivor Novello awards, 4 Tonys, and 3 Oscars. Tim was knighted by HRH Queen Elizabeth II in 1994. He was inducted into the Songwriters Hall of Fame in 1999. In recognition of his work in film and theatre, Tim was inducted as a Disney Legend in March 2002 at the Walt Disney Studios Park in Paris during the celebrations for the tenth anniversary of Disneyland Paris. On 20 November 2008, he received a star on the Hollywood Walk Of Fame.

TRIVIA

• The original Broadway production of Joseph was nominated for seven Tony Awards in 1982, including Best Musical. It ran for 747 performances.

• The 1999 movie version starred Donny Osmond as Joseph, Richard Attenborough as Jacob, and Joan Collins as Mrs. Potiphar.

• A revival opened in London on July 18th, 2007, starring Lee Mead, the winner of the BBC series Any Dream Will Do, a reality show with the aim of finding the next Joseph. In this revival, Pharaoh has a new song (King of my Heart). It closed on May 30th, 2009.

COLORS OF THE DREAMCOAT

• red • ochre • lilac • rose • white
• yellow • peach • gold • azure • pink
• green • ruby • chocolate • lemon • orange
• brown • olive • cream • russet • blue
• scarlet • violet • crimson • grey • purple
• black • fawn • silver • •
WEBSITES ABOUT JOSEPH


http://broadwaymusicalhome.com/shows/joseph.htm - Lots of links and info about the show.

http://www.stlyrics.com/j/josephandtheamazingtechnicolordreamcoat.htm - Song Lyrics

http://www.broadcaster.org.uk/section2/transcript/joseph1.htm - Bible Passage info

http://www.imdb.com/title/tt0175790/ - Purchase video

http://www.guardian.co.uk/stage/2007/jul/18/theatre1 - London Review

Websites with General Theatre/Show Information

http://www.stetson.edu/csata/thr_guid.html#Intro - Theatre website guide.

http://www.pbs.org/wnet/broadway/resources.html.html - Broadway web resource site.


http://www.musicals101.com/ - The Cyber Encyclopedia of Musical Theatre, TV and Film


VERY GOOD!
DISCUSSION TOPICS

1. Why do you think the author and composer decided to call this show JOSEPH AND THE AMAZING TECHNICOLOR DREAM COAT? Why use the word Technicolor?

2. Music is used to heighten the emotions and energy in JOSEPH AND THE AMAZING TECHNICOLOR DREAM COAT. Does the wide variety of musical styles add to or detract from the story and why? Why do you think the composer decided to use such modern styles of music in a story from long ago? How do you feel about the fact that they sing everything in the show? Is musical theatre an effective form of theatre?

3. Does blood relation make one a family? What is needed to have a strong family bond? Have you ever envious of one of your siblings? What caused these feelings and how did you handle them? Do you ever feel like your parents have a “favorite” child in your family and why?

4. Compare and contrast the difference between seeing a “live” play and a movie. How are they different and how are they the same? In your opinion does one medium do a better job of making the story realistic? Which one is more personal and gets you more involved?

5. Adaptations, Better or Worse? All forms of artistic expression have works adapted from other works. This includes film, television, plays, dance, books, etc. Discuss the following ideas using specific examples to support your claims.
   a. The original is always superior to the adaptation.
   b. When a work of art crosses into a different area of artistic expression something is lost in the translation. For example: when a book becomes a film.
   c. What is the best example of an adaptation that you can think of?
   d. Is adapting ‘stealing’ or merely recreating a work with new views and ideas that extend its reach.

6. Acting Critique and Discussion

   Who was your favorite character in the show and why?
   Which character in the musical is most like you and why?
   Which actor do you think could have done better and why?
   Did you notice any mistakes when you saw the show?
   How do you think actors handle mistakes when they occur?
   All of the actors in the show are professional musical-theatre performers. Do their voices handle the style of music well and do you think any of them could be a professional popular music performer?

7. Dance and its “role” in the show.

   How do you think the choreographer used different types of dance to accentuate the conflicts and happiness in the musical?
   Did you feel that the performers had the dance skills necessary to effectively perform the choreography?
   How do you think the choreographer creates the movement that you see in the performance?
8. Costumes, Scenery and Lighting

How do the costumes help tell the story?
How have the designers used color in the costumes and scenery to accentuate different conflicts and characters?
Do you feel that the costumes, scenery or lighting are too garish and detract from the story line or do you find them visually exciting and help keep you interested?
Which scenic effect do you feel was the most effective and really helped give that part of the show a special atmosphere?

9. Director Critique - It was the director’s job to interpret what he thought the lyricist and the composer thought the story should communicate.

Were you able to clearly understand the story line?
How did the director use the staging of the show to help tell the story?
What things might the director have done to clarify the story and character relationships?

10. Final Thoughts

What makes this show entertaining?
Can you think of anything that would have made the production more enjoyable?
The production is intended to entertain the audience but what social statements, if any, do you think this show contains?
What messages do you think young audience members will come away from the production with?

ACTIVITIES

1. **JOSEPH** uses music to help tell the story. It allows the characters to express their inner emotions in a fun entertaining way. Break into groups and write your own song about a story or idea that you think is important. Try writing the words or lyrics first then say them in a certain rhythm. Finally try choosing a melody that will help communicate whether this is a sad, happy, confused or thoughtful song. You can also start with a tune and then write words that fit that rhythm. Perform your masterpiece for your classmates. Remember there is no wrong or bad answer to this project. What your group creates is yours and you should be proud of it!

2. Many musicals are based on historic events. Divide up into groups of four or five people, chose a true, historic event and create your own adaptation. Try to remember the main themes and lessons of the event and make sure they are still clear. Once you are ready your group can perform it for the rest of class.

3. An exercise to celebrate diversity. Have the students bring in music from their family’s cultural background. Prepare by asking the students to write their name, a description of their family background and how it is their cultural heritage is celebrated by their family. Place 6-8 chairs in a semi-circle facing the "audience." Play their music, softly, as each student reads or ad-libs what they have written. Costumes may also be worn to enhance the experience. They might also dance to the different styles of music presented.

4. Using the above idea have each student select another country or culture and also create a character when they read. This will encourage research and imagination. If costumes and props are not available, make them from paper or materials on hand. Repeat presentation to "audience."
SUNSHINE STANDARD RELATED ACTIVITIES

Grades 6-12

PRE-SHOW ACTIVITIES

MONOLOGUES
Subjects: Language Arts, foreign Language, Theatre

Have the students choose someone in their family to interview about their memories of their families past. Questions could include: How big was your family? Did everyone get along or were there conflicts among the siblings? Did you ever feel that your mother or father had a “favorite”? What countries have you traveled to or lived in? Did any of the people in these countries affect you in a negative or positive way? How did these things affect the person you are today? Do you feel your life has been a success and why?

With the answers from the interview in mind, have the students create a monologue for the person or persons they interviewed. The setting for the monologue should be a life changing event or person that the interviewee identified.

(Fl. State Standards: LA.C.1.[3,4], LAA.C.2.[3,4], L.A.C.3.[3,4], FL.A.1.[3,4], FL.A.2.[3,4], FL.A.3.[3,4], FL.D.1.[3,4], TH.A.3.[3,4], TH.D.1.[3,4])

IMAGINE THAT
Subjects: Language Arts

Have the students imagine that they are a new person in a new country and then have them create a monologue describing an experience or part of your day from that perspective. Pay special attention to how things would feel, look, smell and what sounds you might hear for that new student. Examine fears, feelings of excitement, and interactions with students and teachers. Then present the monologues to the class.

(Fl. Standards – LA.B1.[3,4], LA.B.2.[3,4])

TELLING HIS/HER STORY
Subjects: Language Arts, Social Studies, Theatre

Have the students choose a figure from the bible that interests them and explore his/her history. Then have the students write a monologue about a particular part of his/her historical figure’s story and then perform the monologue for the class.

(Fl. State Standards – TH.B.A.[3,4], LA.B.2.[3,4], L.A.C.3.[3,4], SS.A.3.[3,4], SS.A.5.[3,4])
**POST SHOW ACTIVITIES**

**Grades 6-8**

**THINGS ARE NOT WHAT THEY SEEM**

Subject: Theatre

After watching *JOSEPH*, gather together five everyday objects, create a short play or scene that includes all five things. Make sure that each scene has a clear beginning, problem and resolution. After students have performed their stories, give each student a found object (something very accessible like a comb or shoe). Tell them they are a sales person and they must sell this item to the class. It does not have to be what it appears. For example a shoe could be a neat “spaghetti bowl”.

(Fl. Standards – TH.B.1.3.1)

**READ AND RELATE**

Subjects: Language Arts, Theatre

After seeing the musical *JOSEPH*, students will write a scene for two characters that parallel an unresolved conflict from the performance. Have the students read the scenes aloud in class, and discuss how additional characters and actions can be introduced to mediate the conflict and resolve the issue. Look to other unresolved conflicts in literature (e.g. Romeo & Juliet, Hamlet) and write original dialogue that introduces new or existing characters that help resolve the problem.


**FLOORPLAN**

Subjects: Math, Visual Art, Theatre

After seeing the musical, discuss structures that were used to develop the set. Provide students with a plan of a stage and have them add the structures that were used in the play. Explain the concept of scale. Using graph paper, have students demonstrate an understanding of scale by making a scaled drawing of their room. Then have the students create a floor plan for an exterior setting like a garden or poolside patio.

(Fl. Standards – TH.A.3.3, VA.A.1.3, MA.B.3.3)
BRIGHT IDEA
Subjects: Science, Theatre

Research and discuss refraction and reflection of light. Discuss the variety of colors used in the production. Conduct an experiment on the difference between mixing colors with substances (paint) and mixing color with light. For example when mixing paint: blue + yellow = green, when mixing light: red + green = yellow. Experiment with different colors. Why does this happen? What happens if you mix all of the colors of paint? Or light? How does color affect the mood of a play?

(Fl. Standards – TH.A.3.3, SC.H.1.3)

Grades 6-12

SPIRIT DRAWING
Subjects: Visual Arts

Guide class in a discussion about the difficulties Joseph faced and how he was able to deal with them. Discuss his character and the quality of his spirit. Then direct the students to make a drawing that represents Joseph’s spirit.

(Fl. State Standards – VA.B.1.[3,4], LA.C.2.[3,4])

MOOD MUSIC
Subjects: Music, Visual Art

Select a piece of music from the musical JOSEPH to play for the students. Ask the students to close their eyes, listen, and try to feel the music. Use probing questions to provoke students’ thinking: e.g., What colors do you see or think of when you hear this? Do you see smooth, flowing lines or erratic, choppy lines? Ask students to create a line drawing while listening to the music. (Remind them to move their drawing arm while feeling the music.) Have students create a final drawing which represents what they see while listening to the chosen musical piece.

(Fl. State Standards – MU.D.1.[3,4], VA.A.1.[3,4])
WHAT WOULD THEY SAY?
Subjects: Language Arts, Foreign Language, Theatre

Have the students choose a character form the show, preferably one with obvious gestures or facial expressions. Then have the students write a monologue for that person in various situations: e.g., on the edge of a cliff, on the moon or in jail. Then read or perform the monologue for the class.

(Florida State Standards – L.A.C.1.[3,4], L.A.C.2.[3,4], L.A.C.3.[3,4], FL.A.1.[3,4], FL.A.2.[3,4], FL.A.3.[3,4], FL.D.1.[3,4], TH.A.3.[3,4], TH.D.1.[3,4])

AND THEN
Subjects: Language Arts, Theatre

After watching JOSEPH, create a sequel to the show by having each student choose a character to develop further, write lines in a monologue or dialogue format, and then integrate their dialogues together in order to create either short skits or a longer sequel. Each student’s input would somehow be included. Then compare and contrast your sequel to the movie sequel GREASE 2.

(Florida State Standards – TH.B.[3,4], L.A.B.1.[3,4], L.A.B.2.[3,4])

Grades 9-12

THE BUSINESS OF SHOW BUSINESS
Subjects: Math, Theatre

After seeing the show, use the show playbill to create with the students a list of materials and business staff needed to produce a musical. Then have the students work in groups to establish a budget by having students act like parts of the production crew. Estimate production costs, set a ticket price, and estimate possible profit. Construct a pie chart budget of a production. Brainstorm fundraising ideas that could help finance a production. Research career paths in theatre. Discuss jobs available in theatre management, such as producer, theatre manager, ticket agent, grant-writer, advertisement manager, publicity manager, box office personnel, house manager, and usher. Calculate payroll of an entire production. Activity Vocabulary: Advertise, Budget, Calculate, Copyright, Cost, Estimate, Manager, Overhead, Payroll, Percentage, Pie Chart, Producer, Production, Publicity, Royalties, Salary.

(Florida State Standards – MA.B 3.4, MA.E 3.4, MA.A 4.4)