



High School Drama Emergency Sub Binder

Emergency sub plans for high school drama and theater, grades 9 to 12. The sub needs no drama background: every step is on the page.

PREVIEW

What is included

- 7 front pages: binder cover, important information, note to the sub, the lesson plan filled in, schedule, class list and dismissal, how it went
- 9 activities, each with its own sub script and student pages (29 pages)
- 3 individual activities and 6 partner, team or whole-class activities
- A Say this to the class script for every activity, a star challenge on every worksheet, every answer in a key
- Color and ink-saver B&W, US Letter and A4

How it works

1. Leave the binder out. The lesson plan lists every activity with its page and minutes.
2. The sub reads the Say this to the class box word for word.
3. Students work from their own pages, with the steps on the page. It is all written work; reading aloud is optional and seated. The sub needs no drama background: every answer is in the key.
4. No prep and no tech: print and go.

The 9 activities, 35 to 45 minutes each

1. **Quiet Reading**, 45 min **SOLO**: reading about theater: the history of stage lighting, tech week, props, conflict and theme
2. **Drama Notes Detective**, 40 min **SOLO**: stage areas, scripts, Greek and Shakespearean theater, acting terms, lighting, calling cues
3. **Practice Menu**, 45 min **SOLO**: drama vocabulary, scene moments and the terms they show, and the planning math a stage manager does
4. **Partner Check**, 40 min **PAIRS**: stage areas from the actor's and the audience's side, and drama terms from a definition or a moment
5. **The Rehearsal Calendar**, 40 min **PAIRS**: script breakdown: French scenes, a breakdown chart, and planning rehearsals around the cast's schedule
6. **Drama Puzzle Tournament**, 41 min **TEAMS**: drama vocabulary, the jobs of a theater company, and the theater meanings of everyday words
7. **The Smudged Spike Marks**, 40 min **TEAMS**: stage areas, stage left and house left, upstage and downstage, reasoning from clues
8. **Which Works Better? Stand-Off**, 40 min **WHOLE CLASS**: stage choices: cheating out, show not tell, playable objectives, focus, costume, light and voice
9. **Whiteboard Quiz Game**, 35 min **WHOLE CLASS**: a review of this binder's drama: lighting, props, stage areas, scene terms and the crew's jobs

What this preview shows: the note to the substitute, the lesson plan, the other front pages, one page of every activity, a sub script, four more student pages and one ink-saver page. Every product page is watermarked, and no answer key is shown. The full binder has 36 pages.



Note to the Substitute

High school drama and theater, grades 9 to 12 · 9 one-period activities · no prep, no drama background needed

Thank you for covering my class

Everything you need is in this binder. The front pages (important information, lesson plan, schedule of the day, class list) are filled in for today. After them come 9 drama activities: the first 3 are individual work, the other 6 are for partners, teams or the whole class. Each one fills most or all of a period of 40 to 55 minutes, runs from the printout alone, and carries its own texts and answer key, so you never teach anything new or direct a scene. Everything reviews high school drama: the stage areas, scripts, acting choices, design, the crew and some theater history. It is all written work; reading aloud is optional and seated.

The first page of every activity is your script. It says what the activity practices, how to set it up, and how long each step takes. The box marked **Say this to the class** is written to be read aloud word for word. Every answer is in a key on the script page (for the logic mystery, on the page right after the script). Keep those pages with you and hand out only the student pages. Every student worksheet has a **Challenge** box for early finishers (in the logic mystery, the bonus question on the slip).

The 9 activities

- **Quiet Reading** quiet single · 45 min · p. 7
- **Drama Notes Detective** quiet single · 40 min · p. 12
- **Practice Menu** quiet single · 45 min · p. 15
- **Partner Check** pairs · 40 min · p. 19
- **The Rehearsal Calendar** pairs or threes · 40 min · p. 22
- **Drama Puzzle Tournament** teams · 41 min · p. 25
- **The Smudged Spike Marks** team logic · 40 min · p. 28
- **Which Works Better? Stand-Off**
whole class · 40 min · p. 32
- **Whiteboard Quiz Game** whole class, teams · 35 min · p. 34

If the class is loud

- Switch to a quiet single activity: Quiet Reading, Drama Notes Detective and Practice Menu. Nobody needs to move.
- In the scored games (Drama Puzzle Tournament, Which Works Better? Stand-Off and Whiteboard Quiz Game), the scoring keeps the class honest.
- If an activity is not working, stop it and switch. Every activity can start at any point in the period.
- The games are optional: a fun way to end the class or to use extra time.

Which activity when?



- A student says the class never learned this? Every activity reviews earlier work. Ask them to try the first problem with a partner, and leave me a note.
- The same activity in every period is fine: each class sees it once. The lesson plan (next page) lists all 9. Nobody has to perform: any reading aloud is optional and can stay seated.
- First thing in the day, or a class that needs to settle: start with a quiet single activity.
- After lunch or with a restless class: a group activity uses the energy.
- Short period? These fit: Whiteboard Quiz Game (35 min) and one reading of Quiet Reading (about 20 min).

Before you leave

Please fill in the How It Went page at the back. It takes two minutes and I read every word. Thank you!





Lesson Plan

Filled in for today: 9 activities, 35 to 45 minutes each. Write the time of each period you use.

ACTIVITY	PLAN	PAGE
Quiet Reading Quiet single · about 45 min Time ____ : ____ to ____ : ____	<ul style="list-style-type: none"> One reading and its question sheet per student; fast finishers take the other Silent reading and questions, about 20 minutes per reading Read the answers out from the key, or collect for me 	p. 7
Drama Notes Detective Quiet single · about 40 min Time ____ : ____ to ____ : ____	<ul style="list-style-type: none"> Hand out both card sheets; pencils only Students find the one false line on each note card, explain it and fix it Read the key out at the end, or collect for me 	p. 12
Practice Menu Quiet single · about 45 min Time ____ : ____ to ____ : ____	<ul style="list-style-type: none"> Three sheets on the desk: A Secret Message, B Match It, C Backstage Problems Students choose one, work alone in silence, swap it when done Check against the keys on the script, or collect for me 	p. 15
Partner Check Pairs · about 40 min Time ____ : ____ to ____ : ____	<ul style="list-style-type: none"> Pairs: one Partner A sheet and one Partner B sheet Both do row 1, then compare: the answers must match Different answers? Find the slip together. The key is on the script 	p. 19
The Rehearsal Calendar Pairs or threes · about 40 min Time ____ : ____ to ____ : ____	<ul style="list-style-type: none"> Pairs or threes, one Part 1 sheet and one Part 2 sheet each Part 1: French scenes and the breakdown chart (keyed) Part 2: a three-day rehearsal calendar, checked with the checklist 	p. 22
Drama Puzzle Tournament Teams · about 41 min Time ____ : ____ to ____ : ____	<ul style="list-style-type: none"> Teams of 3 or 4, one puzzle sheet and one answer sheet per team One round at a time, 1, 2 or 3 points per puzzle Every answer is on the key. The key settles arguments 	p. 25
The Smudged Spike Marks Team logic · about 40 min Time ____ : ____ to ____ : ____	<ul style="list-style-type: none"> Teams of 3 or 4, one case file and one grid per team Warm-up together on the board, then the case on their own Teams hand in their slip; check it against the key and reveal 	p. 28
Which Works Better? Stand-Off Whole class · about 40 min Time ____ : ____ to ____ : ____	<ul style="list-style-type: none"> One sheet per student; everyone stays seated Read a pair, 20-second guess, count hands, then 90 seconds to find the reason One speaker per side, then read the answer from the key 	p. 32
Whiteboard Quiz Game Whole class, teams · about 35 min Time ____ : ____ to ____ : ____	<ul style="list-style-type: none"> Draw the 5 by 5 board (or tape up the board sheet); 3 to 5 teams Teams take turns picking a category and value; you read the question Right answer: points on the scoreboard. Optional, for the end of class 	p. 34

Fast finishers

Any quiet single activity can follow any other activity: Quiet Reading (p. 7), Drama Notes Detective (p. 12) and Practice Menu (p. 15).

Collect / leave for me

.....

.....

From Candles to Cues

Read the whole text before you look at the questions.

From Candles to Cues

For most of theater history, the hardest part of lighting a play was simply making it visible. In ancient Greece, plays were performed outdoors in the daytime, so the sun was the only lighting designer. When theater moved indoors, everything changed.

Indoor playhouses of the 1600s and 1700s were lit by candles and oil lamps. Chandeliers hung over the stage and over the audience, and they usually lit it for the whole show, partly because there was no easy way to put them out and light them again. A row of lamps along the front edge of the stage, called footlights, threw light up into the actors' faces. Candles dripped wax and smoked, and stagehands trimmed the wicks between the acts.

Gas lighting arrived in the early 1800s. Gas flowed through pipes to every burner, and the pipes met at one control board, sometimes called the gas table. By turning valves on that board, one operator could make the stage brighter or darker smoothly, a little like a modern dimmer. For the first time, light could change during a scene and follow the story.

The same was brought home. A block of lime was heated in a very hot flame until it glowed a brilliant white, and an operator aimed the beam at the most important actor on stage. That is where the phrase in the limelight comes from. But open flames near painted scenery and costumes were dangerous, and theater fires were common in the pastlight era.

Electric light changed theater again in the 1880s. In 1881 a London playhouse, the Savoy, became one of the first public buildings lit entirely by electricity. Electric lamps were safer, cooler and easier to control. By the late 1900s, some theaters had begun detecting the audience area during a show, so all attention went to the stage.

Today, a designer's choices are stored as numbered cues in a computer light table. Many modern fixtures use LEDs that can change color without a sheet of colored plastic in front of them. A stage manager calls each cue, and a board operator presses one button. The tools are new, but the job is the same as it was in the candle age: help the audience see what matters.

1. Quiet Reading, 45 min (solo)

Drama Notes Detective

Each note has two exactly one false line. Write its number, what is wrong, and a false line.

How a detective works: read every line on its own and ask: is this true about theater? Three lines on each card are true. The one false line may appear right at first, so test every word of it.

Circle's card: The stage areas

- Downstage is the part of the stage closest to the audience.
- Upstage is the part of the stage furthest from the audience.
- Stage left is the same side of the stage as stage right.
- Stage right is the same side of the stage as stage left.

Circle's card: Reading a script

- Actors read the stage directions out loud during a performance.
- The stage director is the person who directs the actors.
- A stage director is the person who directs the actors.
- A stage director is the person who directs the actors.

Circle's card: Ancient Greek theater

- Greek plays were staged in open-air theaters built into hillsides.
- The stage was the far side where the chorus sang and danced.
- The stage was the far side where the chorus sang and danced.
- Greek actors performed without masks and the back rows could see their faces.

Circle's card: Shakespeare's Globe

- The Globe opened in London in 1599.
- Shakespeare's plays were staged at the Swan Theatre.
- The Globe was a circular building with no roof.
- The Globe was a circular building with no roof.

Circle's card: Acting choices

- An actor's choice is what a character says in a scene.
- An actor's choice is what a character says in a scene.
- An actor's choice is what a character says in a scene.
- An actor's choice is what a character says in a scene.

Challenge Write your own note card on any drama topic. Four lines, exactly one of them false. Swap with a classmate and find each other's false line.

2. Drama Notes Detective, 40 min (solo)

Practice Menu A

Find the drama form for each clue in the code bank and write its code letter. The letters, in order, spell a message.

Code bank

Clue	Clue	Clue	Clue	Clue	Clue	Clue	Clue
1. A long speech spoken by one character, often to others on stage	2. The whole cast working together as one group, with no single star	3. The signal for a line, an entrance or a lighting change	4. The part of the stage farthest from the audience	5. The planned movements and positions of the actors	6. A second audition for actors the director wants to see again	7. The frame around the front opening of many stages, like a picture frame	8. Offstage areas to the left and right of the playing space, out of the audience's view
9. An actor who learns a role in case the regular actor cannot perform	10. The person who writes a play	11. A quick remark to the audience that the director wants to see again	12. The person who writes a play	13. A quick remark to the audience that the director wants to see again	14. The person who writes a play	15. A quick remark to the audience that the director wants to see again	16. The person who writes a play

The message

Challenge Pick one of the four terms in the bank that no clue uses. Write your own clue for it.

3. Practice Menu, 45 min (solo)

Partner Check

Do you see? Then compare with your partner. The answers should be the same. If not, find the slip together.

Stage right and stage left are the ACTOR'S right and left while facing the audience. House left is the audience's left, the same side as stage right. Downstage is toward the audience. Upstage is away from the audience. Word bank: blocking, cue, director, dress rehearsal, get, stage manager, subplot, tableau.

Answer the clues

- 15000-15000 Start at Center. Move one area toward the audience. Answer: ☐ Same as my partner ☐ Same as my partner
- 15000-15000 Start at Center. Move one area to the actor's own left (the actor faces the audience). Answer: ☐ Same as my partner ☐ Same as my partner
- 15000-15000 The meeting under the words a character says. Answer: ☐ Same as my partner ☐ Same as my partner
- 15000-15000 Start at Down Right. Move one area upstage, then one area to stage left. Answer: ☐ Same as my partner ☐ Same as my partner
- 15000-15000 The person who schedules rehearsals, keeps the prompt book and calls every cue during a show. Answer: ☐ Same as my partner ☐ Same as my partner
- 15000-15000 Start at Down Center. Move one area toward the audience's left, the side you see on your left from the seats. Answer: ☐ Same as my partner ☐ Same as my partner
- 15000-15000 The planned movements and positions of the actors in a scene. Answer: ☐ Same as my partner ☐ Same as my partner
- 15000-15000 Start at Left. Move one area upstage, then two areas to stage right. Answer: ☐ Same as my partner ☐ Same as my partner
- 15000-15000 A sheet of colored plastic held into a frame in front of a stage light. Answer: ☐ Same as my partner ☐ Same as my partner
- 15000-15000 The last rehearsal before opening, not like a real show with costumes, lights and sound. Answer: ☐ Same as my partner ☐ Same as my partner

Challenge Start at Down Left. Move one area upstage, one area toward house left, then one more area upstage. Then compare with your partner. Same answer again?

4. Partner Check, 40 min (pairs)

The Rehearsal Calendar

Read the opening. Then answer the questions on your partner's rehearsal calendar.

Second time the opening (shortened)

1. The Ticket Seller is the most French scene of the whole play? How many?

2. Who is in stage in the third French scene of the opening?

3. Which character is in the most French scene of the whole play? How many?

4. How many pages long is the play? About how many minutes is that of stage, about one minute a page?

5. Which French scenes need only two actors?

6. On Monday Lander (the Ticket Seller) is the director. Which French scenes can still be rehearsed?

7. On Tuesday Lander (the Ticket Seller) has a game. Which French scenes can still be rehearsed?

8. Which French scenes can ONLY be rehearsed on Wednesday? Why?

Challenge Blocking takes about 5 minutes of rehearsal per page. How many minutes does blocking the whole play take? If nobody were absent, what is the latest number of 50-minute rehearsals that could hold it?

5. The Rehearsal Calendar, 40 min (pairs)

Drama Puzzle Tournament

Give one round at a time. Write your answer on the answer sheet.

Round 1: Scrambled Stage Words

1. FOOTLIGHTS (light, 9 letters)
2. NIUTRAC (upstage, 8 letters)
3. CHILEONG (stage, 8 letters)
4. AUCIENCE (stage, 8 letters)
5. EITCTK (what gets you in the door, 6 letters)
6. ONCEUT (what an actor wears, 7 letters)
7. MEIAET (what an actor wears, 7 letters)
8. AERILARS (getting ready, 8 letters)

Round 2: Who Does This Job?

1. Let the back of the house on a headset and say steadily and go for every cue. Who am I?
2. Choose where each light hangs, what color it is and how bright the stage is in every scene. Who am I?
3. Draw what every character wears, then put the fabric and go to the fittings. Who am I?
4. Find, build or borrow every object the actors handle, and I keep the table where those objects wait backstage. Who am I?
5. Plan every thunder, docket and song the audience hears, and the loud each one plays at. Who am I?
6. Decide what the production means, cast the actors and give notes after every rehearsal. Who am I?
7. Write every word the actors say, and I may change a line after watching a rehearsal. Who am I?
8. I am in charge of the lobby, the actors and the audience, and I let backstage when everyone is seated. Who am I?

Round 3: Two Meanings, One Word

1. A building where a family lives. In a theater, all the seats, and the people sitting in them.
2. What a bird sings to get off the ground. In a theater, the hollow spaces at the sides of the stage.
3. The last stone in the middle of a path. In a theater, the hollow spaces in front of the stage called the band.
4. A kind of building used. In a theater, to make scenery up and out of sight on stage.
5. To move fast on your feet. In a theater, all the performers of one show, from opening night to closing.
6. A group of matching things, like clothes. In a theater, the scenery that shows where the play happens.
7. Something with pages that you read. In a theater, the dialogue words and story of a musical.
8. To phone someone. In a theater, the first line of a scene must be rehearsed or it won't.

6. Drama Puzzle Tournament, 41 min (teams)

The Smudged Spike Marks

Read the clues. Every note is true. Find each place on the stage map. Is the light there answer?

Dress rehearsal for The Tin Whistle starts in one hour. Five actors each play one role, carry one prop, and start the first scene on one spike mark: a small place of colored tape on the floor that shows exactly where to stand.

Then someone smudges the stage, and the stage manager's chart of who starts where gets smudged. The ink on her notes survived on the clipboard, every note is true, and every note is written in stage directions. Relabel the chart before places is called.

The stage manager's notes

- The Mayor starts in the middle area of the nine stage areas.
- Seen from the seats, the Clockmaker starts on the audience's left, in the row of seats nearest the audience.
- The actor with the lantern starts upstage of Thibault, in the same column.
- Grew starts on the stage left side, farther from the audience than the bread basket.
- The letter is carried by the actor playing the Mayor.
- The Mayor and the umbrella both start the Mayor, on opposite sides of the stage.
- Antoine starts downstage of Grew, in the same column.
- Heater does not start upstage, and the Baker carries the bread basket.

The case question: Who starts on the Down Left spike mark, and which prop does that actor carry?

Warm-up: Three marks in a line

- Lark, Ivie and Emily start on Up Center, Center or Down Center, one each.
- Emily starts closest to the audience.
- Lark starts closest of Ivie.
- X = no. Circle = yes. One circle in every row and column.

7. The Smudged Spike Marks, 40 min (teams)

Which Works Better?

Stand-off sheet. Circle your guess. A/B/C/D. Then find the stage reason and write your final answer.

Two characters argue. The audience must see both faces.

- Both actors turn a quarter turn to the house while they argue (they cheat out).
- Both actors turn a quarter turn to the house while they argue (they cheat out).
- Both actors turn a quarter turn to the house while they argue (they cheat out).
- Both actors turn a quarter turn to the house while they argue (they cheat out).

Show that Jeanette is nervous before her driving test, without saying it.

- Jeannette looks at the clock and the door.
- Jeannette looks at the clock and the door.
- Jeannette looks at the clock and the door.
- Jeannette looks at the clock and the door.

Write an objective an actor can play.

- To get my brother to stay away.
- To get my brother to stay away.
- To get my brother to stay away.
- To get my brother to stay away.

Write a clear stage direction for an actor.

- Circle around the back of the house.
- Circle around the back of the house.
- Circle around the back of the house.
- Circle around the back of the house.

Use the line timing point. All gaps must go to the speaker.

- Leave after one gap and keep moving and talking quickly.
- Leave after one gap and keep moving and talking quickly.
- Leave after one gap and keep moving and talking quickly.
- Leave after one gap and keep moving and talking quickly.

The scene is a train station in 1925. Choose the traveler's costume.

- A long coat, gloves and a hat.
- A long coat, gloves and a hat.
- A long coat, gloves and a hat.
- A long coat, gloves and a hat.

A quiet, sad ending. Choose the last light cue.

- A sudden snap to full light.
- A sudden snap to full light.
- A sudden snap to full light.
- A sudden snap to full light.

Be heard in the back row of a big hall with no microphones.

- Shout the line, support the voice and send it to the back wall.
- Shout the line, support the voice and send it to the back wall.
- Shout the line, support the voice and send it to the back wall.
- Shout the line, support the voice and send it to the back wall.

Give a candidate a useful note after rehearsal.

- Be the first to say, to be the first to say, to be the first to say.
- Be the first to say, to be the first to say, to be the first to say.
- Be the first to say, to be the first to say, to be the first to say.
- Be the first to say, to be the first to say, to be the first to say.

A useful prop and the actor answers the door.

- The actor opens the door. The actor answers the door.
- The actor opens the door. The actor answers the door.
- The actor opens the door. The actor answers the door.
- The actor opens the door. The actor answers the door.

The actor is on stage. The action must be interesting and show who leads the group.

- Lead the group in a straight line across the front of the stage.
- Lead the group in a straight line across the front of the stage.
- Lead the group in a straight line across the front of the stage.
- Lead the group in a straight line across the front of the stage.

Learn your lines for a two-person scene.

- Read the lines for each character, then read in small chunks with your cue lines.
- Read the lines for each character, then read in small chunks with your cue lines.
- Read the lines for each character, then read in small chunks with your cue lines.
- Read the lines for each character, then read in small chunks with your cue lines.

Challenge Write your own stand-off pair: a goal, a choice that works on stage and one that does not. Then write the reason in one sentence.

8. Which Works Better? Stand-Off, 40 min (whole class)

Whiteboard Quiz Game

Take the quiz up or say the board. Cross off each square once it is played.

Lights Up	Props Desk	Spike Mark	Scene Talk	Crew Calls
100	100	100	100	100
200	200	200	200	200
300	300	300	300	300
400	400	400	400	400
500	500	500	500	500

Team scores

Team	Points (Add as you go)	Total
1		
2		
3		
4		
5		

9. Whiteboard Quiz Game, 35 min (whole class)



The Smudged Spike Marks

Sub script: a team logic mystery written in stage directions

One period • teams of 3 or 4

This activity practices: stage areas, stage left and house left, upstage and downstage, reasoning from clues



SAY THIS TO THE CLASS

"The stage manager's chart of who stands where got soaked, and your team rebuilds it from her notes. Every note is true and written in stage directions, so find each place on the stage map first, then mark the grid. We start with a short warm-up together."

Materials

- Teams of 3 or 4. Each team gets one case file and one grid sheet (the grid sheet has the answer slip).
- Pencils (erasers help) and the board for the warm-up.
- Jobs: **reader** (reads the clues out), **stage expert** (finds each clue's area on the stage map), **marker** (the only one who writes in the grid) and **recorder** (fills in the slip).
- Keep this page and the next one: together they are your key. Nobody needs to stand or move: the whole case is on paper.

Run it (40 minutes)

- Set up.** Make the teams, hand out the sheets. 3 min
- Read the story.** A volunteer reads the story on the case file out loud. 3 min
- Warm-up together** on the board, as shown below. 6 min
- Teams solve the case.** Walk around. After about 10 minutes, give a hint from the next page to any team that is stuck. Fast teams answer the bonus question. 23 min
- Reveal.** Collect the slips, then read the answer and the full chart from the key. 5 min

The warm-up: teach the stage map and the grid (6 minutes)

Draw a small grid on the board; students have the same one and the stage map on their case file. Lark, Ivo and Emrys start on Up Center, Center or Down Center, one each.

Read the two clues:

- Emrys starts closest to the audience.
- Lark starts upstage of Ivo.

Then show it step by step:

- On the map, the audience is at the bottom, so the row nearest the audience is DOWNSTAGE. Clue 1: Emrys has Down Center. Circle it. A circle means the rest of that row and that column get an X.
- Clue 2: upstage means farther from the audience. Of Up Center and Center, Up Center is farther, so Lark has Up Center and Ivo has Center. Circle both.
- Check it against both clues out loud.

Say out loud: stage left and stage right are the ACTOR's left and right while facing the audience. House left is the audience's left, the same side as stage right. One circle in every row and every column of each small grid; X means no, a circle means yes.

	UC	C	DC
Lark			
Ivo			
Emrys			

Answer: Lark, Up Center; Ivo, Center; Emrys, Down Center.



Drama Notes Detective Cards 1 to 5

Drama Notes Detective

Each note card has exactly one false line. Write its number, what is wrong, and a fixed line.



How a detective works: read every line on its own and ask: is this true about theater? Three lines on each card are true. The one false line may sound right at first, so test every word of it.

1 Otilie's card: The stage areas

- 1 Downstage is the part of the stage closest to the audience.
- 2 Stage left is the actor's left while facing the audience.
- 3 House left is the same side of the stage as stage left.
- 4 Center is the middle area of the nine stage areas.

False line ☐

What is wrong?

Fixed line

2 Lisette's card: Reading a script

- 1 Actors read the stage directions out loud during a performance.
- 2 The name above or before a line tells who speaks it.
- 3 Stage directions are often printed in parentheses or italics.
- 4 A scene heading tells where and when a scene takes place.

False line ☐

What is wrong?

Fixed line

3 Bertram's card: Ancient Greek theater

- 1 Greek plays were staged in open-air theaters built into hillsides.
- 2 The orchestra was the flat circle where the chorus sang and danced.
- 3 The skene was the building behind the playing space.
- 4 Greek actors performed without masks so the back rows could see their faces.

False line ☐

What is wrong?

Fixed line

4 Anouk's card: Shakespeare's Globe

- 1 The Globe opened in London in 1599.
- 2 In Shakespeare's company, women played the female roles.
- 3 Groundlings paid the lowest price and stood in the yard.
- 4 The Globe was open to the sky, so plays were given in daylight.

False line ☐

What is wrong?

Fixed line

5 Ingrid's card: Acting choices

- 1 An objective is what a character wants in a scene.
- 2 A tactic is the thing that stands in the character's way.
- 3 Subtext is the meaning under the words a character says.
- 4 An objective works best as an action verb, such as to convince.

False line ☐

What is wrong?

Fixed line



Challenge

Write your own note card on any drama topic: four lines, exactly one of them false. Swap with a classmate and find each other's false line.

Name

Score / 15

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Drama Notes Detective · cards 1 to 5



Practice Menu A Secret Message

Find the drama term for each clue in the code bank and write its code letter. The letters, in order, spell a message.

Practice Menu

Code bank

aside	E	audition	M	blocking	S	callback	O	costume	F	cue	O	dialogue	K
ensemble	R	monologue	P	playwright	L	proscenium	T	rehearsal	D	strike	B		
understudy	N	upstage	P	wings	A								

Four terms in the bank belong to no clue. Some code letters are used for two clues.

1

A long speech spoken by one character, often to others on stage

Term _____ Letter ☐

2

The whole cast working together as one group, with no single star

Term _____ Letter ☐

3

The signal for a line, an entrance or a lighting change

Term _____ Letter ☐

4

The part of the stage farthest from the audience

Term _____ Letter ☐

5

The planned movements and positions of the actors

Term _____ Letter ☐

6

A second audition for actors the director wants to see again

Term _____ Letter ☐

7

An actor who learns a role in case the regular actor cannot perform

Term _____ Letter ☐

8

The frame around the front opening of many stages, like a picture frame

Term _____ Letter ☐

9

Offstage areas to the left and right of the playing space, out of the audience's view

Term _____ Letter ☐

10

Taking down the set and clearing the stage after the final performance

Term _____ Letter ☐

11

The person who writes a play

Term _____ Letter ☐

12

A quick remark to the audience that the other characters do not hear

Term _____ Letter ☐

The message

1	2	3	4	5	6	7	8	9	10	11	12
---	---	---	---	---	---	---	---	---	----	----	----



Challenge

Pick one of the four terms in the bank that no clue uses. Write your own clue for it.

.....

Name _____

Score _____

/ 12

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Practice Menu A · Secret Message



Partner Check Partner A

Do one row, then compare with your partner. The answers should be the same. If not, find the slip together.

Partner Check

BACK WALL (UPSTAGE)

Up Right UR	Up Center UC	Up Left UL
Right R	Center C	Left L
Down Right DR	Down Center DC	Down Left DL

Stage right and stage left are the ACTOR's right and left while facing the audience. House left is the audience's left, the same side as stage right. Downstage is toward the audience.

Word bank: blocking · cue · director · dress rehearsal · gel · stage manager · subtext · tableau

house left **AUDIENCE (THE HOUSE)** house right

- STAGE AREAS**
Start at Center. Move one area toward the audience.

Answer _____
☐ Same as my partner
- STAGE AREAS**
Start at Center. Move one area to the actor's own left (the actor faces the audience).

Answer _____
☐ Same as my partner
- DRAMA TERMS**
The meaning under the words a character says.

Answer _____
☐ Same as my partner
- STAGE AREAS**
Start at Down Right. Move one area upstage, then one area to stage left.

Answer _____
☐ Same as my partner
- DRAMA TERMS**
The person who schedules rehearsals, keeps the prompt book and calls every cue during a show.

Answer _____
☐ Same as my partner
- STAGE AREAS**
Start at Down Center. Move one area toward the audience's left, the side you see on your left from the seats.

Answer _____
☐ Same as my partner
- DRAMA TERMS**
The planned movements and positions of the actors in a scene.

Answer _____
☐ Same as my partner
- STAGE AREAS**
Start at Left. Move one area upstage, then two areas to stage right.

Answer _____
☐ Same as my partner
- DRAMA TERMS**
A sheet of colored plastic slid into a frame in front of a stage light.

Answer _____
☐ Same as my partner
- DRAMA TERMS**
The last rehearsal before opening, run like a real show with costumes, lights and sound.

Answer _____
☐ Same as my partner

★ Challenge

Start at Down Left. Move one area upstage, one area toward house left, then one more area upstage.

.....
 Then compare with your partner. Same answer again?

My name _____ Partner _____



Drama Puzzle Tournament

Puzzles

Drama Puzzle Tournament

Solve one round at a time. Write your answers on the answer sheet.

Round 1: Scrambled Stage Words

1 point each

Unscramble each drama word. The hint says what kind of word it is.

1. **POGTILTSH** (a light, 9 letters)2. **NIUTRAC** (hangs at the front of the stage, 7 letters)3. **OMULEOONG** (a kind of speech, 9 letters)4. **AEUDCEIN** (people at the show, 8 letters)5. **EITCTK** (what gets you in the door, 6 letters)6. **OMCSEUT** (what an actor wears, 7 letters)7. **MEINAET** (a show time, 7 letters)8. **AERHLASRE** (getting ready, 9 letters)

Round 2: Who Does This Job?

2 points each

Name the theater job of the person speaking.

1. I sit at the back of the house on a headset and say standby and go for every cue. Who am I?
2. I choose where each light hangs, what color it is and how bright the stage is in every scene. Who am I?
3. I draw what every character wears, then pick the fabric and go to the fittings. Who am I?
4. I find, build or borrow every object the actors handle, and I keep the table where those objects wait backstage. Who am I?
5. I plan every thunderclap, doorbell and song the audience hears, and the level each one plays at. Who am I?
6. I decide what the production means, cast the actors and give notes after every rehearsal. Who am I?
7. I wrote every word the actors say, and I may change a line after watching a rehearsal. Who am I?
8. I am in charge of the lobby, the ushers and the audience, and I tell backstage when everyone is seated. Who am I?

Round 3: Two Meanings, One Word

3 points each

One word fits both meanings. Write the word.

1. A building where a family lives. In a theater: all the seats, and the people sitting in them.
2. What a bird flaps to get off the ground. In a theater: the hidden spaces at the sides of the stage.
3. The hard stone in the middle of a peach. In a theater: the lowered space in front of the stage where the band plays.
4. A small buzzing insect. In a theater: to raise scenery up out of sight on ropes.
5. To move fast on your feet. In a theater: all the performances of one show, from opening night to closing.
6. A group of matching things, like dishes. In a theater: the scenery that shows where the play happens.
7. Something with pages that you read. In a theater: the spoken words and story of a musical.
8. To phone someone. In a theater: the time an actor must arrive for rehearsal or a show.



From Candles to Cues Article

Read the whole text before you look at the questions.

Quiet Reading

From Candles to Cues



For most of theater history, the hardest part of lighting a play was simply making it visible. In ancient Greece, plays were performed outdoors in the daytime, so the sun was the only lighting designer. When theater moved indoors, everything changed.

Indoor playhouses of the 1600s and 1700s were lit by candles and oil lamps. Chandeliers hung over the stage and over the audience, and they usually stayed lit for the whole show, partly because there was no easy way to put them out and light them again. A row of lamps along the front edge of the stage, called footlights, threw light up into the actors' faces. Candles dripped wax and smoked, and stagehands trimmed the wicks between the acts.

Gas lighting arrived in the early 1800s. Gas flowed through pipes to every burner, and the pipes met at one control board, sometimes called the gas table. By turning valves on that board, one operator could make the stage brighter or darker smoothly, a little like a modern dimmer. For the first time, light could change during a scene and follow the story.

The same era brought limelight. A block of lime was heated in a very hot flame until it glowed a brilliant white, and an operator aimed the beam at the most important actor on stage. That is where the phrase in the limelight comes from. But open flames near painted scenery and costumes were dangerous, and theater fires were common in the gaslight era.

Electric light changed theater again in the 1880s. In 1881 a London playhouse, the Savoy, became one of the first public buildings lit entirely by electricity. Electric lamps were safer, cooler and easier to control. By the late 1800s, some theaters had begun darkening the audience area during a show, so all attention went to the stage.

Today, a designer's choices are stored as numbered cues in a computer light board. Many modern fixtures use LEDs that can change color without a sheet of colored plastic in front of them. A stage manager calls each cue, and a board operator presses one button. The tools are new, but the job is the same as it was in the candle age: help the audience see what matters.

In the full binder

A whole drama sub day, planned and ready to print.

36 pages in color and ink-saver
B&W, US Letter and A4

9 activities of 35 to 45 minutes, one
per class period

7 front pages: note to the sub,
lesson plan, schedule, class list

3 + 6 individual activities +
partner, team and
whole-class activities

Use it your way

- A sudden sick day: emergency sub plans that are ready before you need them.
- Any high school drama or theater class, grades 9 to 12: every activity fits a 40 to 55 minute period. All written work, with little or no acting: reading aloud is optional and seated.
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- Your own no prep day: teach it yourself when you need a break from planning.

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