

Activities

Pre Show Activities:

- 1.) In *The Understudy*, humor is often used in bleak circumstances. What is humor? What makes something funny? ([click here for activity 1](#))
- 2.) The dialogue in *The Understudy* gives us very specific information regarding where this play takes place. How can we learn about setting and character through text analysis? ([click here for activity 2](#))
- 3.) In *The Understudy*, the actors are in the process of rehearsing a play by Franz Kafka. Based on dialogue from *The Understudy*, can you make connections between Franz Kafka and Theresa Rebeck? ([click here for activity 3](#))

Post Show Activities:

- 4.) Prior to seeing *The Understudy* you used clues in the dialogue from the play to describe who stole the prop gun. Having seen the play, how would you compare your prediction of Harry to the character you met in this production? ([click here for activity 4](#))
- 5.) Having seen *The Understudy*, you know more about the various jobs of the theatre and got an introduction to the status (level of power) of each job. Rank in order the power structure of your school and compare that to the power structure of the theatre. ([click here for activity 5](#))
- 6.) Just like the characters in *The Understudy*, we also play various roles within our everyday lives. Let's examine how we behave in different circumstances. ([click here for activity 6](#))

Resources

<http://www.theresarebeck.com>

<http://www.alexanderdodgedesign.com>

<http://www.wtfestival.org/>

Janouch, Gustav, *Conversations with Kafka*. New York: New Directions, 1971.

Kantor, Michael and Malson Laurence, *Broadway the American Musical*. New York: Bullfinch Press, 2004.

Kuper, Peter, *Metamorphosis*. New York: Crown, 2005.

Strathern, Paul, *Kafka in 90 Minutes*. Chicago: I.R. Dee, 2004.

[Official website for *The Understudy*](#)

