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A Theatre Student's Guide to Writing

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A THEATRE STUDENT'S GUIDE TO WRITING

by

Heather S. Hurd

**Thesis submitted in partial fulfillment
of the requirements for the degree**

of

DEPARTMENTAL HONORS

in

**English Literary Studies
in the Department of English**

Approved:

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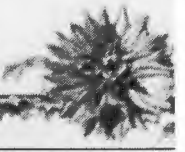
Director of Honors Program
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UTAH STATE UNIVERSITY
Logan, UT

Spring 2007



A Theatre Student's Guide to Writing



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Why should a theatre major learn how to write?

A very common delusion under which most Theatre students suffer is the idea that because their craft is primarily oral and/or visual that they will not need to worry about developing their writing skills. This is a fallacy. Writing is fundamental in articulating play reviews, analysis and opinions concerning written or visual works, journal articles, theatre history, resumé's, grants and proposals. In fact, writing is probably the most important form of communication in the theatre because, without it, there is generally no play to perform. In that plays begin life as written compositions, writing is arguably a very important, in fact primary, form of communication in the theatre.

Whatever your preparatory training, you should not be discouraged. Everyone has had to learn to write- even Shakespeare! This website is designed to help anyone who needs guidance with writing in theatre classes at the college level. It includes easy-to-follow instructions, definitions, explanations, documentation styles, and examples of different types of writing used in academic and professional theatre. Remember this: you don't need to know everything- you simply need to know how to *find the answers* to everything. Just coming to this website is a great start!

How to use this website:

First, ask yourself what sort of thing are you trying to write?

- If you need help with a writing assignment, you will probably find the aid you need under [Academic Writing](#). This is where you'll find help on the types of papers that are often assigned to theatre students, assignments like play reviews, design analysis, research papers, and MLA and Chicago citation styles.
- If you are looking for help with the type of writing that many theatre professionals in the field must do; things like grant proposals, playwriting, and resumes, look under [Professional Writing](#).
- If you need more help than what is provided in the explanations and examples given in this website, look under [Links](#) for other sources that might facilitate your quest to write better.

Academic Writing

These pages address the types of papers that college students are asked to write during their academic careers. While a student should always check with their teachers first to see what they want on an assignment, these pages contain helpful hints and explanations of what many teachers are looking for in papers and other assignments.

- A. Play Review Student Edition
- B. Analysis
 - 1. Character
 - 2. Play or Scene
 - 3. Makeup
 - 4. Costume
- C. Research Papers
 - 1. What kind of paper is it?
 - 2. Research, Research, Research
 - 3. Thesis
 - 4. Building an Argument
 - 5. Outlining
 - 6. Transitions
 - 7. Conclusion
- D. Citations
 - 1. Plagiarism
 - 2. MLA
 - 3. Chicago

Writing a Play Review: Student Edition

A professor sometimes assigns a play review as a way of letting the student report on a show. A play review is a paper which talks about your experience at a certain production and your advice to others who might be interested in going to it.

There are a number of elements which are important to include so that your reader can make an informed decision as to whether or not they want to see a play based on your recommendation. To help them make this decision you need to give them certain facts and substantiate your claims about its value

As a writer it is most important to remember who will be reading the paper. If your instructor has given you specific guidelines, on whom to address and what to comment on, make sure you follow them!

Here are some tips:

- First, if you are going to review a production, it is a very good idea to read the script before you go. Particularly if you are reviewing a classical piece, such as a play by Shakespeare, it really helps to be familiar with the plot so that you can focus on the interpretation of the work in the particular productions you're seeing.
- Next, as you watch the show, stay focused. Even if gets boring, take note of the lighting, and where the actors are blocked. Do the costumes integrate well with the set? If you are nodding off during the performance, this may be a reflection of the production, or your activities the night before. No company can compete with your body's urge to sleep after an all-night party or a Thanksgiving-style dinner lulling you to sleep, but this should not be a factor in your review.
- Also, you will be expected to include a number of details about the production in your review, so make sure you keep a program or playbill. You might also consider taking notes during intermission and right after the show when you're thoughts and feelings are fresh so that you can reflect back on them when you're writing the review later.
- Also, remember to back up all of your opinions with valid arguments. Try to be objective in your review of the play, or at least look like you are. Many people confuse "review" with "criticism," but bashing the play just to bash it is not the point. Be constructive in your analysis of the play's good and bad points. Suggest where improvement could be made.
- Above all, try to enjoy your experience at the theatre. Don't treat it just as a fact-gathering expedition for your class assignment. Meet the play halfway, in the beginning at least. The poet Coleridge said that audiences willingly suspend their disbelief as they enter the imaginary world of the play. Be willing, and let your enjoyment be part of your review.

General Format:

Section 1 - The Basics

Include answers to the five W's :

- Who? (the playwright, director, actors)
- What? (the title of the play)
- Where? (the name of the theatre or school)
- When? (when did you see it)
- Why? (in a few sentences tell about the basic theme of the play)

Section 2 –The Plot

- Give the reader a brief summary of the play.
- What are some of the issues that the story deals with?
- What did you like about the script?
- What did you like about the theatre's interpretation of the play?
- How interesting or entertaining was it?

Section 3 -The Acting

Talk about the characters and the actors who play them. You may want to distinguish between when you are talking about a characteristic of the character and the virtues, or vices, of the actor on the stage. A bad actor, or an actor that is badly cast, is not necessarily a reflection on the quality of the character as written. A 40 year-old, out-of-shape, leering, drooling Romeo is no reflection on the character Shakespeare created. The reverse is also true, and harder to see. A poorly-conceived character can be given rich and deep life in the hands of a brilliant actor. All in all, it is important to see the difference between actor and character. Ask yourself the following questions:

- Were the actors believable?
- Did they stay in character even when not speaking?
- Was their volume and articulation appropriate?

Section 4 - The Design

Great technical theatre is invisible for the most part. It should enhance the experience without drawing attention to itself. However, as a reviewer you need to pay attention to the technical elements of the play and comment upon them; in particular: the set, lights, costumes, makeup and sound

- What kind of mood and time period did the set establish for the play?
- Did the lighting convey the proper mood, emphasis, and brightness?
- Were the costumes and makeup true to the period or concept of the show and the type of characters portrayed?
- How did the sound and music design contribute to the mood of the show? If it was a musical, how good was the orchestra and was there an appropriate balance between the singers and musicians?

Section 5 - The Conclusion

Finally, summarize what you think the audience as a whole thought of the play. Were they attentive and interested? What was your personal opinion of the play as a whole? Would you recommend this production to others?

Character Analysis

When writing a character analysis it is important to focus on a number of elements that influence the character, both within and without. Here are some categories to focus on:

I. Desire:

- What does the character want or need?

II. Will:

- How strong is the character's will?
- Is it strong enough to achieve the goal?

III. Moral stance:

- Characters' morality dictates a great deal about who they are and how they interact with others.
- Do they appear honest and trustworthy? Why or why not?

IV. Decorum:

- Describe the character physically. The way that a playwright describes a character's exterior appearance often reveals information about who the character is inside.

V. Summary adjectives:

- It may be helpful for you to come up with strong adjectives to describe the character, and then use these throughout your analysis to give it coherence and depth.

VI. A character's physical response to what is happening around him/her:

- A physical response is a manifestation of a character's feelings and psychology. Watch or imagine the portrayal externally and describe each of the following with an adjective:
 - Heartbeat
 - Perspiration
 - Stomach condition
 - Muscle tension
 - Breathing

[Click Here for an Example!](#)

Play or Scene Analysis

While there is no one correct way to do a play analysis, many students find it helpful to format their thoughts in an outline. The outline below represents a standard analysis, synthesized from several sources, and is easy to follow. It is also particularly effective for a director's preparation.

I. Given Circumstances

A. Environmental Facts

1. Geographical location, including climate
2. Date: year, season, time of day
3. Economic situation
4. Political environment
5. Social milieu
6. Religious context

B. Previous Action—describes the action that has taken place before the start of the show.

C. Polar Attitudes—traces the arc of the characters from the beginning to the end of the play. How greatly are they affected?

D. Analysis of the facts—ask why these facts are important and what they tell us about the play as a whole.

II. Words

Describe each of the following elements of the play. Discuss and cite examples of how the playwright utilizes them, what choices they entail, and how these choices shape the characters of the play.

- A. Choice of words
- B. Phrases
- C. Images
- D. Sound or dialect
- E. Poetic elements like meter, song, etc.
- F. Length of speeches

III. Dramatic Action

Every play can be broken into units. Units are discrete sections of the play, each involving a step forward in the plot. They can be a decision, the revelation of a secret, a song, a quiet contemplation, an unfulfilled threat, a realization, or anything of the sort. There are no clear-cut rules, but since all plays evolve incrementally, units always exist, if only in the eye of the beholder.

A. Titles of the units—Number each of the units in a scene and give a name for each unit. (e.g. "The Calm Before the Storm")

B. Detailed breakdown of the action. Express the action in each line within the unit of action by using the initial of each character followed by a PRESENT TENSE ACTIVE VERB. (e.g. Martha HUMILIATES;

George RETREATS; Nick STRUTS; Honey FLUTTERS) This is best done on the script itself.

IV. Character (for each character in the play or scene)

See [Character Analysis](#). (Click your browser's **BACK** button to return to this page.)

V. Idea

- A. Meaning of the title.
- B. Philosophical statements in the play—use citations from the play.
- C. Main idea that the author is trying to convey to the audience through the play.
- D. For a scene analysis, explain how your scene fits into the play as a whole.

VI. Mood

A. For each unit in the scene or play express the moods for that unit with sensory descriptions:

1. Touching: (e.g. warm)
2. Tasting: (e.g. salty)
3. Smelling: (e.g. overly-perfumed)
4. Hearing: (e.g. scratchy, like a broken record)
5. Seeing: (e.g. blurry)
6. A mood image: (e.g. the mood of this unit is like an old, rose-tinted memory)

VII. Tempo

A. For each unit define the tempo, whether it is slow, medium, fast, or somewhere in between.

VIII. Tone

A. A word or phrase that describes the play as a whole. (e.g. Desire, the pursuit of, longing for, or rejection of, desire.)

[Click Here for an Example!](#)

Makeup Analysis

Makeup designers generally do their work visually, painting upon the canvas of the face. However, you may have to write down your reasons for designing a character in a certain way. This could be for an assignment given in class or written for a conference. Whatever the occasion, here is a simple layout and example, adapted from lectures by Lynda Linford, for justifying your work in makeup design:

Inherited Features

Race

- Do the races portrayed in the play have any particular physical or emotional characteristics that make them unique?
- How does race influence the characters in the production?

Culture

- Does their culture influence their character and hence, how the character looks?
- Do they wear any makeup because of this cultural influence?

Genetics

- What traits have they inherited from their families?
- What connections does the makeup visually suggest between the character and other characters in the play to whom they are related?

Socio-Economic Status

- Does their SES influence their appearance?
- Are they free of cares, or covered in wrinkles from worry?

Climate

- How do the climate and weather influence their appearance?
- How much sun do they get?
- How humid is the weather?

Health

- Are they in good health? Why or why not?
- How does their health show on their face?

Temperament

- Look at the physiognomy of their face. How does their temperament show?
- Are they brooding? Helpless? Happy? Sad?

Age

- What is the age of the character?

- How does this age show in your design?
- Are you working with an actor who is that age, or do you have to compensate in your design?

Skin, Chin, Eyes, Eyebrows, Mouth, and Nose are the different areas on which you, as a makeup artist, work on in your design. You should mention each area, how it plays into the interpretation of the character, what you are doing to alter it, or why you are leaving it as is.



[Click Here for an Example!](#)

Costume Analysis

As a costume designer, you will be asked to justify your designs and explain how they enhance the theatrical experience and the themes of the play. While many of these questions are automatic when you start your designs, it's beneficial to write down your ideas whether or not you have to write a paper.

Questions you should ask yourself after reading the play:

- What is the plot of the play?
- What are the major themes of the play?
- What is the director's concept of the play?
- What is the style of the play? Realism? Expressionism? Romanticism?
- What is the location of the play? Country/Continent? City/Country? Indoors/Outdoors? Specific Space?
- What is the time of the play? Year/Time/Period? Season/Weather? Time of Day/Occasion?
- What does the action of the play call for?
- Are there any references to clothing in the text?
- Where and to whom does the focus need to be directed, and when?
- Are there groups within the play that need to show a relationship through costume? How can this relationship be shown? Through color? Texture?
- What symbols are in the text that can be enhanced through costume?
- What color pallet and textures are appropriate for the play, and why?

Questions to ask about each character:

- What is the character's age?
- Socio-Economic Status?
- Social Status?
- Marital Status?
- Physical health?
- Mental health?
- Moral attitude?
- Occupation?
- Education?
- Country of origin?
- Present home?
- What does the action require the character to do?
- Are there any textual references that mention a character dressed in a certain way?
- What was the character planning/thinking when he/she put on his/her clothes?
- What kind of body does the character have?
- How does he/she walk? Sit? Gesture? Stand?
- What is the character's dramatic metaphor?
 - It can help a designer to have a dramatic metaphor in mind when designing a character. These metaphors can inspire and inform effective interpretations of the character's costume. For example: "The tailor is a prancing pincushion." or "Hortensio is a horny toad."

What Kind of Paper is it?

The first step in writing your paper is to figure out what kind of paper you're writing. If your teacher has handed out a rubric (grading form) or any guidelines, study them. It might help to underline or circle the main points outlined there. Be sure to note how long the paper needs to be. Ask yourself the following questions:

- What is the main topic of your paper?
 - If you are analyzing a play, start thinking about what issues interested you the most in the text and start looking for evidence and quotes that address those issues.
- Is the topic set by your professor, or are you supposed to come up with your own topic?
 - If you are brainstorming your own topic, think about what has interested you most in the class and what you would like to learn more about. Also, don't be afraid to ask your teacher for ideas about what makes a good topic.
- Would a personal narrative be appropriate in your paper?
- Do you need to have outside sources? If you do need outside sources, how many?
- Are there any sources you should avoid?
 - This is important because some teachers don't like certain media like the internet. Don't use a source that your teacher won't approve of!
- Did your teacher give any directions about how to format your bibliography?

The next step is Research, Research, Research...

Research, Research, Research...

Here are eight steps that outline a simple and effective strategy for researching any topic.

STEP 1: Go to the Library (The big scary building with bad lighting)

Sometimes this is the hardest step for theatre students, but it is the most important. While the Internet has its advantages, it's not the first place to look for information.

STEP 2: Formulating Research Questions and a Thesis

This is when your thesis statement will start to take shape. Do this first and foremost, even before your research. If you were doing physics, it would be your hypothesis, or what you think will happen. The reason it's important to have a thesis is because it's easier to keep track of how your thinking has evolved as you've done your research. Remember that at this point in the process your thesis or question will be tentative. It may change after you do research or as you write, which is perfectly natural. One of the main reasons you should think about your thesis before you hear what all the experts in theatre and literature have to say is so that you know what your own ideas are and can distinguish them from the ideas you learned while doing research.

You chose the topic because it interests you. Now, state this topic as a question. For instance, if you are interested in the master/slave relationships in *Waiting for Godot* you might ask yourself, "How are post-colonialism and the master/slave relationship manifest in the play?" From this question you can determine concepts and keywords for your search. (e.g. slavery, British Empire, Imperialism, etc.)

STEP 3: Finding Background Information

Use the keywords from your topic question to search for information in reference works like encyclopedias. This will give you a broad context for your research and ideas for different avenues that you may not have considered before. You might also get ideas from your class notes, textbooks, or reserve materials.

STEP 4: Using the Catalog

At the library there are computers linked to on-line catalogues. Start with the general search for keywords and see where that takes you. Make sure you write down the title of the book, its call number, and the location in the library. Also check to make sure it's checked in before you go looking for it. There should also be links to related titles that might be useful to you. When you get to the shelf where the work feel free to look at books on the same shelf; often they are related to the book you're looking for and for some reason may not have come up on your electronic search.

STEP 5: Finding Articles from Periodicals

Periodicals are wonderful things: they are short- that is, manageable- and often focused on a specific topic. As a rule, it's relatively easy to tell from the title, abstract, or first paragraph whether or not an article will be useful to you. Use the periodical indexes found in your library's on-line catalogue to locate citations to articles. These articles may be in electronic format already (for example, JSTOR and the MLA International Bibliography), or it will tell you the call number of the print version in the library. Make sure that you are searching in indexes related to your subject. For theatre writing, I generally look under the Humanities and Arts as well as Literature. If you happen to find an article that looks perfect, but does not have a link to an electronic version and your library doesn't carry it, you may want to investigate Inter-Library Loan, by which the book or article is mailed or e-mailed to you from another library.

STEP 6: Internet Resources

If, after you've searched in books and periodicals, you need more research, you may try using the Internet to find additional sources. However, you must make sure that you're using credible sources. Remember, anyone with a computer can post something on the Internet, but that doesn't mean that what he or she is posting is a credible source useful in a research paper. Generally speaking, professors hate looking at a Works Cited page and seeing five citations to Wikipedia. Here is an [INTERNET/WEBSITE QUALITY EVALUATION](#) form, developed by Robbin Black at Utah State University, to help students figure out whether or not a website is credible in this context.

STEP 7: Evaluating Your Findings

If you have found too many or too few sources, you may need to narrow or broaden your topic. For help with this, ask your professor or someone in your school's writing center for suggestions. Once you have a reasonable number of sources, sit down in the library and start reading and scanning for the information you need to build your argument. Make a copy of the works you're using on which you can highlight, underline, dog-ear, or otherwise mark up the text to remember what you read and thought useful. Having all of your reading and research done before hand will make writing easier.

STEP 8: Citations

Make sure that you're prepared to give credit where credit is due and cite the sources that you've used. If you haven't photocopied all the books and articles, write down the sources of the information you've gotten. Be careful! If you use a source and don't cite the author, you're committing plagiarism.

Next you need to know how the professor wants you to cite your sources. Most theatre departments use either Chicago Manual of Style (Chicago) or the Modern Language Association (MLA) styles of citation.

For help with Chicago citations, click [here](#).

For help with MLA citations, click [here](#).

Now, it's time to form your [Thesis...](#)

Forming a Thesis

Now that you've looked at the assignment, you've come up with your research question, and you've visited the library to research your topic, it's time to finalize your thesis statement. You used it as your hypothesis, and you have a good idea about the way the experts see the issue. Now it's time to put your own spin on the topic.

A thesis statement is generally an interpretive assertion that seeks to prove something about, in the case of theatre, a play. It should be stated fairly early in your paper, at least by the end of the first or second paragraph, and should tell the reader what your paper is going to address. Though it doesn't have to be one sentence, it should be fairly concise.

Most importantly, you want to make sure that your thesis statement answers the "SO WHAT?" question. In other words, why is your paper important? What are you trying to prove?

The following examples should help you to see what a professor is looking for in a paper:

POOR THESIS STATEMENT:

"In my paper I'll be discussing Shakespeare's use of disguise in Twelfth Night."

This is a poor thesis statement for two reasons:

1. One should avoid as much as possible "I" or any other first- or second-person pronoun forms in a research paper. It is informal and doesn't look objective.
2. This thesis statement doesn't prove anything. Instead, it makes an empty promise to talk about disguise in *Twelfth Night*.

A BETTER THESIS STATEMENT:

"Shakespeare's Twelfth Night uses disguise in a number of different ways to explore the gender roles of the time."

While this thesis statement is better than the first, there is still room for improvement:

1. The writer has still left important information. Remember that the purpose of your thesis statement is to tell the reader what you're going to tell them.
2. A writer should also make an interpretive assertion in the thesis- one that can be supported throughout the paper.

A VERY GOOD THESIS STATEMENT:

"By masterfully using the theme of disguise, Shakespeare's characters establish an equality between the sexes and attempt to break down the rigid social and gender roles that governed life in Jacobean England."

This is a very good thesis statement because:

1. Clearly, the author is offering an interpretation of the play.
2. Focus on a specific element shows how the play would have been interpreted by Shakespeare's audience.

A GREAT THESIS STATEMENT:

"According to critics, the characters in Shakespeare's Twelfth Night use disguise to challenge traditional social and gender roles in Jacobean England. However, careful analysis of the play shows that disguise, especially in the comic scenes leading up to the denouement, actually supports the existing patriarchal system."

This is a very strong thesis statement because:

1. It gives the reader a clear idea of what is to follow in the paper.
2. It provides a detailed description of an interpretative, rather than simply informative, argument that the writer will address.
3. It is specific.
4. The writer is to go against what some critics have said and is asserting a contrary point of view. This shows independence of thought supported by research into each side of this argument with the prospect of a better understanding of the play.

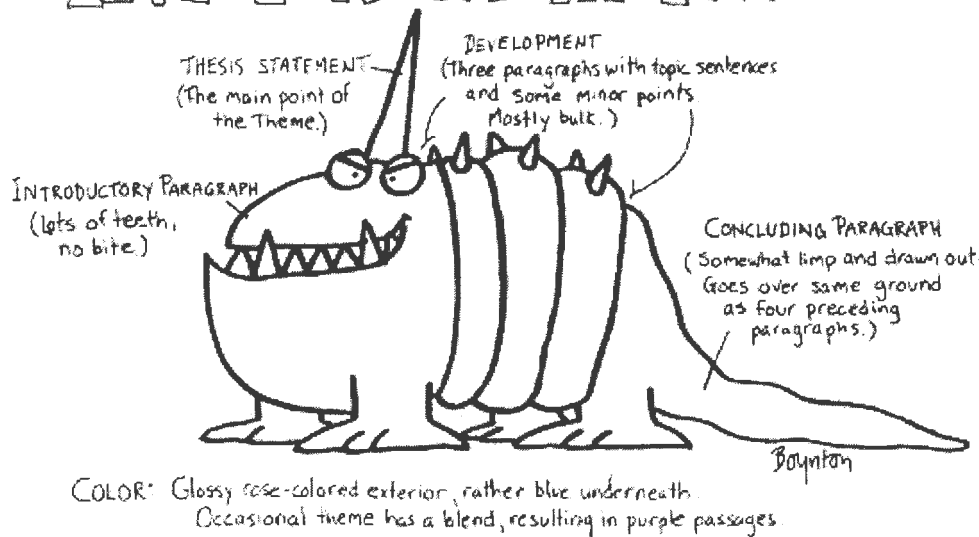
Building an Argument

There are as many ways to write a paper as there are topics to write them on. However, there are some elements that every paper must have. One way to get started is to use the format shown below:



Sandra Boynton has captured the daunting nature of this heroic exploit beautifully, as illustrated below. Think of it this way: visualize the paper that you are going to write as a monster, then attack that monster and record your triumph on paper.

The FIVE-PARAGRAPH THEME



The following tips will help you organize your research and build up your argument.

First things first:

- Write your name at the top of the paper. It helps to break the ice and get you typing.
- Right under that, write your thesis statement, the one you have already formed. *Skip the introduction for now.*

Next:

- Type out the quotes that you think you'll use. Once again, it will feel good to start typing and see how much of the screen you're filling up.
- Cut and paste your quotes into organized groups. You should have at least three distinct sets of facts to support your thesis. See [Outlining](#).

At the top of each set of facts, write a sentence. This is a sort of mini-thesis that covers the whole idea that you're trying to prove with your research. Your idea must be in your own words. (See [Plagiarism](#).) Make sure it's clear how each mini-thesis supports your main thesis.

To Start:

Now that the screen is not blank, it's much easier to continue writing. Go back to the very top of the document, just under your thesis, and start to weave what you've written together.

Almost done...

Once you've constructed a first draft, go back to the beginning and read it again. This time, add transitions and look for ways to smooth out the language. Make sure you didn't stray from the main thesis. When you're done with that, make a first stab at writing the conclusion.

And finally, the beginning:

At last, it's time to create an introduction. Your introduction should preview what's below, and at the same time, pique the reader's interest. It's a great place to be really creative and let your voice come through. If you are stumped about what to put into the introduction, here are some ways to begin your paper:

- Can you make a very broad general statement that can be drawn into focus to your specific thesis? Some broad statements might concern the time period, the author's life, or the human condition.
- A quote from the play that will draw the reader in.
- A personal narrative that is appropriate and interesting.
- A historical narrative of some kind.

If you feel you don't need to outline, then it's finally time to move on to your conclusions...

Outlining

An outline gives you a structure that makes the actual process of writing your paper much easier. It allows you to focus on the words you're writing, not the ideas or facts, because you've already found the facts and formulated the ideas ahead of time. Here is a useful outline from the Purdue University On-Line Writing Center (OWL) is given here:

Working Title

(*optional here. You may want to wait until after your first draft)

Introductory Paragraph

- What do I need to say to set up my thesis?
- Thesis Statement (usually including a mention of the main points to come) =
 - _____
 - _____
 - _____

Transition (you don't have to write these out now but you should know what they'd roughly be)

Reason #3 = _____

- example + explication of how it supports topic sentence
- Concluding sentence on how (all) the example(s) support thesis

Transition

Reason #2 = _____

- example + explication of how it supports topic sentence
- Concluding sentence on how (all) the example(s) support thesis

Transition

Reason #1 = _____

- example + explication of how it supports topic sentence
- Concluding sentence on how (all) the example(s) support thesis

Transition

Concluding Paragraph

- sum up what X number of reasons have illustrated re: thesis
- some thoughts on the implications of what you've just said or shown

Transitions

WHAT IS A TRANSITION?

A transition is a sentence or phrase that helps readers follow your argument by moving them smoothly between sections so that they can understand how your argument is constructed. Transitions indicate the importance and relationship of the different elements of your paper.

When trying to write a transition between two paragraphs or ideas in your paper look first at what the relationship is between these two ideas. Are they chronological, supporting, refuting, or cause and effect? It is critical to know what the relationship is because that will tell you what transition word or phrase you should use.

Here is formula that you may find useful:

[Transition word or phrase] + [Main idea of the last paragraph] + [Topic sentence of new paragraph] = **GREAT TRANSITION!**

EXAMPLES OF EFFECTIVE TRANSITIONS

In addition to the "gay code" reading of Cecily, Oscar Wilde is also parodying the New Woman.

This sentence shows that my last paragraph was about the gay code reading of Cecily in The Importance of Being Earnest and shows that the New Woman reading of this paragraph is of equal importance.

Despite Tom's valiant efforts to become a better person, Helen's needs are simply too great for him to meet.

In a paper about Fat Pig, by Neil LaBute, this transition tells me, the reader, that we just talked about Tom's efforts to improve himself and how that relates to, and is negated by, Helen's great needs which is the topic of this new paragraph.

Finally, while composition, complexity, and flow are very important, the most important issue with which a director must focus on is comprehensiveness of his/her work to the audience.

This transition tells me that you have been focusing all of your paragraphs on what a director should focus on when putting together a production. Also, I know that this is your last and most important point in your paper.

Certain words are often used to signal transitions of different types, such as a continuation of logic (i.e. since, because), a further equivalent example (i.e. equally, furthermore), or an inversion of expectation (i.e. although, despite).

Here is a list of transition words:

These words combine clauses to create complex sentences.

Time: when, while, since, before, after, until, once

Place: where, wherever

Cause: because, since, as, now that, inasmuch as

Condition: if, unless, on condition that

Contrast/Concession: although, even though, despite, in spite of

Adversative: while, where, whereas

Other: that, which, who, whoever, whom, what, why, how....

Use a **semicolon** with these words to combine complete sentences.

Use a **comma** to separate these words in a sentence.

Enumerative: first, second, third . . . ; 1, 2, 3, . . . ; to begin with; in the first place, in the second place . . . ; next, then; finally, to conclude

Reinforcing: also, furthermore, moreover, in addition, above all

Equative: equally, likewise, similarly, in the same way

Summative: in conclusion, to sum up

Apposition: namely, in other words, for example (e.g.), for instance, that is (i.e.), that is to say

Inferential: otherwise, in other words, in that case

Replacive: alternatively, rather, on the other hand

Antithetic: instead, on the contrary, in contrast, by comparison

Concessive: however, nevertheless, still, yet, in any case, at any rate, after all

Result: consequently, hence, therefore, thus, as a result

To Conclude...

When you reach the conclusion of your paper, think about the following things:

- Make sure that your conclusion summarizes all of the points of your argument.
- Don't introduce new information in your conclusion.
- Above all else, be certain that your conclusion makes the same claim as your thesis.

Before turning your paper in make sure you've done the following:

- **Put your name on your paper** along with any other information the professor wants.

- **Title your paper.** Don't simply name it after whatever you are analyzing, such as "Twelfth Night," or "Fat Pig"- you did not write *Twelfth Night* or *Fat Pig*! Instead, write a title that demonstrates what the main point of your paper is, such as: "Cross Dressing and the Art of Disguise in Shakespeare's *Twelfth Night*" or "The Importance of Image and Society in *Fat Pig*." These titles actually tell the reader what your paper is really about.
- **Double check your thesis and conclusion** and make sure that they are saying the same thing and that the body of your paper supports this claim.
- **Check your paper for spelling errors and grammar problems.** Don't just rely on your computer's spell-checking program because it can miss many obvious errors. Re-read your paper!
- **Double check all in-text citations** and go over your Works Cited or Bibliography. These things require very specific punctuation and it is easy to make a mistake. See MLA and Chicago style citations.
- **Print your paper off** on nice white paper and make sure your printer is working properly and that all pages are neat and clear. Staple it in the upper-left corner.

A Word on Plagiarism...

It's important to avoid plagiarism in all forms. You must turn in work that is totally your own, and whenever it isn't, you must give credit where credit is due. Theatre students sometimes inadvertently commit plagiarism by not citing the sources they've used. Thus, it's important to know how to avoid plagiarizing and how to cite your sources appropriately.

The following definitions by Patrick Sebranek are found in *WRITERS INC.: A Student Handbook for WRITING and LEARNING*:

PLAGIARISM: The act of presenting someone else's ideas as your own.

WORD-FOR-WORD PLAGIARISM: A researcher repeats the exact words of a source without giving the necessary credit.

PARAPHRASE PLAGIARISM: Occurs when a researcher says basically the same thing as an original source with just a few words changed.

SPOT PLAGIARISM: A researcher uses only a source's key words or phrases as his or her own without giving credit.

PLAGIARISM IS NOT ONLY UNETHICAL, IT IS ILLEGAL!

Citation Formatting: MLA Style

MLA was developed by the Modern Language Association and is commonly used in the fields of literature and the humanities. Here are some examples to help you with this citation style. The advice below is based on *The New Century Handbook* by Christine A. Hult and Thomas N. Huckin.

IN-TEXT CITATIONS

If you don't name the author of a quote or paraphrased idea in the body of your paper, write the author's last name followed by the page number in parentheses at the end of the material cited. Do not separate the author's name and the page number with a comma and always make sure that you insert the citation before your end punctuation as shown below:

AUTHOR NAMED IN THE NARRATIVE

If you include the author's name in the sentence you do not need to include it in the citation at the end:

Anne Bogart, renowned director of the SITI Company, speaks of the difficulties of creating art which may deal with difficult issues stating: "(a)rtists are individuals willing to articulate in the face of flux and transformation" (2).

AUTHOR NOT NAMED IN THE NARRATIVE

If you don't mention the author's name you will need to include it in your citation at the end

of the sentence. Remember that your sentence isn't complete until you give credit to the person you are quoting, and that the punctuation comes after the citation.

Hal, one of the adulterous characters in *Old Saybrook*, casually states: "I don't see what the big deal is here. Everybody in suburbia cheats" (Allan 90).

WORK CITED INDIRECTLY

Sometimes it becomes necessary to cite an author's words as quoted in another work. If so, indicate that the quotation is an indirect citation of the author's words by using the abbreviation "qtd." ("quoted in") before listing the source.

"If a phenomenon can be defined as 'it is that, and only that,' that means it exists only in our heads. But if it has a real life existence, we can never hope to define it completely. Its frontiers are always moving, while exceptions and analogies keep opening up" (Jerzy Grotowski qtd in Bogart 55).

LONG QUOTATIONS

When a quote takes up more than four full lines on the page, it is considered a long quote and needs to be separated from the main text. First, indent ten spaces, or one inch, from the left margin. Keep the lines double-spaced. The end punctuation is different from shorter quotes in that the period comes before the citation. Also, don't use quotation marks. The reader can see that it's a quote because of the indentation.

Anne Bogart chronicles her experiences in the world of art and directing and claims:

Artists should not distance themselves from their times. They should leap into the fray and see what good they can accomplish there. Instead of keeping a safe distance from the smelly swamp of worldly values, they should dive right in and stir things up...Modern Apollos want to make it in the marketplace; an artist's integrity stands to be strengthened, not compromised, by reckoning with social reality. (27)

MLA Format for Documenting Works Cited:

Your Works Cited page belongs on its own piece of paper, stapled to the back. While it may also be called References, Literature Cited, Works Consulted, or Bibliography, Works Cited is the preferred term used in MLA style.

Your sources should be listed alphabetically by the author's last name. When the first line is filled up, the subsequent lines are indented one tab. You should double-space the entire reference page and always make sure to proofread your work. Spell-check and grammar-check will not work in this section of your paper!

BOOK (OR PLAY) WITH ONE AUTHOR

Beckett, Samuel. *Waiting for Godot*. New York: Grove Press, 1982.

SELECTION FROM AN EDITED WORK

Shakespeare, William. *Twelfth Night, Or What You Will*. Ed. Herschel Baker. New York: Signet Classic, 1986.

ARTICLE IN A JOURNAL PAGINATED BY VOLUME

Kimbrough, Robert. "Androgyny Seen Through Shakespeare's Disguise." *Shakespeare Quarterly* 33 (1982): 92-115.

ARTICLE IN AN ONLINE SCHOLARLY JOURNAL VIA A JOURNAL DATABASE

Schmitt, Natalie. "Curing Oneself of the Work of Time: W.B. Yeats's Purgatory." *Comparative Drama* 7 (1973). EBSCOhost. 11 Nov. 2006
<<http://web.ebscohost.com/ehost/results?vid=19&hid=20&sid=8c9fec5f-3823-4fce-8c71-f484b6a89f94%40sessionmgr2>>.

FILM OR VIDEO RECORDING

The Importance of Being Earnest. Dir. Oliver Parker. Miramax Films, 2002.

PERFORMANCE

The Miss Firecracker Contest. By Beth Henley. Dir. Linda Lindford. Perf. Kristin L. Clement, Christian Shiverdecker, Heather Hunsaker, Lanny Langston, Page Petrucka, and Meredith Hutchenson. Morgan Theatre, Logan. 23 April 2003.

For more help with MLA Citations you can check out:

- *The New Century Handbook* by Christine A. Hult and Thomas N. Huckin
- *Writers INC.: A Student Handbook for WRITING & LEARNING* by Patrick Sebranek, Verne Meyer, and Dave Kemper
- <http://owl.english.purdue.edu/owl/resource/557/01/>
- <http://honolulu.hawaii.edu/legacylib/mlahcc.html>

Citation Formatting: Chicago Manual Style (CMS)

Chicago Manual Style (CMS) is the format used most commonly in business communications, economics, the humanities and fine arts (excluding literature and languages which more often adhere to MLA). As theatre students, you will most likely be asked to use Chicago in your papers. The salient features of Chicago are the FOOTNOTES/ENDNOTES and BIBLIOGRAPHY, which replaces the in-text citations and Works Cited page used by MLA.

Inserting superscript numbers in Microsoft Word

Make text superscript

1. Select the text you want to format as superscript;
2. On the Format menu, click Font, and then click the Font tab;
3. Select the Superscript or Subscript check box.

Inserting footnotes/endnotes in Word:

1. In print layout view, click where you want to insert the note reference mark;
2. On the Insert menu, point to Reference, and then click Footnote;
3. Click Footnotes or Endnotes; (by default, Word places footnotes at the end of each page and endnotes at the end of the document. You can change the

- placement of footnotes and endnotes by making a selection in the Footnotes or Endnotes box);
4. In the Number format box, click the format you want.
 5. Click Insert; (Word inserts the note number and places the insertion point next to the note number);
 6. Type the note text;

When you're done typing the text of the note, scroll back to where you were in the document before creating the note and continue typing. As you insert additional footnotes or endnotes in the document, Word automatically applies the correct number format.

CMS FOOTNOTE CITATIONS

BOOKS

1. Samuel Beckett. *Waiting for Godot* (New York: Grove Weidenfield, 1982), 23.

ARTICLE IN A JOURNAL PAGINATE BY VOLUME

2. Robert Kimbrough, "Androgyny Seen Through Shakespeare's Disguise," *Shakespeare Quarterly* 33 (1982): 95.

SELECTION FROM AN EDITED WORK

3. William Shakespeare, *Twelfth Night, Or What You Will*. ed. Herschel Baker (New York: Signet Classic, 1986) 52.

DVDs AND VIDEOCASSETTES

4. "Let's Get Together." *The Parent Trap*. DVD, directed by David Swift, II (1961; Burbank, Calif.: Walt Disney Home Video, 2002).

If you reference the same author several times, you don't have to write out the citation again. It is acceptable to use only the author's last name followed by a page number.

5. Beckett, 25.

BIBLIOGRAPHY CITATIONS

You should be careful to note the difference between footnote citations and bibliography citations, which are slightly different. Bibliography entries differ from footnote references in the following ways:

1. Authors' names are inverted.
2. Elements of entries are separated by periods.
3. The first line of each entry is flush with the left margin, and subsequent lines are indented three or four spaces.

If the rest of your manuscript is double-spaced, use the same spacing in the Bibliography. Be sure to note how they differ from footnote citations. Here are some examples:

BOOKS

Beckett, Samuel. *Waiting for Godot* New York: Grove Weidenfield, 1982.

ARTICLE IN A JOURNAL PAGINATED BY VOLUME

Kimbrough, Robert. "Androgyny Seen Through Shakespeare's Disguise," *Shakespeare Quarterly* 33 (1982): 92-115.

SELECTION FROM AN EDITED WORK

Shakespeare, William. *Twelfth Night, Or What You Will*. Ed. Herschel Baker. New York: Signet Classic, 1986.

DVDs AND VIDEOCASSETTES

The Parent Trap. Dir. David Swift, II. Walt Disney Home Video, 1961.

For more help with CMS Citations:

- *The New Century Handbook* by Christine A. Hult and Thomas N. Huckin
- <http://www.bedfordsmartins.com/online/cite7.html>

Professional Writing

Writing well is a useful skill for everyone, not just students. Many theatre practitioners get into the profession not knowing how to create the types of documents they will need. The following pages show you how to create several of these, including reviews, grants, plays, and resumes.

- A. Play Review: Professional Edition
- B. Grant Proposals
- C. Playwriting
- D. Resumes
 - 1. Acting Resumes
 - 2. Directing Resumes
 - 3. Technical Theatre Resumes
 - 4. Top Employer Complaints

Theatre Review: Professional Edition

The most important thing for a theatre reviewer to remember is who's going to read the review. Ask yourself what information they're going to want and need. If you're writing for a newspaper, periodical, or website that caters to a specific political, racial, socio-economic, or religious readership, adjust your comments accordingly, in particular, any potentially troublesome subject material.

Included below is some information you may want to consider as you write your review.

1. The Basic Information:

The information below is critical and should be placed at the beginning of the article. It's likely that more than one reader won't make it to the end of your article, so you need to have all this information up front. Most of it is listed on the program so make sure you keep one to help you write your review.

What is the title of the play?
Who wrote it?
Where is it being performed?
What company is producing it?
Who is the director?
When does it run?
What are the actors' names?
Who are the main characters of the play?

2. Themes of the Play

Theatre-goers like to have some idea about the plot and themes of a play, so it's natural to include this information as well.

What happens in the play?
What are the main themes and ideas presented?
Are any of the ideas presented going to be controversial for your readers?
Has the playwright offered any new or notable insight about the human condition?

3. Genre

Into what genre does the play fit best? Comedy? Tragedy? Farce?
Is it part of any current or historical movement in theatre, such as "absurdism," "post-modernism," or "realism?"
If the play doesn't fit comfortably into any of the categories above, is it combining, mocking, or deconstructing other genres?
Is it a musical or does it have notable music elements (e.g. *Amadeus*)?

4. The Effect on the Audience

Explain what effect this work had on you as a viewer. In order to write a good review, you must be able to take a critical position. Critical can mean positive, negative, or somewhere between these; but where you stand should be clear to your reader. Talk about what was missing from the performance or what you valued most.

Don't forget the rest of the audience and the effect the show had on them. Ask people how they liked it. Remember to consider your own biases. If you were the only one not laughing and enjoying the comedy, you need to be fair and note that.

5. Interpreting the Script

Did you read the script before you saw the play? If so, analyze the performance in light of the written text.

Does the performance realize the script's potential?

Do the actors fit the author's description of the characters?

6. Significant Players

If you're familiar with any work done previously by the cast or crew, you may choose to mention this if there is reason to do so. For instance, it's significant if an actor famous for comedy is also outstanding in the tragedy you're reviewing. This will add to their appreciation of the play if they go.

7. Technical Aspects

Consider how the technical elements of the play enhanced- or not!- the performance. The best technical theatre is invisible and doesn't draw attention to itself, but the savvy reviewers will notice what few others do and readers may benefit from their observations. However, don't go overboard and use technical terminology or insider jargon. If you really must talk about fresnels, at least explain what they are.

8. Expectations

Did you have any expectations going into this show?

What factors contributed to your expectations of the show? Word of mouth? Other reviews, academic essays, or journals? (*Professionals may not need to mention this, but it can still be interesting to a reader. However, if the review is for a class, you will probably be expected to document your sources properly.*)

Were your expectations fulfilled?

9. Ethos

At some point in the review, you should clarify who you are.

What is your background?

Why should the reader be persuaded by your assessment of the production?

Are you familiar with the playwright, the actors, or the theatre?

Have you every been involved in theatre, and if so, how?

10. Writing Format

Consider the tone, structure, and voice that you want to convey. If you're reviewing a comedy and your review takes on a comical tone reflecting the production, make that a conscious decision. This can be an effective way of showing the impact of the production, but don't go too far- seeing a good production of *Medea* is not a good reason to kill your children.

Grant Proposals

To help individuals write proposals that will supply the necessary information to the reviewers who will determine funding, use the following outline:

- I. **Understanding and translating a request for proposal**
 - A. Identify the granting organization's purpose/intent. What are they concerned with?
 - B. Identify the granting organization's requests and parameters. What do they require for the grant?
- II. **Align your purpose with the granting organization's**
 - A. Identify how your project or program will provide what is requested in the proposal guidelines.
 1. Identify your mission, purposes, goals, outcomes and parameters.
 2. Compare your purpose with that of the purpose of the granting organization.
 - B. Identify any alignment with your purpose and the granting organization's. Admit to misalignments if there are any.
- III. **Writing a proposal**
 - A. A one-page summary sheet includes:
 1. a summary of II.A and II.B, above.
 - B. The body of the proposal includes:
 1. the background and purpose;
 2. the specifics of proposed project;
 3. the role of the people involved with the project;
 4. the management plan;
 5. the timeline;
 6. the publicity plan;
 7. the evaluation plan based on a measurable outcome;
 - C. The budget sheet and backup materials include:
 1. a workable budget
 2. supplemental explanations for the materials cited in the budget.
- IV. **Appendices**
 - A. Furnish the letters of support requested in the proposal guidelines.
 - B. If necessary, include curriculum specifics and degree requirements.
- V. **Double-checking your work:**
 - A. **Before submitting your proposal, be sure to do the following:**
 1. Check your spelling and grammar.
 2. Make sure there are no change comments in the text or duplicate documents (e.g. two copies of a supporting letter).
 3. Be certain you've followed the proposal guidelines and haven't included any materials that weren't requested.
 4. Finally, verify that you can accomplish everything you've proposed.

Playwriting

Writing a play is a challenging task, almost as difficult as getting people to read or perform your work. One of the most important things you can do to help sell your play is format it in a standard, easy-to-read way and be consistent in the formatting. This will help the reader, producer, or actor understand your words the way you mean them.

Center and Bold your Title
By (Your Name Here)

Characters:

Character 1: a shy, young student.

Character 2: a budding playwright trying to find his way in the world.

Character 3: A confident, seasoned playwright ready to submit his/her work to the world.

*Tab **seven** times for all of your stage directions. Make sure to put them in italics so they are different from the rest of the dialogue.*

CHARACTER 1

The character's name is tabbed 5 times and in bold. Their dialogue is directly under their name with no tabs.

CHARACTER 2

Make sure to leave a space between characters so that it breaks up the page and is easier for your actor.

CHARACTER 3

(Acting direction: e.g. angrily, sleepily)

When adding in an acting direction, make sure that it is in parenthesis and one tab in.

[Click Here for an Example!](#)

Dos and Don'ts for Your Acting Resume

A professional acting resume is a written copy of any previous performance you've been in. In your resume, make sure you list the roles you've played in movies, plays, or on TV, and any training and special skills you may have.

DO

- Make your resume a one-page document that lists your theatrical, stage, film, TV, and commercial experience. A good idea is to break it down so that each area of your career is clearly represented.
- Include awards and honors.
- Emphasize training and education, both formal and informal, along with membership in professional organizations.
- Print or staple your resume to the back of your headshot. Make sure they fit together neatly and are not larger than 8 ½ x 11 inches.
- Make sure the headshot shows your whole face. Glamour shots need to look like you as you are today.
- Have different resumes that focus on theater, film, or commercials that you can take to different auditions.
- Have at least five copies with you when you go to auditions.
- Make sure that the contact information is up-to-date.

DON'T

- Don't lie about your experience.
- Don't make up special skills or write things down just to fill in the special skill area.
- Don't make the font size smaller than 10-point just to cram in all your experience. Instead, edit it down and be selective.

[Click Here for an Example!](#)

Directing Resumes

Here is a list of pointers for your directing resume:

- Unlike acting resumes, directing resumes can be longer than one page if necessary.
- Exclude personal information like height and weight.
- List your work in order of importance, not chronologically. You don't even need to put production dates on your resume- anyone who wants to know can ask.
- Include any productions that you are or will be working on, designating future work as "scheduled for" or "contracted for."
- Included any awards you've been given.
- Emphasize your education.
- Include positions held and memberships in any professional organizations.

[Click Here for an Example!](#)

Technical Theatre Resumes

Resume Suggestions for Technical Theatre

Contributed by Bruce Duerden
with commentary by this author in italics.

1. **FIRST IMPRESSION**

- A. A single sheet of paper (one side)
 - i. Quality (weight) use a high quality paper weight
 - ii. Texture (physical/visual) don't use any special textures or backgrounds, it is distracting
 - iii. Color (white or neutral) hopefully they will be copying your resume to give to a board or committee, if you use color your resume will not copy well.
- B. Layout
 - i. No crowding borders
 - ii. Easy to find wanted info
 - iii. Concise
- C. Organization

Hanging indentation

- i. Columns-easy to read
- ii. Paragraphs-difficult to read Most employers will not bother to read paragraphs because they will have so many resumes to review
- iii. Headings: job titles vs. theatres Generally you should list your work under job titles so that your potential employer can see what experience you have in a particular capacity.
- iv. Alignment vs. white space

2. **WHO YOU ARE**

- A. Name or graphic (Left vs. Center) Always put your name at the top left-hand corner of the paper.
- B. Contact info
 - i. Address: Permanent & Current
 - ii. Phone
 - iii. E-mail

3. **WHAT YOU DO: FOCUS OR OBJECTIVE**

- A. Current title
- B. Statement of intent Do not label an "Objective" like many other resume books would have you do.

4. **WHAT YOU'VE DONE**

- A. Education
 - i. First on page if still in school/recent graduate
 - ii. Last if working professional
 - iii. Reverse chronological order
 - 1. Name of school
 - 2. Location of school
 - 3. Degree earned
 - 4. Date degree earned
- B. Work Experience
 - i. Honesty about jobs, titles, skill levels
 - ii. Reverse chronological order
 - 1. What:
 - a. Job title
 - b. Play title (Italicized or underlined)
 - 2. When: dates
 - 3. Where: theatres/schools/ locations (avoid repetition)

4. With Whom: notable director or co-assignment
- iii. Descriptions (if necessary)
 1. Brief
 2. In your own words
 3. Start with verbs
- iv. Relevant Information
 1. Be selective if resume is too long
 2. Technical vs. performance
 3. Lose H.S. experience A.S.A.P.

5. **WHO YOU KNOW: REFERENCES**

- A. Always have permission (choose references carefully)
- B. At least three
- C. Very bottom of page (never "available on request")
- D. E-mail address

25 Common Recruiter Complaints About Applicants

- 1. Is caught lying.**
- 2. Shows lack of interest in the interview (merely shopping around).**
- 3. Has a belligerent attitude, is rude or impolite.**
- 4. Lacks sincerity.**
- 5. Is evasive concerning information about him/herself.**
- 6. Is concerned only about salary.**
- 7. Is unable to concentrate.**
- 8. Displays a lack of initiative.**
- 9. Is indecisive.**
- 10. Has an arrogant attitude.**
- 11. Tries to use pull to get a job.**
- 12. Has a persecuted attitude.**
- 13. Has dirty hands or face.**
- 14. Is cynical.**
- 15. Is intolerant and has strong prejudices.**
- 16. Is late for the interview.**
- 17. Has a limp-fish handshake.**
- 18. Is unable to express him/herself clearly.**
- 19. Shows lack of planning for career.**
- 20. Has not done research into history and products of the company.**
- 21. Wants to start in an executive position.**
- 22. Lacks maturity.**
- 23. Has low moral standards.**
- 24. Presents extreme appearance.**
- 25. Oversells case.**

Links

Play Review

[The Writing Center at the University of Wisconsin-Madison](#)

Analysis

[The Costumer's Manifesto](#)

Research Papers

[Online Writing Lab: Writing a Research Paper](#)

[Online Writing Lab: Research and Documenting Sources](#)

[A Research Guide for Students](#)

MLA Citation

[The Owl at Purdue: MLA Formatting and Style Guide](#)

[Honolulu Community College Library: MLA Citation Examples written by HCC Library](#)

[The Writer's Workshop: The Center for Writing Studies](#)

Chicago Manual of Style

[Long Island University: Chicago Citation Style](#)

[University of North Carolina: Chicago/ Turabian Style](#)

Grant Proposals

[University of North Carolina: Grant Proposals \(or Give me the money!\)](#)

[Corporation for Public Broadcasting: Grant Proposal Writing Tips](#)

[Minnesota Council on Foundations: Writing a Successful Grant Proposal](#)

Playwriting

[The Drama Workshop](#)

[The Playwriting Seminars](#)

Resumes

[Artslynx International Arts Resource](#)

Acting Resumes

[About: Theatre](#)

Technical Theatre Resumes

[USITT: Commissions](#)

About the Author

Heather Hunsaker was born in January of 1984 in Ogden, Utah. Her family lived in Kaysville until Heather was seven years old. Her family moved to Burley, Idaho, so her father could take over her grandfather's farm. Growing up in such a small town, Heather was able to explore many different hobbies and talents. She enjoys acting, dancing, reading, writing, volleyball and camping.

After graduating from high school, Heather moved to Logan to attend Utah State University. There she found that she not only enjoyed writing, but she enjoyed helping other people learn how to write. She worked for several years at the Writing Center on campus and as a Rhetoric Associate for theatre classes.

Heather graduated Magna Cum Laude from Utah State University in May of 2007 with a double bachelor degree in English Literature and Theatre. This website was designed for her Honors thesis project in English with the hopes that it would help theatre students struggling with their writing.

Heather now lives with her husband, Steve, in Logan. They met at USU and were married in March of 2007, just before Heather's graduation. Heather plans on writing the Great American Play, while Steve comes up with his million-dollar idea and markets it. They plan on working hard, playing hard, and continuing their education so that they can soon settle down and have a big family together.

