



Resource Guide | for Educators and Audiences

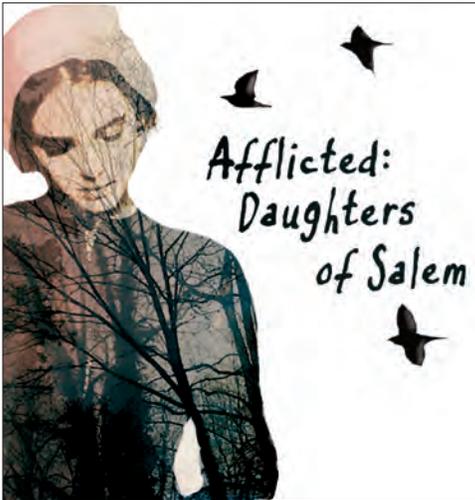
We include information about our production along with creative activities to make connections both before and after the show. For educators, all activities are aligned to the Common Core Standards and North Carolina Essential Standards. Look for the symbol below throughout the guide.



NCES-TheaArts.(6-8).TA.A.1: Analyze literary texts and performances. NCES-TheaArts.(6-8).TA.A.1.1: Recall the basic parts of a story, such as characters, setting, and events.

Mainstage production

Recommended for ages 12 and older



By Laurie Brooks

Director
Steven Levine

Themes explored

traditions, new friends,
likes and dislikes

Summary of *Afflicted: Daughters of Salem*

In 1691 Puritan New England, fear and superstition were rampant. Singing, dancing and amusement of any kind was forbidden. The devil was everywhere. Five girls coming of age in Salem Village, desperate for release of their thoughts and feelings, find an ally in Tituba, a black slave who longs for freedom. Deep in the woods the girls make a pact and build a sisterhood. Then, alliances are formed, promises made and broken, power taken. These are the events that led up to the infamous Salem witch trials. This play explores not only the history and causes of the trials, but also how girls raised in oppression have negotiated alliances and power throughout history just as they do today.

Audience expectations

You may wish to have a discussion with your students about their role as an audience member. Live theatre only exists when an audience is present; their energy and responses directly affect the actors in performance.

Younger audiences should know watching live theatre isn't like watching more familiar forms of entertainment: there is no pause or rewind button, there are no commercials for bathroom breaks, and they can't turn up the volume if someone else is talking. Encourage your students to listen and watch the play intently so they may laugh and cheer for their favorite characters when it is appropriate. At the end of the play, your applause is an opportunity to thank the actors for their performance. Here are some other guidelines to remember as well:

- Respect other audience members. Stay seated and keep your hands to yourself.
- Please turn off all cell phones and other electronic devices during the performance.
- Photography and recording of the performance is prohibited by copyright law.
- We do not permit food and drinks in the theatre.



NCES-TheaArts.(6-8).TA.CU.2: Understand the traditions, roles, and conventions of theatre as an art form. NCES-TheaArts.3.TA.CU.2.1: Illustrate theatre etiquette appropriate to the performance situation.

The BIG QUESTIONS about the show

1. The girls in the play are keeping many secrets from the adults in their lives. What are some of the reasons they choose not to tell their parents? What are some of the consequences of those choices?
2. Peer pressure is a key theme in the story. What are some of the ways that the girls experience peer pressure? Have you ever been in a situation where you have felt negative peer pressure?
3. Discuss the ending of the play. What are some other choices the girls could have made? How do you think their choices affected their relationships with each other and their families?



CCSS.ELA-Literacy.SL.(6-8).2: Ask and answer questions about key details in a text read aloud or information presented orally or through other media. NCES-TheaArts.2.TA.A.1.2: Analyze the relationships between events, characters, and settings.

About the author



Laurie Brooks is an award-winning playwright and YA fiction author.

Awards and grants include TCG's National Theatre Arts Residency Program (with The Coterie Theatre, Kansas City, MO), AT&T Firststage award, two Distinguished Play Awards and the Charlotte Chorpenning Cup from AATE, NY Foundation for the Arts, and an Irish Arts Council Commissioning Grant (with Graffiti Theatre Company, Cork, Ireland).

Brooks' *Lies and Deceptions Quartet* for young adults includes *The Wrestling Season*, commissioned by The Coterie Theatre, developed at New Visions/New Voices, featured at The Kennedy Center's One Theatre World, printed in the November 2000 issue of *American Theatre* and winner of "Best of Awards" in Seattle, Kansas City and Dallas, both for the play and the Forum that follows it.

Additional award-winning plays include *Deadly Weapons*, *The Tangled Web*, *Everyday Heroes*.

Selkie: Between Land and Sea, *Devon's Hurt*, *The Match Girl's Gift*, *Franklin's Apprentice*, *The Lost Ones*, *Triangle* and *Brave No World*, commissioned and premiered at The Kennedy Center.

Brooks has worked extensively in Ireland and has been Assistant Professor, Playwright in Residence and Literary Manager for the Provincetown Playhouse at New York University. She has been Guest Artist at the University of Texas at Austin, Playwright in Residence for the HYPE Institute at the ALLEY Theatre in Houston and Artist in Residence at Arizona State University in the School of Theatre and Film, supported by The Virginia Piper Writing Center. Brooks served as a Panelist and Site Reporter for the NEA from 2001-2006. Her article, "Put A Little Boal in Your Theatre: A New Model for Talkbacks" appeared in *American Theatre* magazine (Dec. 2005). Brooks was a featured artist at the 2007 TCG National Conference at the Guthrie Theatre in Minneapolis sharing her After-Play Forum method. Newer plays include, *Atypical Boy*, commissioned by The Coterie Theatre, *All of Us and Jason Invisible*, commissioned by The Kennedy Center, premiered in March, 2013.

Her novel for young adults, *Selkie Girl*, was published by Knopf in 2008. Her play *Afflicted: Daughters of Salem*, a commission for the Coterie Theatre, premiered in January, 2014.

For more activities and content surrounding this show, [click here](#) to access Children's Theatre of Charlotte's Pinterest boards.



THEATRE CORNER

Every play Children's Theatre of Charlotte produces is created by a talented team of designers, technicians, actors and a director. As a class, discuss what you experienced when you saw the performance.

1. Name three things you noticed about the set. Did the set help tell the story? What sort of set would you have designed?
2. What did you like about the costumes? Did the costumes help tell the story? What sort of costumes would you have designed?
3. What role did lighting play in telling the story? How did the lights enhance what you were seeing?
4. Talk about the actors. Were there moments you were so caught up in the story you forgot you were watching a play?
5. Were there any actors who played more than one character? What are some ways you can be the same person but play different characters?



NCES-TheaArts.(6-8).TA.A.1: Analyze literary texts and performances. NCES-TheaArts.(6-8).TA.AE.1.2: Understand how costumes [and technical elements] enhance dramatic play.



Write to Us!

Children's Theatre of Charlotte
300 E. Seventh St.
Charlotte, N.C. 28202



CCSS.ELA-LITERACY.L.(6-8).1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

Recommended Reading

If you enjoyed the show, check out these books at your local Charlotte Mecklenburg library branch. Check availability at cmlibrary.org.

How to Hang a Witch by Adriana Mather

The Witch of Blackbird Pond by Elizabeth George Speare

Tituba of Salem Village by Ann Petry

The Shape of Mercy by Susan Meissner