



How to Use the Rehearsal Guide

The rehearsal guide is a resource for adults and teens working in partnership to lead a V-Girls Pilot Program and produce a staged reading of *I Am an Emotional Creature: The Secret Life of Girls*. You will find guides for preparing for your program, creating a timeline and schedule, holding auditions, casting, forming a production team, setting up your rehearsal space. In addition, you will find suggestions for organizing your rehearsal time, a checklist for production tasks, sample rehearsal schedules, and detailed outlines for your first two rehearsal sessions. The guide also includes detailed rehearsal materials for each monologue and suggestions for further exploration.

V-Girls Rehearsal Guide is for -

- **After school/extracurricular leaders** who wish to stage a reading of *I Am an Emotional Creature* with reflective discussion and activities
- **Theatre teachers** who wish to stage a reading of *I Am an Emotional Creature* in an academic theatre class with reflective discussion and activities
- **Teens in partnership with adult mentor(s)** who wish to stage a reading of *I Am an Emotional Creature* with reflective discussion and activities

Keep in mind that the materials included in this guide are provided as a menu of resources. They are *suggestions*, not mandates. Leaders are encouraged to select from this guide what best suits your program, the youth you are working with, your goals, and the time you have available.

In this guide, the monologues are supplemented with the following information and resources:

- Outline of topics explored in the monologue
- Terms students may be unfamiliar with and language to be mindful of
- Preparation and materials needed
- Suggested resources and reading for care and nurture of youth dealing with challenging or sensitive topics
- Discussion questions, rehearsal exercises, and rehearsal notes
- Art and activism activities for further exploration, either during or outside of rehearsal sessions
- Journaling and creative writing activities
- Resources for further exploration of monologue topics, including web links, articles, books, films, plays, and music

Leaders are encouraged to set up an area in your rehearsal space for art and activism with some basic supplies for self-guided activities. All of the art and activism, journaling, and creative writing activities as well as resources for exploration are also included in the accompanying V-Girls Student Guide. Girls who are not rehearsing monologues can work independently or in small groups from the student guide. Even if you do not have time for some of these projects during group time, please encourage your youth to try the activities on their own.

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In addition to reading this guide, we also suggested that you review the **V-Girls Getting Started Kit** and the **Facilitator's Guide for Care and Nurture of V-Girls**. Remember - preparation, process, performance and post-performance reflection are all steps on the journey. Enjoy!



Preparing for Your Staged Reading

Make a Plan and Form Your V-Team

Your V-Girls leadership team should include at least one adult and one youth leader as primary contacts to V-Day Staff. We encourage you to have all leaders, including youth leadership, involved in the planning process. Each leader should read the text and rehearsal guide carefully before committing to the project. It may be helpful to collaborate with an additional adult mentor or co-director. If you do not have two adults mentoring this program, it may be beneficial to you to find someone outside the program to talk and debrief regularly about your group's progress and process.

Set a Calendar

One of your first tasks as a leadership team should be creating an initial rehearsal and production calendar. The calendar should be available to girls at auditions so they know if they can make the commitment. (See sample schedules included in this guide.)

The calendar you provide at auditions should include –

- Performance dates
- Audition dates
- Rehearsal dates
- Dress rehearsal and technical (or “tech”) rehearsal dates
- Publicity deadlines
- Regular production meeting dates

Auditions and Casting

First and foremost, every girl who expresses interest in participating in V-Girls and/or attends auditions should be included in your production in some way, whether on the crew or in the cast. Publicize your auditions at least a week in advance, and encourage girls who do not have performance experience to audition. In your publicity for auditions, be clear about what is expected for auditions. Let girls know if they will be doing cold readings or if they should prepare something for the audition. You may want to request that girls wear comfortable clothes and shoes.

There are many ways to organize your auditions. You may want to begin with some group warm up exercises to help girls be more comfortable with one another. There are many exercises included in this guide that can be adapted for auditions. Choose a monologue or two ahead of time for girls to read individually or in groups. *I Am an Emotional Creature* and *You Tell Me How to be a Girl in 2010* would be great choices.

When casting, take into consideration the make-up of your group, as well as individual strengths. You should have as diverse a group of performers as possible - performers and non-performers, girls who are from differing backgrounds and ethnicities, girls who participate in different activities at school, etc.

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Your Production Team

Your production team is a core group of people who will organize and manage projects such as publicity, fundraising, stage management, front of house management, sound and music, lighting, set, costumes, setting up rehearsal space, managing volunteers, and other technical needs. Encourage girls who you cannot cast from auditions to be involved in production in another way. Hold a production team meeting to designate individual responsibilities, form teams, and talk about the calendar and scheduling. Before you end your meeting, set expectations and a timeline for each group.

A stage manager can be a great asset to your production team. Your stage manager can take notes and keep track of time during rehearsals, make sure rehearsal space and materials are ready, and communicate between leadership, actors, and crew about rehearsal/production schedules and needs.

Setting Up Your Rehearsal Space

Create a space in your rehearsal area with basic materials for girls to work on art and activism activities independently or in small groups. Give girls a place to store their work and, if possible, create an ongoing display of their projects. You are encouraged to display these projects at your performance venue. Below is a list of suggested materials; you may wish to ask girls in your group to contribute to supplies. If your rehearsal space is not consistent or is being used by other groups, consider using large plastic bins to store materials and works in progress.

Suggested Materials -

- Markers, crayons, pencils and pens
- Paint and paintbrushes
- Construction paper and plain white paper
- Scissors, scotch tape, masking tape, and glue
- Fabric scraps
- Large piece of fabric or old sheets to create banners
- Large sheets of butcher paper or newsprint
- Poster board
- Yarn and/or ribbon
- Magazines (ask your group to bring in magazines to have a variety)
- Access to computer and the Internet
- CD player with good sound
- **NOTE – Each girl should have a journal.** You may want to request that everyone bring a notebook or composition book to your first rehearsal. Both cast and crew should journal and participate in art and activism projects.



Creating a Schedule

After you cast your ensemble, decide when you will rehearse each monologue and add this information to your schedule. Provide this complete schedule including dates assigned to work on individual monologues to your group at the first cast meeting.

Included in this guide are two sample rehearsal schedules for an 8 week timeline, 10 week timeline, and a short schedule. These schedules are only suggestions for how to prepare your timeline; you should adapt your schedule to fit your group's needs.

It is helpful to include leadership meetings, production team meetings, and an audition/casting week in your timeline. Plan for extra time for any set up or break down for your stage manager or production team. More than one monologue can be rehearsed in a session, and that monologues can be rehearsed simultaneously. You can break into smaller groups led by members of your leadership team, or have youth work with each other on their monologues to maximize your rehearsal time. Remember that your ensemble that is not actively rehearsing can work on act and activism or production activities during your sessions.

Consider that the fewer rehearsals you have and the shorter your rehearsals, the less time you will have for warm-ups, exploration exercises, discussion and reflection. However you decide to rehearse, keep in mind that this work is an intense endeavor and try to give as much room for play, exploration and reflection as your schedule can allow.

The process of rehearsing and performing *I Am An Emotional Creature* is meant to be a joyous, deep exploration of the lives of girls around the world. This project can be an amazing journey, but it will be intense. It is important that you plan for a process that allows for maximum preparation, reflection, creativity and caring as best as possible under your given circumstances.

We suggest that you schedule –

- Initial ensemble rehearsals to meet one another, read the entire text, and go over expectations (Sample outlines are included in this guide.)
- Rehearsal of the monologues, which can be grouped in sessions
- Technical (“tech”) rehearsal to do an initial run-through of the show with music, lighting and other technical needs
- Dress rehearsal
- Performance(s)
- A closing “post-mortem” meeting to debrief your performances

Questions to ask your leadership team when creating your schedule –

- When would you like your staged reading to take place?
- How many weeks do you have for the entire schedule?
- How many times a week is it realistic for your group to rehearse?
- How long will your rehearsal sessions be?
- Will the entire ensemble be present for all rehearsals?

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- How many pieces can be rehearsed simultaneously in your space?
- Which monologues will be ensemble pieces?
- Which monologues will you rehearse on the same day?



Suggestions for Rehearsing and Performing the Monologues

Preparing for Rehearsals

Leaders should prepare for rehearsals by reading the monologues that you will be working on and the accompanying rehearsal materials in the guide. Based on the time you have available and the needs of your group, choose the exercises and discussion questions you will use. Determine how you will engage ensemble members who are not in the monologue being rehearsed – you may want to assign them to assist other girls with rehearsing, give feedback, or do art and activism or creative writing projects. In most cases, rehearsal exercises can involve the entire ensemble.

Performers should also prepare for rehearsals by reading the monologue(s), writing down questions they might have, and reviewing their V-Girls Student Guide. You may want to assign additional reading from the resources included in the guide. (Note – instead of printing or copying scripts and rehearsal guides for each girl, you may want to email them a PDF of the materials and have them print them out at home.)

Opening/Closing Rehearsal

It may be beneficial for you begin with a check-in and warm-up and end with a check-out. During your sessions, rehearse the monologue(s) at least a few times, play with them, and allow time for discussion and feedback. At the end of your rehearsal, review what is coming up in your next session and assign any preparation necessary.

Check-in's and check-out's can help your group transition from their regular day into or out of rehearsal time. A check-in is just a time for each person to share a word, phrase or gesture about how they are doing. Your check-in time will also help your group become more attuned to one another. Check-out's are structured in the same format as check-in's.

Physical and vocal warm-ups are useful in becoming ready for rehearsal. Performers have an opportunity “shake off” their day, focus, and be ready to work. The time you spend doing warm-ups is up to you. The rehearsal exercises included in this guide can be adapted to use as warm-ups. There are also many resources available on the Internet for additional warm-up ideas. (Try looking for ideas at <http://artswork.asu.edu/arts/teachers/lesson/drama/lesson/warmups.html>)

Initial Rehearsals

In your first rehearsals, create an agreement between your cast and crew to create a “safe space” for rehearsal and reflection on the monologues. The group should agree to keep confidentiality with one another. However, leaders should be clear with your group your obligation to disclose when a girl may be in an unsafe situation. Review the **Facilitator's Guide for Care and Nurture of V-Girls** for additional suggestions on this process. Though you may

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rehearse monologues without everyone being present during the rest of the rehearsal process, we recommend that you begin with a full read-through so that the performers can experience each other and the full piece.

Performances – Caring for the Audience and Preparing the Performers

The performances of *I Am an Emotional Creature* will resonate with your audience just as it has for your cast and crew. Your staged reading will bring up many thoughts and emotions for those who see it. Anticipate that some audience members may approach your performance to share their thoughts or even personal stories. Discuss this with your group before your performance. You may choose to hold a talk-back session with your audience after a performance or at another scheduled time (include this in your information in your program). You may also choose to include information in your program about resources in your community for any of the topics addressed in the monologues. You could also invite your local beneficiary or other resource organizations to share literature and/or set up a display table at your venue.

Post-Performance Reflection

After the performance is over, it is important to come back together for at least one reflection (or “post-mortem”) session in which the cast, crew and leaders reflect upon their experiences with each other and close out the process. During this session, it is important to talk about normal post-show let down, which many performers experience after an intense rehearsal schedule is over. Discuss how the experience has impacted your group, and if/how you would like to continue activism in your community.

During the rehearsal process, many cast members will be moved to write their own pieces and this may even be a structured part of your rehearsal and reflection as a group. After your staged reading, you may want to do an open mic coffee house or poetry slam where your group can share their own writing that emerged from your V-Girls program. This can be an empowering experience for group and your community.



Overview of V-Girls Pilot Evaluation

V-Girls pilot sites are required to participate in a formal evaluation of their participation in the project. Your participation will help V-Day better understand your group and your achievements, strengths and weaknesses of the program, and make improvements for future development of the program. The evaluation will examine the process of utilizing the V-Girls academic curriculum and rehearsal guide and preparing for a staged reading of *I Am an Emotional Creature: The Secret Life of Girls*. We will also evaluate your group's experience of producing and performing the staged reading, raising awareness on issues related to girls' empowerment, and fundraising for a local beneficiary will also be evaluated.

The V-Girls evaluation will consist of -

- Initial application form for leaders to share how V-Girls will be implemented in their community and submitted via email to V-Girls Campaign Manager
- 4-6 brief email questionnaires for adult and youth leaders to share progress of V-Girls program between commencement of program and conclusion of staged reading
- Youth participant evaluation form to be completed by class and/or ensemble and submitted by leaders via mail within 30 days of completion of staged reading
- Final online evaluation to be completed by adult and youth leaders on V-Girls secure site within 30 days of completion of staged reading

V-Girls pilot sites will be guided to present data and reflection on the following –

I. V-Girls Academic Curriculum and/or Rehearsal Guide

- How the materials were utilized
- Success of V-Girls materials and resources for classroom/rehearsal
- Youth leadership and empowerment in classroom/rehearsal
- Experience of adult leaders/mentors in classroom/rehearsal
- Participation in program and impact on community
- Use of technology to support program
- Completion of youth participant evaluation form by class and/or ensemble
- Samples of student work
- Photos, video, links to websites, or other media that illustrates or supports V-Girls in the classroom or rehearsal

II. Staged Reading

- Attendance
- Fundraising
- Production costs
- Ticket sales, sponsorships, and in-kind donations
- Success of V-Girls materials and resources for production and promotion
- Youth leadership and empowerment in production, promotion, and performance

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- Experience of audience, cast, crew, and community
- Relationship with a local beneficiary (if any)
- Samples of materials create to promote or produce event (posters, programs, fliers, etc.)
- Press materials (articles, interviews, etc.)

III. Overall Experience

- Clarity of model and vision
- Effectiveness of model to inspire youth reflection, empowerment, and activism
- Additional awareness or fundraising activities implemented
- Favorite/least favorite experiences
- Suggestions for future development, resources, and programming



V-Girls Production Checklist

This is a general checklist for your V-Girls program and staged reading. Review the checklist as you develop your timeline. Feel free to add your own ideas for your program to this list!

- **Read** the *I Am an Emotional Creature: The Secret Life of Girls* script and V-Spot materials.
- **Identify** key youth and adult leadership and how you will engage V-Girls in your school, organization, or community.
- **Prepare** and **present** a V-Girls proposal to the appropriate administration, principals, faculty, leadership, etc., as appropriate.
- **Identify** your core V-Team and community supporters to assist in production.
- **Secure** a location for V-Girls rehearsals.
- **Select** a date for your staged reading.
- **Secure** a venue for your staged reading. Secure a BIG venue. Don't underestimate the number of people that will want to come to your event. You may need to put down a deposit to book the venue if you do not already have a performance space available to you. If this is not possible for you, see if you can negotiate to waive the deposit or pay the deposit after your tickets have been sold. There also may be individuals or groups that may be able to assist you with start-up costs. Remember there may also be non-traditional options for venues for your reading for free or at reduced cost.
- **Find out** if your venue is equipped for any technical needs you may have.
- **Recruit** a production team. **Delegate** duties to each production team member and put together a schedule for production team meetings.
- **Select** a date for auditions and **create** a rehearsal schedule.
- **Hold** auditions.
- **Determine** if you will present your staged reading as a benefit for a local beneficiary.
- If you will be fundraising for a beneficiary, **discuss** with your V-Girls issues raised by the text that are important to them, relevant to your community, and **identify** local groups that are working towards that end, where possible, and for girls' empowerment.
- **Submit** at least two potential beneficiaries to the V-Girls Campaign Manager to review and consult with you regarding your options. When your beneficiary has been confirmed with V-Day staff, you will enter into a formal agreement with that group.
- If you are not a 501(c)(3) or registered charity, **engage** a fiscal sponsor and **sign** a fiscal sponsorship agreement with that organization to assist in managing funds.

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- **Develop** a creative fundraising plan.
- **Set** ticket prices or suggested donation amounts.
- **Plan** a dynamic promotions strategy. Create social networking pages, flyers, press releases, advertisements, update or create a website, design programs, etc. Give yourself plenty of lead time to submit press materials and promote your event. Send out your press release, post flyers, get the word out - **publicize, publicize, publicize!**
- **Decide** if you will hold any supplemental fundraising, artistic, awareness, or promotional events or activities.
- **Sell** tickets!
- **HAVE YOUR AMAZING EVENT!**
- **Send** proceeds to your beneficiary if you have done a benefit reading within two weeks of having your event.
- **Participate** in V-Girls pilot evaluation. Remember, this is mandatory and essential to the continued success of the program.
- **Rest** and **celebrate** girls' empowerment in your community!



Sample Schedule – 8 Weeks, 3 Rehearsals/Week

This schedule is intended to be a sample to inspire you. There is no need to follow the groupings of monologues or the order of rehearsing.

Week 1 (3 days)	<ol style="list-style-type: none"> 1. Auditions and production meeting (long day) 2. Call backs, casting, scheduling (long day) 3. Ensemble – Introductions, expectations, read through script
Week 2 (3 days)	<ol style="list-style-type: none"> 1. Ensemble - Discussion of text, expectations, ensemble activities 2. Ensemble – <i>How to be a Girl in 2010, Refuser, Manifesta/Epilogue</i> 3. Ensemble – <i>Dance 1, 2, 3; I Am an Emotional Creature</i>
Week 3 (3 days)	<ol style="list-style-type: none"> 1. <i>What Do/Don't You Like About Being a Girl, Things I Like About My Body, The Joke About My Nose</i> 2. <i>Let Me In, Bad Boys</i> 3. Ensemble – <i>I Am an Emotional Creature</i>, recap work from week
Week 4 (3 days)	<ol style="list-style-type: none"> 1. <i>Would You Rather 1, 2; Things I Heard About Sex</i> 2. <i>It's Not a Baby, It's a Maybe; Asking the Question</i> 3. Ensemble – <i>Dance 1, 2, 3</i>; recap work from week
Week 5 (3 days)	<ol style="list-style-type: none"> 1. <i>What I Wish I Could Tell My Mother, Stephanied, Sophie et Appoline</i> 2. <i>What's a Good Girl, My Short Skirt, Pleasure, Free Barbie</i> 3. Ensemble – <i>I Build it with Stone</i>; recap work from week
Week 6 (3 days)	<ol style="list-style-type: none"> 1. Ensemble - <i>Sky, Sky, Sky; The Wall</i> 2. Ensemble - <i>Teenage Girl's Guide to Surviving Sex Slavery; I Have 35 Minutes</i> 3. Ensemble – <i>Refuser</i>, recap work from week <p><i>Note – This week's monologues are intense issues that require all ensemble members present for rehearsal and reflection (Israeli/Palestinian conflict, sex slavery, Democratic Republic of Congo).</i></p>
Week 7 (3 days)	<ol style="list-style-type: none"> 1. Ensemble – <i>Don't, Kenya</i> 2. Ensemble – <i>Dance 1, 2, 3, How to be a Girl in 2010, Refuser, Emotional Creature</i> 3. Ensemble – Run through <p><i>Note – This week's monologues are intense issues that require all ensemble members present for rehearsal and reflection (FGM – female genital mutilation).</i></p>

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<p>Week 8 <i>(5-6 days)</i></p>	<ul style="list-style-type: none">• 1-2 Technical rehearsals• 1-2 Dress rehearsals• 1-2 Performances• Reflection/post-mortem <p><i>Note – Plan for more time in tech rehearsals and dress rehearsals than regular sessions.</i></p>
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Sample Schedule – Short Timeline

Some groups may wish to do an abbreviated rehearsal period to prepare for a more informal staged reading of the monologues. This is a sample schedule to inspire you if you choose to do a short timeline for your reading.

A short rehearsal timeline can be done in as little as 2-3 sessions, although you can expand it to as many sessions as your schedule allows. If you are on a short timeline but have a few extra sessions, consider incorporating some of the additional activities and discussion questions included in the rehearsal guide.

Short Timeline Suggestions -

- Do an initial read through
- Assign monologues to readers
- Brainstorm creative ideas for your reading with your group
- Readers should rehearse monologues on their own or with small groups
- Schedule as many group rehearsal readings as your schedule allows
- Hold your staged reading
- Have a reflection/post-mortem meeting with your group to share thoughts and experiences



Sample Schedule – 10 Weeks, 4 Rehearsals/Week

This schedule is intended to be a sample to inspire you. There is no need to follow the groupings of monologues or the order of rehearsing.

Note - This schedule could also be adapted to a 12 week schedule with 3 rehearsals per week.

Week 1 (4 days)	<ol style="list-style-type: none"> 1. Auditions 2. Auditions 3. Casting and scheduling meeting with leaders, post cast list 4. Production meeting
Week 2 (4 days)	<ol style="list-style-type: none"> 1. Ensemble – Introductions, expectations, read through script 2. Ensemble – Discussion of text, expectations, ensemble activities 3. Ensemble – <i>How to be a Girl in 2010, Refuser</i> 4. Ensemble – <i>I Am an Emotional Creature, Manifesta/Epilogue</i>
Week 3 (4 days)	<ol style="list-style-type: none"> 1. <i>What Do/Don't You Like About Being a Girl; Dance 1 and 2</i> 2. <i>Things I Like About My Body, The Joke About My Nose, Dance 3</i> 3. Ensemble – <i>Sky, Sky, Sky; The Wall</i> (Group session on Israeli/Palestinian conflict) 4. Ensemble – <i>Dance 1, 2, 3</i>; recap work from the week
Week 4 (4 days)	<ol style="list-style-type: none"> 1. <i>Would You Rather 1, 2; Things I Heard about Sex</i> 2. <i>It's Not a Baby, It's a Maybe; Asking the Question</i> 3. Ensemble – <i>I Build it with Stone</i>; recap work from the week
Week 5 (4 days)	<ol style="list-style-type: none"> 1. <i>Sophie et Appoline; What's a Good Girl</i> 2. <i>My Short Skirt, Pleasure; Dance 1, 2, 3</i> 3. <i>Free Barbie; Let Me In</i> 4. Ensemble – <i>How to be a Girl in 2010</i>, recap work from the week
Week 6 (4 days)	<ol style="list-style-type: none"> 1. <i>Bad Boys, What I Wish I Could Tell My Mother, Stephanied</i> 2. Ensemble – <i>Teenage Girl's Guide to Surviving Sex Slavery, I Have 35 Minutes</i> (Group session on sex slavery) 3. Ensemble – <i>I Am an Emotional Creature, Dance, 1, 2, 3</i> 4. Ensemble – Run through and reflection (longer rehearsal)
Week 7 (4 days)	<ol style="list-style-type: none"> 1. Ensemble – <i>Dance 1, 2, 3</i> 2. Ensemble – <i>How to be a Girl in 2010, Refuser</i> 3. Ensemble – <i>Kenya, Don't</i> (Group session on FGM – female genital mutilation) 4. Ensemble – Run through and reflection (longer rehearsal) <p><i>Note – Ensemble members not specifically scheduled should also take time to rehearse their individual pieces for leaders and one another this week.</i></p>

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<p>Week 8 (4 days)</p>	<ol style="list-style-type: none"> 1. <i>What Do/Don't You Like About Being a Girl, Things I Like About My Body, The Joke About My Nose</i> 2. <i>Let Me In, Bad Boys, Things I Heard About Sex</i> 3. <i>Would You Rather 1, 2; What I Wish I Could Tell My Mother, Stephanied</i> 4. <i>Sophie et Appoline, What's a Good Girl, My Short Skirt, Pleasure</i> <p><i>Note – Ensemble members not specifically scheduled should also take time to rehearse their individual pieces for leaders and one another this week.</i></p>
<p>Week 9 (4 days)</p>	<ol style="list-style-type: none"> 1. <i>Sky, Sky, Sky; The Wall; I Build It with Stone</i> 2. <i>Don't; Kenya; Free Barbie</i> 3. <i>Teenage Girl's Guide to Surviving Sex Slavery; I Have 35 Minutes</i> 4. Ensemble – Run through entire script (longer rehearsal) <p><i>Note – Ensemble members not specifically scheduled should also take time to rehearse their individual pieces for leaders and one another this week.</i></p>
<p>Week 10 (5-6 days)</p>	<ul style="list-style-type: none"> • 1-2 Technical rehearsals • 1-2 Dress rehearsals • 1-2 Performances • Reflection/post-mortem <p><i>Note – Plan for more time in tech rehearsals and dress rehearsals than regular sessions.</i></p>



Sample Outline – 1st and 2nd Rehearsal

THE 1ST REHEARSAL – HERE WE GATHER TO WORK *Introductions and Read-Through (Long Rehearsal)*

Rehearsal Notes

The first week of rehearsals is most important. It is in this week that the ensemble first comes together to engage with each other and the text. If it is possible, give yourselves extra time for these rehearsals so that there is no sense of being in a rush. Make this encounter with each other and the text as full and luxurious as possible. Your entire cast and crew should attend the first two rehearsals so they all are a part of the group and have an opportunity to read the full text together.

Preparation

Your cast and crew should already have a copy of their script and a detailed rehearsal schedule. Both your adult and youth leaders should be involved in planning and leading the first rehearsals. Make sure that all leaders have read the script, Rehearsal Guide, and the Facilitator's Guide.

Warm-Up – Introductions All Around (10 minutes)

Play a name game and/or ask each girl to say their name and one reason they are doing this project, or anything else that you'd like to ask them to share.

Forming Community and Safe Space (15 minutes)

Discuss -

- Before discussing scheduling or general expectations, it is important to establish safe space and a sense of community within your group. Begin a short discussion about expectations and trust which will continue the next rehearsal. Stress the importance of the trust and caring for each other by respecting one another, protecting each other's privacy, listening and sharing is vital to this process. It is important to allow everyone to have their feelings, whatever they may be. Make sure your group understands that everything that happens in rehearsal should stay in rehearsal. If anyone has a concern, they should speak with an adult leader. This is to safeguard everyone and help foster an open environment in rehearsal. Review the Facilitator's Guide for additional suggestions for creating safe space.

Group activity -

- On a large sheet of paper, invite your group to list some guidelines for their community they would like to establish. (For example – respect each other, listen, be on time, etc.)

V-Girls Student Guides and Journals (5-10 minutes)

Hand out copies of the V-Girls Student Guide and your rehearsal calendar. Students should bring scripts, calendars, their rehearsal guide, and a pencil to each session. You may wish to provide journals, or ask students to provide their own. Tell students that they will be keeping a

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journal during this process, but that the journal is for them - it will not be collected, nor looked at without their permission (unless you are doing this as part of an academic theater class, in which case, let the girls know what will be private and what will not). Show your group the art and activism, journaling, and creative writing activities in the student guide. Let them know that they will have an opportunity to work on some of these projects during rehearsal sessions, but that they can also work independently. Encourage your girls to journal frequently.

Read the Text (Approximately 1 hour, 30 minutes)

Do a full read-through of the text as a whole group (cast and crew) before moving on to any other rehearsal activities. Ask students to write down their questions and responses in their journals as you read. If there is enough time, begin an open discussion and time to share questions. If you do not have time to complete the reading or begin discussion, you can pick up where you left off at the second rehearsal. Encourage your group to journal before the next session.

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THE 2ND REHEARSAL – Here We Are Together – The Beginning of a Journey *Discuss the Text, Expectations, Some Ensemble Activities (Long Rehearsal)*

Preparation

- Create a list of your leaders' expectations for your cast and crew. (Examples – Bring your script and student guide, read the text before each rehearsal, be on time, listening, journal, etc.) Make a copy for each girl. You may want to include the list the group came up with in your first session. Have extra copies of your rehearsal calendar on hand.
- Cast and crew should bring their script, rehearsal schedule, pencil, and student guide to every rehearsal.

Check-In (10 minutes)

Ask each person to say in one gesture, word or phrase how they are doing.

Discuss the Text (Time will vary depending on how much you completed in your first rehearsal.)

Note - If you have not completed your read through, finish reading the text first)

- How did the monologues make you feel?
- Do you have any questions?
- Which pieces do relate to? Which are you most excited about?

Review Group Guidelines and Safe Space (10 minutes)

Review the group guidelines you created in the first session and discuss -

- How can we create a safe environment for our group?
- How can you help each other to explore and rehearse the material?
- What other elements go into putting together a performance? (Invite cast to sign up for any production tasks they are interested in)

Review Expectations (15-20 minutes)

- Hand out your expectations sheet to performers. If any girl does not have her rehearsal schedule, pass out extra copies.
- Review the expectations sheet and the schedule. Ask performers to be clear about any conflicts.
- Hand out calendar of rehearsals and ask performers to be clear about any conflicts
- Review the V-Girls Student Guide. Give students any assignments, activities and resources you may wish them to have.

Ensemble Activities (15-30 minutes)

If you have time, choose an ensemble activity from the rehearsal exercises included in the V-Girls Rehearsal Leaders Guide to help everyone become more familiar with each other.

V-Girls Pilot Program Rehearsal Guide
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Check-out (10 minutes)

Close with a check-out. Everyone gives one gesture, word or phrase to express how they are at the end of rehearsal. Make sure everyone knows what is expected of them at the next rehearsal.