

The Da Vinci Code- Play Review

Post-Show Activity

Drawing Key Moments

Goals:

- *Students will analyze and reflect on the performance of The Da Vinci Code.*
- *Students will practice critical evaluation using theatre vocabulary and evidence.*
- *Students will express understanding through multiple modes of communication (written, oral, visual, digital, or performance).*
- *Students will engage in Artful Thinking routines to deepen reflection.*

NOTE: This activity has been aligned with TEKS and [Universal Design for Learning](#). TEKS can be found at the end of this document.

Materials Needed

- Paper and pen or laptops/tablets for writing
- Whiteboard or digital board for group discussion
- Story Map or Review Organizer (optional- see the end of this document for a sample)
- Sample play review (*The Mirror Crack'd* Houston Press review attached)
- Optional: audio/video recording tools, art supplies for poster/infographic reviews

Introduction- Two Truths and a Lie

- Engage students with “Two Truths and a Lie” about The Da Vinci Code play or story to spark interest and recall. Example statements:
 - The play is set in Paris, London, and Edinburgh (True).
 - The main character is a symbologist named Robert Langdon (True).
 - The play is a comedy with lots of slapstick humor (Lie).
- Ask:
 - What was your initial reaction to the play?
 - What rating would you give it (stars, thumbs up/down, 1-10, etc.)?

Example- What is a Review?

Group Analysis

Divide into small groups. Each group analyzes a different aspect of the play:

- Acting (e.g., Robert Langdon, Sophie Neveu, Silas)
- Set and costume design (e.g., Louvre, Rosslyn Chapel)
- Symbolism and codes in the narrative
- Technical elements (lighting, sound, music)
- Themes (faith, secrecy, family, truth vs. belief)
- Audience response or emotional impact (optional category)

Use the **Claim–Support–Question** routine:

- Make a claim about your assigned aspect.
- Support it with evidence from the performance.
- Pose a question for further thought.

Groups share key points with the class. Facilitate thesis creation, e.g., *“The Da Vinci Code is a gripping mystery that uses symbolism and suspense to explore themes of faith and truth.”*

Notes for UDL alignment: To provide multiple ways of expressing understanding, consider letting students act or physicalize their responses. You can also utilize Think-Pair-Share to provide additional solo and partner processing time.

Independent Practice | Writing Your Review

Students develop their reviews using guided questions:

- What was the play about? (brief, spoiler-free summary)
- Which performances stood out and why?
- How did the set, costumes, and technical elements enhance the story?
- How did the play make you feel? Did it surprise or engage you?
- What themes or messages did the play explore?
- Would you recommend this play? Why or why not?

Choice in Expression: Students select a review format:

- **Written:** 500-word review essay.
- **Audio:** Podcast-style recorded review.
- **Video:** Vlog or performance critique.
- **Visual:** Infographic, poster, or illustrated review.

- **Performance:** Dramatic monologue or mock “live critic” performance.

Encourage students to use theatre vocabulary and evidence.

Reflection | Headlines

Students create a headline that captures the essence of their review. Options:

- Write a traditional headline.
- Design a visual headline card with images and text.
- Record a one-line audio/video review.

Share headlines in pairs or small groups. Discuss which ones best capture the play’s essence.

Notes for UDL alignment: Encourage students to share in pairs, small groups, or through written reflection to offer varied ways of participating.

The Da Vinci Code Story Map & Review Organizer

1. Basic Information

- Title of Play:
- Date of Performance:
- Location (Name of Theatre):

2. Summary of the Play

(Write 3-5 sentences summarizing the main story without giving away spoilers.)

- What is the main plot?
- Who are the main characters?
- Where and when does the play take place?

3. Characters & Acting

- Who were the main characters you noticed? (e.g., Robert Langdon, Sophie Neveu, Silas)
- Which actor's performance stood out to you the most? Why?
- How did the actors show the emotions and personalities of their characters?

4. Set, Costumes & Technical Elements

- Describe the setting and how it helped tell the story (e.g., Louvre, Rosslyn Chapel, London)
- How did the costumes help you understand the characters or the time period?
- What lighting, sound effects, or music did you notice? How did they add to the mood or suspense?

5. Symbols and Themes

- What important symbols did you notice? (Examples: The cryptex, the Vitruvian Man, the rose, the pyramid)
- What are some big ideas or themes the play explored? (Examples: Faith vs. doubt, family secrets, the search for truth)
- How did these symbols or themes make you think or feel?

6. Personal Response

- What did you enjoy most about the play?
- Was there anything confusing or difficult to understand?
- How did the play make you feel? (Excited, curious, surprised, scared, etc.)
- Would you recommend this play to others? Why or why not?

7. Your Review Headline

(Write a catchy headline that sums up your opinion of the play.)

Example: “A Mind-Bending Mystery Full of Secrets and Suspense”

8. Optional: Additional Notes or Drawings

(Use this space to jot down extra thoughts, favorite lines, or sketch a scene or symbol from the play.)

TEKS

Fine Arts- Theatre, Middle School 6-8, High School Levels I-IV

(5) Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances.

English Language Arts and Reading, Middle School 6-8

6(H): respond orally or in writing with appropriate register, vocabulary, tone, and voice;

English Language Arts and Reading, High School- English I-IV

5(C): use text evidence and original commentary to support a response;

5(H): respond orally or in writing with appropriate register, vocabulary, tone, and voice;

EXAMPLE REVIEW

Miss Marple Finally Takes the American Stage in Agatha Christie's *The Mirror Crack'd* at the Alley

[D. L. GROOVER](#) JULY 18, 2025



(L-R) Melissa Molano, Dylan Godwin and Susan Koozin

There's a new gal in town and she's a doozy.

When we first meet her in her cozy home in the sleepy English hamlet of St. Mary Mead, she's sitting in pain in her worn wing chair. She has sprained her ankle and awaits her new house girl to arrive to start breakfast. There's a knitting basket nearby and an old photo on the table of a young couple. She's still spry, you see, because this is the famous creation Miss Jane Marple, perhaps the most admired of all Agatha Christie's amateur sleuths.

As to why Miss Marple has waited this long to appear on any American stage is a mystery all its own, but Alley Theatre is to be commended for her sparkling debut in *The Mirror Crack'd*.

A spinster, "she knows people," Miss Marple says with just a whiff of self-satisfaction, and that makes her dangerous to those who commit crime. That also makes her a pain in the ass to Chief Inspector of Scotland Yard, Dermot Craddock, who Jane helped raise as a boy when his mother died. He has come to tell her of the murder at Gossington Hall of local woman Mrs. Heather Leigh at a party thrown by film star Marina Gregg, played with all the glamour and allure by Elizabeth Bunch (who has never looked so beguiling).

Craddock doesn't want to admit any more details than he has to, because he knows Miss Marple will be one – or two – steps ahead of him. He's already misread a previous murder case because of her. She figured it out first. It's a lovely game of cat and mouse. With Craddock as mouse.

That Miss Marple is played by Houston theater pro Susan Koozin and Craddock portrayed by Dylan Godwin, is a match to rival Wimbledon. Koozin oozes old world charm and a bit of crank, while Godwin is perpetually put off by her incessant nosiness and utter forthrightness and an almost infallible sense of the evils people do to one another. He sputters while she sparkles.

As this being a wickedly clever adaptation by Rachel Wagstaff from a minor outing from the “Queen of Crime,” this game is very much afoot and extremely entertaining.

Under the inspired direction from Delicia Turner Sonnenberg, *Mirror* reflects the glories that the august Alley Theatre can display in a rather B-type summer read. As Craddock explains to Miss Marple what transpired during the party, the guests (suspects) arrive in her living room for exposition and to set the scene. Typical of Christie, there’s an array of characters who seemingly have no motive, but then again any one of them could be guilty. As more are introduced and tell their tales, the plot thickens exponentially.

The crazed carousel includes comeback film star Marina (Bunch); Cherry Baker, Miss Marple’s house girl who’s serving canapes at the party to make extra money (Alexandra Szeto-Joe); Marina’s blustery and arrogant director husband Jason Rudd (Chris Hutchison); nobodies Mr. and Mrs. Leigh (Jamie Razanour and David Rainey); Giuseppe Renzo, Marina’s trusted assistant who’s been working for her for years (Christopher Salazar); Marple’s best friend and village busybody Dolly Bantry (Michelle Elaine); Marina’s sneezing and bossy secretary Ella (Ashlyn Evans); and film star wanna-be Lola Brewster, who’s to co-star with Marina (Melissa Molano).

It’s a heady mix and all delightfully portrayed without a trace of irony or one-upmanship. Since most of these actors are from the Alley’s resident company, they all know how to play off, for, and against each other with unerring skill. They are delightfully comfortable and it shows.

Naturally, the plot ties itself into knots, leading us down cul-de-sacs and shooting off red herrings like a Covent Garden fish monger. The set designed by Paige Hathaway, in her Alley debut, is impressionistic and surprising with its giant sliding panels that reveal another finely wrought scene like the great Hall, a movie studio sound stage, a dressing room, with a pastel hint of English rolling countryside at the wings. Hathaway is invited back to Houston any time.

And the costumes by Nicole Jesinth Smith bespeak the ‘60s, old Hollywood glamour, and country tweeds with a smiling joy. Look at those marabou cuffs on Marina’s aubergine peignoir. There is stellar work from everyone on the crew. All around, it is mighty impressive.

Although Wagstaff’s update (this is not the 1980 Elizabeth Taylor/Angela Lansbury movie plot) retains many of Christie’s politically incorrect thoughts on class and race, there’s always Koozin’s knowing wink, Godwin’s slow burns, Rainey’s Mr. Cellophane who nobody sees; Salazar’s fiery Italian; and Hutchison’s toxic masculinity to lead us into the macabre but familiar mood of a Christie mystery.

This may be the Alley’s best Summer Chills in seasons.