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"The Ransom of Red Chief": A Junior High School Play

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"THE RANSOM OF RED CHIEF":

A JUNIOR HIGH SCHOOL PLAY

BY
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degree.

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Abstract

As an overview of a junior high play production which emphasizes the importance of drama in education this project describes the events during the eight weeks leading to the actual performance. The goal of the director was to use a play production to experimentally explore different ways to teach students to process information, solve problems, accomplish tasks, and to challenge students to think. The literature review presents a rationale for using drama in the school system. The methods chapter contains a Hodge Analysis of given circumstances, dialogue, dramatic action, ideas, tempo, moods, lighting plot, and ground plan. An analysis of the story, "The Ransom of Red Chief" by O. Henry, is included in the chapter. Chapter IV explains the procedure implemented to direct the performance. Specific approaches to reading, technical direction, and dress rehearsals are documented by the director. Teaching materials include: goals, general objectives, and specific objectives used in casting, rehearsal, and performance. Evaluations are discussed in Chapter V through teacher, student, and director surveys in the area of achievement and affective outcomes. A final discussion

section discusses the strengths, weaknesses, and disadvantages of the overall method used in the production.

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Chapter I

Introduction

The answer to many simple questions might take on two forms--either that of information or else that of direct experience; the former answer belongs to the category of academic education, the latter to drama. Direct experience is time-consuming, is intangible, and therefore not measureable; it is often successful in least expected quarters and therefore tends to upset the more exact modes of educational assessment.

Over the last generation, many strong and valid arguments have been put forward as to the philosophical reasons for drama as education. On opening night in the professional theatre, nothing can be more important than pleasing the audience. The professional performer must be ready, in Boleslavsky's phrase, "For the sake of the theatre to give everything, to suffer everything" (1934, p. 15).

In this introduction lies the difference between educational theatre and the professional stage. Theatre is largely concerned with communication between actors and an audience; "drama" is largely concerned with experience by the participants irrespective of any function of communication to an audience. Theatre is undoubtedly achievable with a very small minority; but

drama, like the rest of education is concerned with the majority. There is not a child born anywhere in the world, in any physical or intellectual circumstances, who cannot do drama. Education is concerned with individuals; drama is concerned with the individuality of individuals, with the uniqueness of each human essence (Way, 1967).

There is a very important place in education for drama (Hoetker, 1975). Backer (1978) maintains that drama can be a valuable tool. It can provide a variety of teaching procedures, a method for presenting opposing points of view, and a general way to improve student concepts. Moffett (1976) believes that drama is central to a language curriculum, not peripheral. Drama is the base and essence, not a speciality. The starting point of drama is the premise that creativity can be developed. The drama educator will help students analyze the language of the script and translate this into purposeful movement, clear articulation, and sensitive communication with the audience (Malbin, 1979).

Educational skills go beyond the learning of lines and cues. Beck (1973) indicates almost everything associated with play production is conducive to the development of skills, feelings, attitudes, and beliefs that will later be found useful in adult life. Drama

allows students to explore concepts they have learned in theory in the English class--plot, characterization, motivation, climax, foreshadowing, and a host of other terms that come to life in performing a play (Ridgeway, 1985).

As emerging adolescents, students in junior high often feel confused and fragmented, quite grown-up in some ways and very young in others. Junior high age students are in transition: physically, cognitively, emotionally, and socially. They are often unsure about their own bodies, which seem to change faster than their perceptions of them; some are already taking on the characteristics of puberty while others of similar age still look like "little kids."

Experiences in drama provide students opportunities to deal with body awareness and expression, can provide a format for exploring self-perception and attitudes about self and others. Drama often engages students in activities in which they can practice coordination and grace in comfortable, nonthreatening ways. For example, a student who can pantomime has disciplined his or her own body and accomplished something physically challenging. Both the experience and feeling are fulfilling to the students.

The students are also cognitively in a state of transition. Sometimes they function as concrete operational thinkers and can not perform sophisticated cognitive functions. By the time they reach junior high some students begin to function as adult thinkers; they are able to think in terms of cause and effect, to hypothesize and predict outcomes based on evidence at hand (Cottrell, 1987).

Drama encourages students to keep both hemispheres of the brain actively involved in the learning process. This is not only reinforcing the children who prefer to learn in a more holistic, imaging, and spatial way, but challenges those who are more linear, logical, and verbal, to become better at visualizing and synthesizing (Cottrell, 1987).

Wright and Alin (1977) believe drama increases self-confidence and improves concentration; linguistic and decision-making skills are developed as the individual becomes aware of his own potential. Stimulation of the imagination, awareness of speech, sound, body control, and the self in relation to others are achieved by improvising situations based on life experiences.

Simply stated, play production is the assembling of things and people in a delicate balance of believability in order to bring the artistic creation

of a playwright to life. Beck (1973) reports that a play in the form of a script is not a play. A play is a chunk, a slice, a bite of life. It is an instant or a happening conceived of as human actions by the author and written down to be communicated and passed on to the director for his interpretation and to the students for "making into a play."

Play production therefore means to translate from the written message of a creative writer a few minutes of human actions: talking, listening, dancing, loving, hating, fighting, killing, dying, singing, praying, crying, laughing, fearing, and thinking--in short, living.

The Ransom of Red Chief adapted by Anne Coulter Marten was a two-act play representing the culminating project of graduate study in theatre and education at Lindenwood College. The project involved eight weeks of rehearsal and two performances. Stage design, lighting, and costumes were incorporated in the production. The play was performed at Warrenton Junior High School.

Goals and Objectives

Since the author is above all an educator using drama as a teaching/learning experience, this culminating project consisted of: specification of educational objectives, selection of a play suitable to

achieve those objectives, direction and production of the play with junior high school students, evaluation of the experience based on the stated objectives.

Drama emphasizes goals different from those of other subject areas. Originality, flexibility, spontaneity of movement, and speech are highly valued goals in a drama curriculum. Since play production at the junior high level is educational in purpose, it must be guided by educational objectives. The following list of behavioral objectives provided a guideline for the director during play production. These goals are used as objectives by the drama department at Warrenton Junior High School.

Teaching goals: To use a play production to experientially explore different ways to process information, solve problems, accomplish tasks, and to challenge students to think.

General objectives: Given the opportunity to engage in a play production, students will be able to:

1. Respond to motivational stimuli in ways that are individual and authentically her or his own.
2. Recognize and show tolerance and appreciation for each person's contribution, when planning, playing, sharing, and assessing their work. They will increase in their abilities to value the

points of view of others without sacrificing their own ideas, feelings, and ways of expressing.

3. Demonstrate an understanding of drama as a process rather than product-oriented by showing more concern for the rights of all to participate, including those who seem to have less talent or artistry to contribute.
4. Demonstrate self-esteem through willingness to share ideas and feelings.
5. Progress in their abilities to accept both criticism and praise and be able to offer both with generosity and sensitivity.
6. Demonstrate an acceptance of their own bodies by their willingness to communicate ideas and feelings through body movement as well as with language and to do so with naturalness and good humor.
7. Suspend disbelief and engage in drama situations that draw on fantasy as well as more real world settings, characters, and events.
8. Show increased abilities to decenter, to look at several variables and possibilities when engaged in problem solving, invention, and critical analysis.
9. Demonstrate increased abilities to recognize that which has intrinsic value and is aesthetically

rewarding, particularly as they have increased input into determining the literature, concepts, and situations to be dramatized.

Specific Objectives: These objectives were set for this production.

1. The students will work together to create scenery. D.O. 2,3 (Departmental Objectives number 2 and 3)
 - 1.1 contribute to the planning
 - 1.2 volunteer to take on tasks
 - 1.3 accomplish task assigned
 - 1.4 help each other when needed
2. Apply knowledge of speaking skills. D.O. 6
 - 2.1 project to be heard
 - 2.2 articulate
 - 2.3 speak with expression
 - 2.4 speak "in character"
3. Show knowledge of lighting techniques. D.O. 8
 - 3.1 provide visibility
 - 3.2 establish emphasis
 - 3.3 create mood
 - 3.4 suggest distinctive light source
4. Demonstrate attentive listening skills. D.O. 1,3,4,5
 - 4.1 respond appropriately to cueing
 - 4.2 respond appropriately to direction
 - 4.3 show empathy by listening to other's opinion

5. Read and infer ideas and relationships not explicitly stated in a passage. D.O. 9
 - 5.1 create appropriate characterization
 - 5.2 accomplish a performance that brings out the theme of the play
6. Write effective character sketches. D.O. 7,8
 - 6.1 express ideas with a clear focus
 - 6.2 extends character's personality creatively
 - 6.3 uses parts of speech correctly
 - 6.4 makes few, or no, spelling errors
 - 6.5 makes only minor punctuation errors, if any.

Selection of the play

The play, "The Ransom of Red Chief," revealed several concepts to the audience. The themes of mistaken identity, false pretense, misplaced devotion, and bitter irony of fate reached the audience.

The play provided an excellent forum for encouraging growth and social development. It also afforded a special way to explore a breadth of challenges associated with growing up. The following criteria were given consideration in the selection of the play:

1. The play must be honest in the way it dramatizes a situation and presents human behavior.
2. A play must have quality, significance, or purpose which warrants its production.

3. Characterizations must be completely enough drawn to be challenging to and worthy of the time and study of the actor.
4. Story and plot must have logical and credible motivations.
5. Plot, story, and theme must be intriguing enough to capture the imagination and interest of the cast and audience.
6. The play must be within the capacity of the students' and director's understanding and appreciation, including the purpose of the playwright.
7. The play must be one which challenges the creative and artistic abilities of all who are associated with the production, thereby encouraging growth in maturity.
8. The play should have literary value and should be written in acceptable language.

Direction and production of the play

The teacher directed the play, analyzed the play, constructed the lighting plot, and selected the costumes. The students performed, painted the scenery, built the props, and operated the lights.

Evaluation

The participating students and junior high teachers were asked to evaluate the production and performance, using tools devised by the author.

The student evaluation sheet (see Appendix F for copy of the student survey) contained ten items which students rated on a scale of 1 to 5. The statements were planned to assure the students' perceptions of how well they achieved the objectives and covered cognitive outcomes, such as improvement in oral reading and characterization, improvement in speech and diction, knowledge of techniques of acting; and affective outcomes such as: tolerance of others, growth as a person, ability to work together. Finally, the students' personal reaction to the experience was assessed.

The teacher evaluation sheet (see Appendix E for copy of the teacher survey) contained ten items which teachers rated on a scale of 1 to 5. The statements were planned to evaluate the performance relating to the previously stated goals and objectives. The teachers rated the performance on such cognitive outcomes as: memorizing lines, speaking clearly and distinctly, movement in the play, characters' motives, intensity and mood, lighting, and costumes. Finally,

the teachers were asked to assess the overall performance.

The director evaluated the performance and production based on the teacher survey (see Appendix E for a copy of the teacher survey) using the previously stated goals and objectives.

Chapter II

Review of Related Literature

Background

What is the role of drama in education? Duke (1974) reports that our present educational system has tended to overlook this fundamental process. Our schools emphasize the need to learn factual information. To a great extent the passing or failing of courses is predicated on the ability to master or memorize certain bits of information. Torrence's (1970) studies revealed that the present educational system is too exclusively verbal and cognitive. Mearns (1980) indicates the fostering of creative expression in learning jogs students out of passive acceptances and mechanical routines; it makes familiar things different and worthy of noticing, provides new devices for thought, and encourages experimentation. Ward (1930) noted five educational purposes where dramatics can be achieved through student participation.

(1) Schools should give children many opportunities to practice democratic ideas; (2) children should learn through meaningful experiences; (3) all children should be encouraged to think creatively; (4) children should be educated for social living; (5) the whole child should be educated--physically, intellectually, and emotionally (p. 59).

Ward was firm in her conviction that all of these purposes could be and would be achieved through students' participation in drama.

Drama emphasizes participation more than the product; its chief aim is experience that fosters the child's growth and development in a supportive atmosphere (Ward, 1930). Way (1967) notes the basic definition of drama might be to "practice living." The same definition might well be both adequate and precise as a definition of education; for this reason it is suggested that opportunity for drama should be provided for every child.

Bush (1978) believes that capitalizing upon drama makes language learning more interesting for all students and gives needed practice in oral communication. Through drama, students learn to organize and express feelings, to describe, explain, and persuade. As students become more skilled in oral communication, their writing, reading, and listening skills improve because oral language is basic to these.

O'Hara (1984) reports drama in education is founded on notions of the education of the emotions, imaginative insight, the role of creative expression in education, and the affective development of the child. Baker (1984) indicates theatre arts have been a significant part of the activities of schools and

universities at least as far back as the Renaissance, when English school masters of the early 16th century decided to enhance the educational experience of their charges through the writing and performance of plays. Studies reveal educational theatre has never since made such a significant impact on our culture, although through the centuries theatre has continued to understand and appreciate literature and the arts (Baker, 1984).

Cook (1917), in the spirit of Rousseau and John Dewey, advocated dramatic method and dramatic activities for their inherent value of approaching texts through allowing pupils to develop an empathy with characters, mood, situation, and content. Although Cook's work seems to have been geared toward the creation of drama "products," the use of the dramatic method in schools was not immediately built on (Hodgson & Banham, 1972).

In the early 1940s, drama-based activities began to be seen as developmental processes with the work of Laban (cited in O'Hara, 1984) in creative movement and A. L. Stone (cited in O'Hara, 1984) in movement and mime. Landy (cited in O'Hara, 1984) reports that Laban's work framed the rationale where all lessons were taught the movement way.

During the 1950s Peter Slade was recognized for being the first to attempt developing a rationale for drama in education. His basic argument was that drama is an art form, and that drama processes begin with the "spontaneous, egocentric creations of the child in sound and movement and develop into the spontaneous creation of play, produced, and acted by children" (Slade, 1954, p. 127). Teachers in the 1950s, as they became inspired by Slade's philosophy, found themselves having to choose between two mutually exclusive educational ideas: The school play and child play which were seen as incompatible (Bolton, 1984).

Way (1967) espoused Slade's philosophy but added a new perspective on drama in the 1960s by devising a system of exercises which would develop pupil's concentration, sensitivity, and imagination. Bolton (1984) reports this philosophy epitomizes the theme of the liberal education of the 1960s. In drama each child could "find himself" to use a catch phrase from the American humanist movement.

As teachers entered the 1970s, the emphasis on drama as training in acting had virtually disappeared. According to Bolton (1984) drama as a symbolic art form was ignored and replaced by an emphasis on direct sensory experience. The context or subject matter of the drama was seen as irrelevant.

Johnson and O'Neil's (1984) study reveal an attempt to bring dramatic form back to education in the 1980s, to redefine the relationship between drama and education. Bolton (1984) reports the 1980s practitioners have developed more sophisticated methods of harnessing contrasting modes of dramatic behavior (e.g., mantle the expert, depiction, direct and indirect focusing on a theme, and projected and personal dramatic playing). The appearance of the drama lesson has now changed almost out of recognition because of the rich combinations to which these techniques may be put.

Challenge of Directing a Junior High School Student

Unique characteristics of the students. Because the junior high school student requires teaching methods which take his exceptional problems into consideration, the use of methods which inspire creativity and recognize individuality can be a valuable method for working with this age group.

Called "inbetween agers," "early adolescents," or "middlescents," students of junior high school undergo a period of profound change, characterized by great diversity in the degree of physical, emotional, and social maturation. Most students experience the following changes:

1. Desire for independence.
2. Growth in importance of peer groups.
3. Sexual, emotional, and social maturation.
4. Intellectual maturation.
5. Search for values and norms (Ege, 1980).

The period of puberty, then, is a time of intense learning when the student must deal with a new body, a new world, new responsibilities, and new intellectual pursuits (Ege, 1980).

Growth of the brain. Research findings on brain growth raised issues of direct concern to educators concerning the junior high student. Studies by Epstein (1978), which were interpreted for educators by Toepfer (1980), indicated that the brain, like most other organs grows in stages. The growth spurts usually occurs between the ages of 2 to 4, 6 to 8, 10 to 12, and 14 to 16. During the periods of growth, the brains may increase as much as five to ten percent in size.

A plateau stage occurs between each of the "alternating, biennial periods" of brain growth during which little, if any, new growth takes place. The plateaus occur between the growth couplets; that is, during the ages of 4 to 6, 8 to 10, and 12 to 14. The plateau periods appear to be times of consolidation,

when the brain adjusts itself to its new size and intricacy (Toepfer, 1980).

The problems of puberty, then, are compounded by periods of brain growth and plateau. This creates difficulties not only for the student, but also for educators. During a growth spurt, youngsters find it easier to acquire new, higher level cognitive abilities. The growth spurts correspond to grades one, two, five, six, nine, and ten (Cramer, 1981). Conversely, during the plateau stages, "it becomes virtually impossible for most youngsters to initiate and develop new and higher level cognitive thinking skills" (Toepfer, 1980, p. 27). The plateau periods occur in grades three, four, seven, and eight. Consequently, the middle years of schooling are divided between a growth spurt and a plateau period.

If the implications derived from brain growth periodization are true, then the fifth, sixth, ninth, and tenth grades appear to be the time for the introduction of new information and the development of new thinking skills. Junior high seems to be the time when new skills should be fully intergrated (Toepfer, 1980).

Developmental theory. To find the broadest support for the inclusion of drama in the junior high program one needs to look at a broad spectrum of

educational and social psychology. Some of the strongest rationale are found in Piagetian psychology. Piaget's insights into the cognitive development of children in this period of growth can be explored and related to drama.

During the junior high period students move away from basing their thinking on how things look, to reasoning about things and events. Although not yet ready to think about thinking, the child can use concrete events and experiences as a basis for figuring things out (Piaget, 1957).

This process is called decentering because the child no longer simply focuses on one aspect of something while ignoring other variables (Piaget, 1957). As drama at this level begins to include more opportunities to combine body action and verbalization, students can manipulate those elements to send either congruent or incongruent messages. As they begin work in characterization, students become able to develop characters that are more complete than one-dimensional roles (Woolfolk & Nicolich, 1980). Another characteristic of the concrete operational student is his or her movement from the egocentricity of early childhood to being more other-centered. Piaget (1957) suggests that the egocentricity of the child must be challenged if he or she is to become able to look at

the world from the point of view of others as well as self. Drama can provide a variety of experiences to experientially assist the child in making this transition. The concreteness of drama suits the cognition of the child, and the opportunities to explore a wide range of perspectives and to put the self in new situations where old solutions to problems do not work contributes significantly to intellectual growth (Cottrell, 1987).

As students prepare to move into secondary school, many are cognitively functioning much like adults--able to reason both deductively and inductively, to hypothesize, and to deal with a number of variables at one time in solving problems. They can use drama to practice these new cognitive skills (Piaget, 1957). Dramatic simulation affords a concreteness that is of great value to emerging propositional thinkers (Cottrell, 1987).

Like Piaget, Bruner believes that people pass through different stages in their cognitive development. But Bruner places a greater emphasis than Piaget does on the roles played by both language and the environment (cited in Woolfolk & Nicolich, 1980). Bruner maintains the major purpose of cognitive development is to provide people with a model of the

world and of reality, a model that can be used to solve problems of living (cited in Woolfolk & Nicolich, 1980).

At different stages in their development, Bruner believes people develop different ways of representing the information, that will be stored internally. There are three stages in Bruner's system: (1) enactive; (2) iconic; and (3) symbolic. The enactive stage, where children understand the environment through physical action, relates to the blocking rehearsal of the play. The iconic stage, which forms the child's mental images, relates to characteristics in the play. The symbolic stage, which corresponds to the later years in Piaget's preoperational stage and to other years as well, students are able to represent their world through symbols, the most important of which is language. These symbols need not copy physical reality but can be abstractions. With such abstract symbols, people can ultimately hypothesize about possibilities, people, places, and things they have never experienced (cited in Woolfolk & Nicolich, 1980). For the director the most important part of Bruner's theory is his belief that people who have reached the symbolic level still make use of enactive and iconic representation, especially when they approach something new such as performing in a play production. Drama experiences can

contribute to a positive transition from childhood to youth helping make the journey a little easier, more positive, and more exciting (Cottrell, 1987).

Right brain-left brain. Traditionally most learning emphasizes the logical, rational, linear, and verbal functions of the left hemisphere of the brain, yet many students learn best when they can employ visualization, intuition, imagination, and metaphoric, and spatial thinking--processes resident in the right hemisphere (Cottrell, 1987). The junior high play offers experiences in which both hemispheres play major roles, with a considerable amount of traffic, both directions, over the corpus callosum, the bridge that connects the two halves of the human brain (Cottrell, 1987).

The kind of knowledge drama opens up is not the received knowledge of the school disciplines. It is akin to what Elliot (1975) describes as a common or natural understanding. It supersedes the bodies of knowledge of the disciplines, but is itself rigorously disciplined in a unique subjective/objective relationship with the world.

Dunlap (1977) speaks of unconscious or "tacit" learning, a concept which gives credence to the idea of connecting learning with an art form. Fleming (1982) expresses it thus:

Now it is one thing to claim that there is a tacit component in learning which must be acknowledged, but it is another matter to suggest that it is the tacit component which is of central importance, which would seem to be the case in most drama work. (p. 134)

Learning in drama is essentially a reframing. To take on a role is to detach oneself from what is implicitly understood and to blur temporarily the edges of a given world. It invites modification, adjustment, reshaping, and realignment of concepts already held. Through detachment from experiencing one can look at one's experiencing anew.

Summary

Involvement in drama meets developmental needs of junior high students. Through drama students learn to express their emotions, to become more skilled in oral communication, their writings, reading and listening skills. Drama provides an excellent forum for encouraging social growth and development. This challenges the egocentric characteristics of many junior high students to be able to look at the world from the point of view of others in a concrete way. The real value remains in the doing; in being a part of the process, from the planning through the debriefing that should follow the work and in cooperating with their peers in exploring a variety of human experiences.

Chapter III

Methods

Selection of the Play

Every director is a communicator, designing visual and auditory signals for a specific audience. The play, "The Ransom of Red Chief," adapted by Anne Coulter Marten from a story by O. Henry, was selected because of the appeal to the junior high school student. The students are introduced to O. Henry in the seventh grade when they read "The Gift of the Magi." The story "The Ransom of Red Chief" is required reading for the eighth grade class.

O. Henry's story of mistaken identity, false pretense, misplaced devotion, nobility in disguise, and the bitter irony of fate appeals to the students. Even though the story was written in the early 1900s, the students still relate to the mischievous, red-haired Red Chief.

Saroyan (1967) reports the element of surprise or wonder that lies at the core of O. Henry's art. The motivating power instilled in virtually all his tricky endings even when shamelessly based on sheer coincidence, is more than just facile legerdemain. More often than not the surprise endings are logically contrived within the framework of the narrative.

O. Henry's typically romantic approach to life willfully chooses to ignore many sordid facts, yet there is something indestructibly appealing that the students cling to and this is what explains O. Henry's hold on the reading public.

Script Analysis

Story. O. Henry (pseudonym of William Sidney Porter) wrote "The Ransom of Red Chief" in 1901. Porter taught himself how to combine the most attractive features of the boisterous tall tales of the Old Southwest frontier, and the more sentimental, romantic adventure stories of the postwar local-color movements (Saroyan, 1967). Experimenting with techniques and developing an individual style, he worked over in these stories familiar old themes like the disguise or imposter motif; and he presented such motifs in conjunction with the theme of disparity between rich and poor and the idea that destiny or fate imposes inescapable roles on the individual (Saroyan, 1967).

The historical setting of the early 1900s provided the colorful characters presented in the story. O. Henry contrasts his story with characters that are extremely poor and very wealthy. O. Henry's theme states that no matter how much money a person has, we all have the same emotions: love, ambition, and

loyalty. The students through their characters conveyed the theme that human nature is constant.

The tone in "The Ransom of Red Chief" was an important element for the play. The students must have an understanding of tone if they are to interpret correctly what the author was saying. They conveyed a light-hearted comic tone throughout the production.

Story comparison. The story of O. Henry was adapted into dramatic form by Anne Coulter Marten in 1950. The following table summarizes the differences between the original story and the play.

Table 1

Differences		
Format	Story	Written in first person Sam tells the story
	Play	Dialogue
Characters	Story	Bill Driscoll, Red Chief, Ebenezer Dorset
	Play	Sam Blake, Bill Driscoll, Red Chief, Ebenezer Dorset, Mrs. Rudge, Jane Chandler, Abigail, Ellie, Susan, Mary Alice, Mrs. Miller, Miss Oliver, Miss Russell, Constable Jones
Scenes	Story	Town
	Play	Town park, cave, different areas Ebenezer's home

Table 1 (Continued)

Differences		
Word Usage	Story	Sam's diction is often formal sounding, almost bookish. He misuses words, saying philoprogenitoveness for philoprogenitiveness, and creating redundancies such as "sommolent sleepiness" and "the external outward surface." Bill also misuses words, as in "a moment of temporary mental apparition" and "I tried to be faithful to our articles of depredation." Their poor grammar humorously contrasts with their attempts to use big words. Samples of bad grammar are the use of "Bill and me" as the subject of a sentence, the use of "says I."
	Play	Not formal sounding. Omission of misuse of words. More slang expressions--Two thousand clams!, ain't, yeah.
Similiarities		
Story and Play	Convey same tone, theme Surprise ending Action shows human contrast between what people expect and what they get	

Stage Design

The type of scenery that was used was designed to cover five objectives:

1. The setting provided a suitable background for the play's actions. There was adequate space for

movement, including several acting areas or levels to provide variety and interest to motivate actors into using the whole stage in the course of the play. The proscenium stage was used for the "Ransom of Red Chief." This type of stage is basically illusory; that is, it has the capacity of creating the illusion of the real world we see today.

2. The setting communicated adequate information about the play. A cyclodrama was painted that revealed the locale, time, and period of the play. It contained an outdoor scene with log cabin and fences. A cave was built on a raised platform left center of the stage.
3. The play's style and mood must be suggested. The set represented realism. It was life-like, a cave area was constructed at left center.
4. Setting must be practical. There were several scene changes. The park scenes with Mary Jane, the aunt, and Bill took place in black curtain teasers on the apron of the stage.
5. The setting should be aesthetically pleasing to the eye. The colors were gay and frivolous with curved lines and light colors. Greens, blues, and browns were the predominate colors of the set.

Lighting

Audience enjoyment of the production depends, to a great extent, on the show's lighting. The stage lighting met the following requirements:

1. Provided visibility
2. Established emphasis
3. Created mood
4. Suggested light source.

To provide visibility and to establish emphasis a Plano-convex spotlight, sometimes called a hood spot, was used. This spot threw a harsh, sharp-edged beam that was narrowed or spread.

In contrast to the Plano-convex, the second spotlight, the Fresnel, was used to create mood. Two stands of four Fresnels was used at each side of the stage. Beams from the Fresnel cast a diffused or soft-edged light pool that made blending easy.

A row of Ellipsoidal Reflectors were hung across the top of the stage. This provided a strong beam and was focused with such precision that there was no "spill" or unwanted light leakage. The beam can also be made narrow or wide to provide a harsh or soft light depending on the scene.

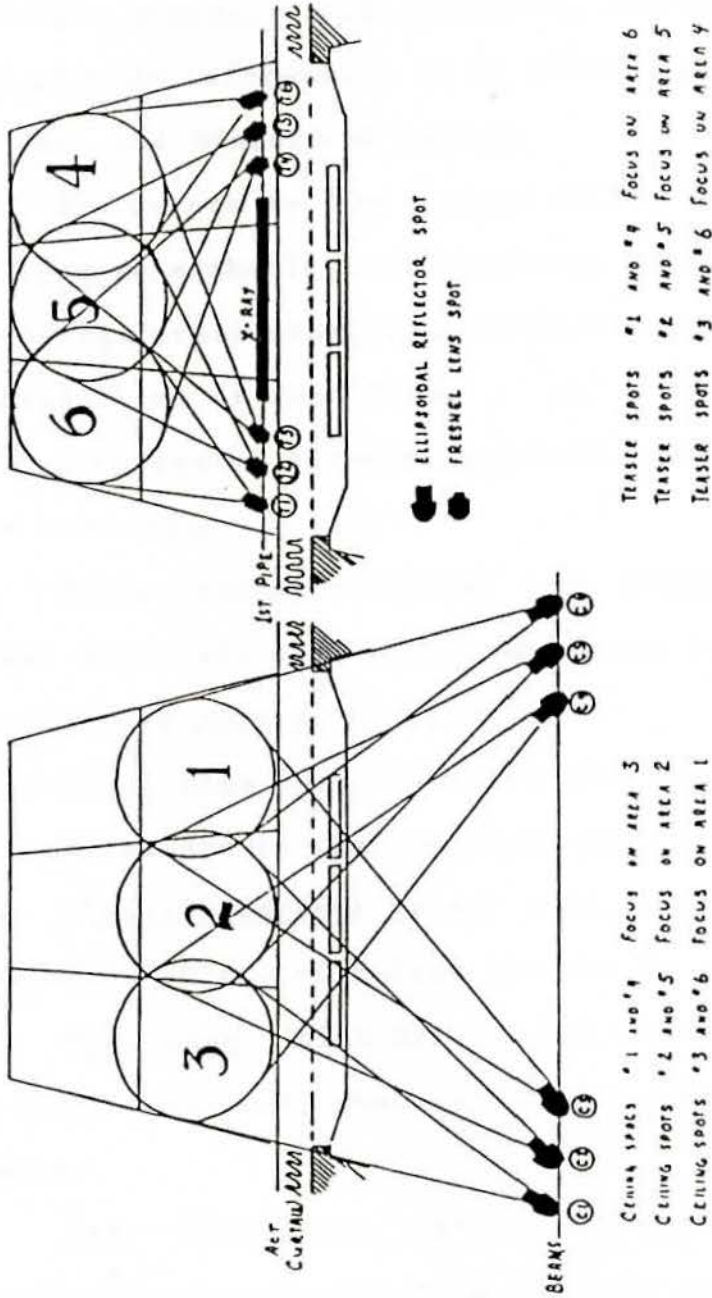
Scoop floodlights were placed at each end of the stage at an angle from the Fresnels. This provided a soft light.

Since the play is a comedy, bright lights were mixed with warm-colored gels. To add to this warm color, burning logs were used in one scene. This effect was achieved by placing an amber or orange light at the back of the logs.

It is obvious from the above discussion that light has a very great capability of arousing moods. The audience can feel the enormous shock of symbolic color--red is blood, yellow is sunshine, blue is night, brown-orange is heat. Light is not just seeing; it is feelings. A director is a maker of moods and light is one of his/her strongest allies in the making.

Figure 1 represents the lighting plot for "The Ransom of Red Chief." A basic method of lighting was used to illuminate the six acting areas. The upstage areas were lit from the first batten and the downstage areas were lit from out front.

Figure 1
Light Plot



Costumes

Costumes provide clues to a character's age, economic status, social position, and occupation. They can provide information as to place, time of year, time of day, and historical period.

The actors in "The Ransom of Red Chief" were dressed in archeological clothing. This term refers to the stage dress that comes very close to the reproduction of the 1900s.

Inexpensive shirting material was used for most of the costumes.

Bill: sloppy clothing, suit baggy, frayed shirt, cheap material, tie, frayed and loose brown-checked coat, brown pants, floppy hat.

Sam: blue vest and pants that fits his body, strong texture in the material, tie.

Ebenezer Dorset: black suit, ascot, stand-up collar on shirt, silk-like texture in suit.

Mary Jane: pink dress, ample length, straw hat, ruffled petticoat, sash tie, black patent shoes, white socks.

Red: blue jeans, checkered flannelette shirt, red handkerchief protrudes from the back pocket, brown leather shoes with blue socks, one jean leg rolled up, the other down.

Mrs. Rudge: print calico dress (white background with brown print), apron, shawl, wide-brimmed straw hat.

Jane Chandler: yellow calico print dress.

Abigail: black shoes, white hose, blue print calico dress.

Ellie: wire horn-rimmed glasses, black shoes, white hose, dark wine print calico dress.

Susan: black shoes, white hose, blue print skirt, white blouse.

Mrs. Miller: straw hat with red flowers on it, blue calico dress, button high top shoes.

Miss Oliver: long beige argyle knee socks, black shorts, sweater.

Miss Russell: long beige argyle knee socks, black shorts, sweater.

Constable Jones: blue policeman's uniform, blue pants, hat, pale blue shirt.

Play Analysis

Without adequate formal preparation, a director's work with students will follow a line of general directing and not specific directing. The following is a play analysis developed by Francis Hodge, Ph. D., Cornell University. Hodge is Professor of Drama at the University of Texas at Austin, and former editor of Educational Theatre Journal. During his thirty-year play directing career, he has directed a variety of

and thus can have greater assurance of getting the most out of his actors and moving audiences accordingly. The following is a Hodge Analysis of the play "The Ransom of Red Chief". Hodge's outline covers the circumstances, dialogue, dramatic action, character, ideas, tempo, and moods of the play. No matter how skilled a director may be, a review of play analysis is necessary for a proper production.

"The Ransom of Red Chief"

I. Given Circumstances

A. Environmental facts

1. Geographical location

The play is located in Summit, Alabama.

The climate is moderate.

Summit is an average town complete with main street, town hall, jail, bank, drugstore, railroad station, newspaper, park, horse and hitching posts.

2. Date: Summer, 1901

3. Economic environment

The environment includes an average rural economy. The townspeople are work-oriented. No obvious poverty exists. The Ebenezer Dorset family is extremely wealthy.

4. Political environment

Summit contains more Republicans than Democrats. The women have not had the right to vote.

5. Social environment

Summit is family-oriented. The social injustice and industrial inequality of the time is talked of in terms of who is rich and who is poor. Bill and Sam are misplaced in the society of the small town.

B. Previous action

Bill and Sam have spent previous years pulling off fraudulent schemes in small towns.

C. Polar attitudes of the principal characters both in the beginning and at the end

1. Bill: Beginning--he experienced a deprived childhood. He shows great hostility towards Red. Bill sees himself as Red. End--he feels sorry for Red, changes attitude.
2. Sam: Beginning--he is selfish, wants money quickly at any cost. End--money is not important.

3. Red: Beginning--he is selfish, dislike for Sam and Bill. End--he establishes a friendship with Sam and Bill.
4. Minor characters
 - a. Mary Jane: Beginning--she is selfish, immature. End--she does not change attitudes.
 - b. Ebenezer Dorset: Beginning--he is respectable, tight, stern. End--he does not change attitude.
 - c. Mrs. Rudge: Beginning--she is tolerant. End--she is outraged.
 - d. Jane Chandler: Beginning--she is loving, indulgent, motherly. End--she does not change attitude.
 - e. Abigail: Beginning--she is shy, sweet. End--she stands up for herself.
 - f. Susan: Beginning--she is inquisitive, smug, sweet, tom-boy, tough. End--she is tough, but willing to make friends.
 - g. Ellie: Beginning--she is studious, backward. End--she can fight.

- h. Constable Jones: Beginning--he is stern, authoritative. End--he does not change in attitude.

II. Dialogue

A. Choice of words

Prose--uncomplicated

Sentences are easy to understand. The dialogue is simple.

Dialect--bad grammar--for example: I take him, over yonder, comin' down.

B. Choice of phrases and sentence structure

Long sentences, many are modified phrases, but not stilted. Sentences have "tack ons" or after thoughts.

III. Dramatic action

Super objective or theme of play: Evil does not prevail.

As soon as the dialogue was completed for the play, the dramatic action was broken into units.

Objectives:

A. Title of the units

The units will be numbered in each scene and a nominative phrase as a title will be given for each unit.

B. Detailed breakdown of the action

The action will be expressed in each line

(speech) by using the initial of each character followed by a present-tense verb.

Example: R pleads.

C. Summary of each action

The action of each unit will be summarized by following the number of the unit with a compound sentence expressing reciprocal action. Example: A (present-tense verb) to B and B (present-tense verb) to A. For example:

Unit 1 A screams

B pleads

Unit 2 A orders

B questions

The script was divided into units. At the base of this concept is the hypothesis that all actions are reciprocal (A does to B and B does to A), and that the director's function is to see that the appropriate reciprocation actually takes place with the actors.

Table 2 identifies the dramatic action of the play broken into units. The units were numbered in each scene and a nominative phrase as a title identifies each unit. The action was expressed in each line (speech) by using the initial of each character followed by a present tense verb.

Table 2

Unit Beats	
Script of "The Ransom of Red Chief"	
Act I: Scene One--The town park	
UNIT	
1	Mary Alice and Bill meet M sings B ignores
2	Mary Alice and Bill converse M questions B replies
3	Mary Alice questions Constable Jones about crooks M questions CJ replies
4	Sam tells Mary Alice to leave S commands M sings
5	Bill and Sam scared about pulling swindle B doubts S answers
6	Red and Mrs. Rudge scuffle R yells MRS. R screams
7	Bill and Red scuffle B mutters R storms
8	Red, Ebenezer, Mrs. Rudge, and Sam discuss children E inquiring MRS. R ignores R questions S shames
9	Mary Alice, Sam, and Red talk about girls M asserts S thinks R bellows
10	Sam and Bill question Red S questions R ignores B questions R ignores
11	Mary Alice complains that Red threw ball in lake M berates R ignores
12	Mary Alice and Mrs. Miller berate Red M screams MRS. M squeals R ignores

Table 2 (Continued)

Unit Beats	
Script of "The Ransom of Red Chief"	
Act I:	Scene One--The town park
UNIT	
13	Red, Sam, and Bill talk about Indians S suggests R questions B agrees
14	Sam, Bill, and Red grab for candy S bellows B warns R screams
15	Sam, Bill, and Red fight S screams B pleads R storms
Act I:	Scene Two--The cave
UNIT	
16	Red and Bill sitting by the cave. Red wants to play war games R begs B ignores
17	Sam, Red, and Bill play Indians S questions R yells B berates
18	Sam and Red discuss kidnapping. Red plays Indian. S guesses B retorts R grunts
19	Miss Oliver and Miss Russell, bird watchers arrive at the cave. They run into Red. MISSES O & R startled R screams S orders
20	Miss Oliver and Miss Russell exclaim they are lost MISSES O & R togly S hurriedly
21	Red emerges from cave B moans R screams

Table 2 (Continued)

Unit Beats	
Script of "The Ransom of Red Chief"	
Act I:	Scene Two--The cave
UNIT	
22	Bill writes a ransom letter S reads B reflects
23	Bill finishes letter S reads B comments
24	Red drops hot potato down Bill's back B screams R yells
Act I:	Scene Three--The town park
UNIT	
25	Mary Alice and Mrs. Miller discuss the absence of Johnny Dorset ("Red") M flits--questions MRS. M comments
26	Mary Alice questions Sam. Mrs. Miller talks about Eb's sister, Jane. M inquires S inquires MRS. M answers
27	Constable Jones, Mary Alice, and Mrs. Miller talk about how peaceful it is without Johnny CJ states M comments MRS. M agrees
28	Ebenezer enters and berates Mrs. Miller, Mary Alice, and Sam E berates MRS. M huffs M pauses S questions
29	Mary Alice begins to question Red's disappearance M gloats MRS. M retorts S wonders
30	Mary Alice and Mrs. Miller question Sam's character M wonders MRS. M questions

Table 2 (Continued)

Unit Beats	
Script of "The Ransom of Red Chief"	
Act I:	Scene Four--The cave area
UNIT	
31	Bill and Red play horse B moans R yells
32	Bill boots Red B pleads R storms
33	Sam finds Bill upset S questions B bemoans
34	Sam and Bill discuss Red's behavior B pities S complains
35	Red hits Bill with arrow and Red Chief collapses S questions B moans R whoops
36	Sam revives Bill S hysterical B faintly R complains
37	Sam tries to quiet Red B questions R ignores S remarks thoughtfully
Act II:	Scene One--The cave
UNIT	
38	Sam picks up ransom S excited B relieved
39	Sam and Bill discuss plans for spending the money S philosophizes B comments
40	Sam and Bill open box holding money B questions S storms
41	Sam and Bill discover money is missing! B questions S disappointed
42	Bill and Sam worried about the law B declares S berates

Table 2 (Continued)

Unit Beats	
Script of "The Ransom of Red Chief"	
Act II:	Scene One--The cave
UNIT	
43	Bill and Sam decide to meet Ebenezer S decides B yawns
44	Red sneaks up on Bill and Sam B yells R screams S ignores
45	Red sneaks into cave R screams B pleads
46	Red ties up Sam and tries to burn him at the stake S yells R questions
Act II:	Scene Two--The park
UNIT	
47	Miss Oliver and Miss Russell bird-watching near the cave MISS O titters MISS R flitts
48	Miss Olive and Miss Russell question Constable Jones MISS O questions MISS R questions CJ hesitates
49	Susan, Jane, and Abigail meet Miss Oliver and Miss Russell J polite MISS O surprised
50	Miss Oliver and Miss Russell questions Jane about death of husband MISS O questions J serious
51	Jane orders girls to be sweet to Johnny J orders S lady-like reply
52	Miss Olive and Miss Russell comment on Jane MISS O comments MISS R agrees

Table 2 (Continued)

Unit Beats	
Script of "The Ransom of Red Chief"	
Act II:	Scene Two--The park
UNIT	
53	Sam sees Miss Olive and Miss Russell and mentions a bird he just passed down by the oak tree S suggests MISS O excited MISS R excited
54	Bill and Sam get ready to deliver Red to Uncle S orders B ignores
55	Red tries to get Bill and Sam to untie him R yells B screams S berates
56	Sam promises Red he won't deliver him to his uncle R begs S avows B comments
Act II:	Scene Three--Breakfast area of Ebenezer's home
UNIT	
57	Mrs. Rudge questions Ebenezer about Red's disappearance MRS. R questions E grumbles
58	Jane and the girls arrive at Ebenezer's J excited E shocked
59	Jane and Susan question Red's disappearance J questions S questions E hesitates
60	Jane tells Ebenezer they are here to live with him J excited E berates
61	Ebenezer defends himself E pleads J ignores
62	Ebenezer questions Constable Jones about some chickens missing from chicken coup E questions CJ asserts

Table 2 (Continued)

Unit Beats	
Script of "The Ransom of Red Chief"	
Act II: UNIT	Scene Three--Breakfast area of Ebenezer's home
63	Mrs. Rudge warns Ebenezer that if Johnny comes home--she goes! MRS. R berates E ignores
64	Ebenezer tries to get Bill and Sam to pay <u>him</u> to take Red back E persuades B threatens S threatens
65	Ebenezer receives payment from Bill and Sam E brisk J surprised S excited B astonished
66	Red arrives and wants to go with Sam and Bill. Mrs. Rudge leaves with her suitcase. R pleads B berates MRS. R storms
67	Sam yanks Red away from Bill. Aunt Jane announces she will live with Red and Uncle Ebenezer. Susan punches Red in the nose. J questions R screams E sympathizes S gawks SUSAN storms

Table 3 identifies the character's mood intensity or the actual physical state of the main characters at the beginning of the play.

IV. Character Analysis

Table 3

Character Analysis	
Mood Intensity at early opening:	
1. Heartbeat: rate	
2. Perspiration: heavy light	
3. Stomach condition	
4. Muscle tension	
5. Breathing: rate, depth	
Bill	
Desire	Shows love
Will	Weak, follower
Moral stance	Would like to have morals
Decorum	Fat
List of Adjectives	Slow, shoddy, haggard
Sam	
Desire	Wants a "fast buck"
Will	Strong leader
Moral stance	No <u>morals</u> , low values
Decorum	Slim
List of Adjectives	Straight forward, arrogant
Red	
Desire	Would like to be loved
Will	Strong
Moral stance	Low values
Decorum	10 years-old, bas-relief freckles, red hair
List of Adjectives	Devious, cunning, messy



Table 3 (Continued)

 Character Analysis

 Mood Intensity at early opening:

1. Heartbeat: rate
 2. Perspiration: heavy light
 3. Stomach condition
 4. Muscle tension
 5. Breathing: rate, depth
-

 Ebenezer Dorset

Desire	Stern, does not show love
Will	Strong
Moral stance	High values, everything in life in order
Decorum	Slim, 70 years-old
List of Adjectives	Serious, crisp, quick-fleeting

 Mary Jane

Desire	Wants to be liked
Will	Strong, whiney, pest
Moral stance	High values
Decorum	Cute, brown hair, curls
List of Adjectives	Curious, innocent, virtuous

Other minor characters too minor to code.

V. Ideas

A. Meaning of the title

Red Chief is kidnapped for ransom.

B. Philosophical statement in the play.

Evil does not prevail.

Children need love and companionship.



VI. Tempo

Tempo relates to the changing rates or beats of the dramatic action in "Ransom of Red Chief." When the varying beats of several consecutive units were strongly felt, the pulsations of the play were identified.

After the number of each unit, the rate of speed for that unit was used by rating a word. Examples: fast, medium, slow, largo. The graph (see Table 5) inserts connecting perpendicular lines to a horizontal line to show the peaks and valleys of tempo change.

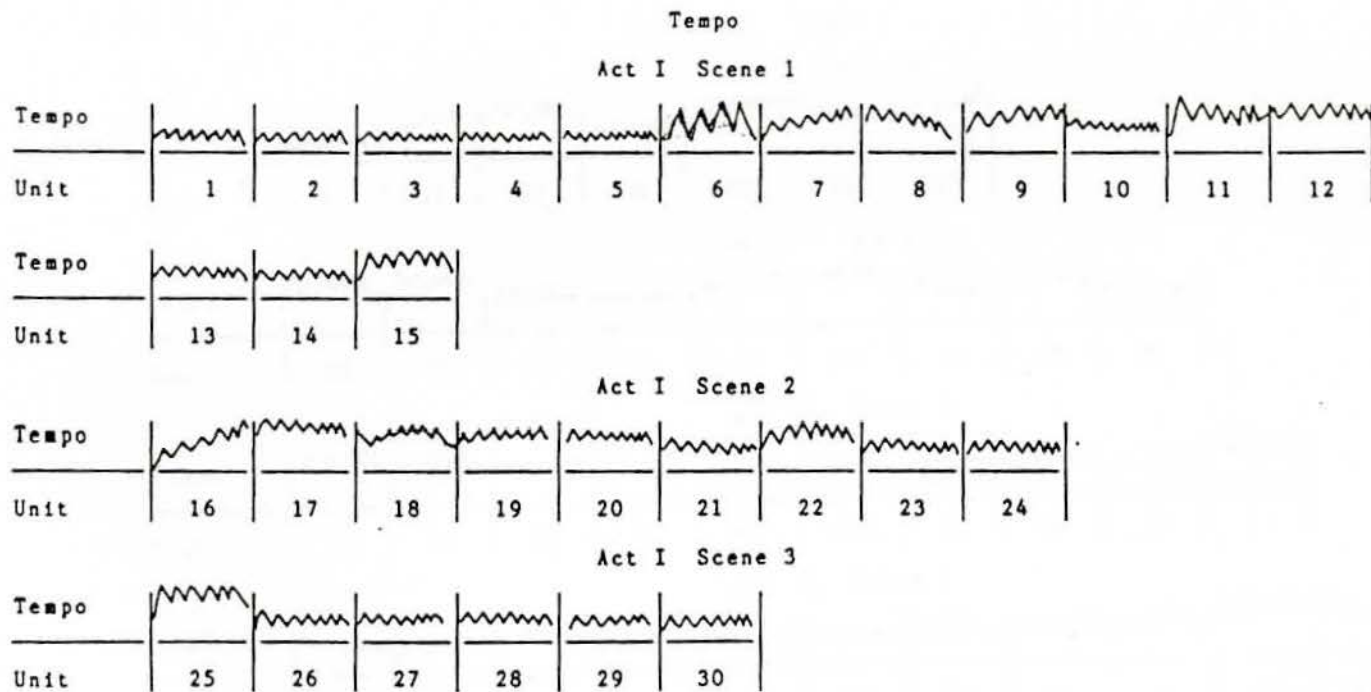


Figure 2

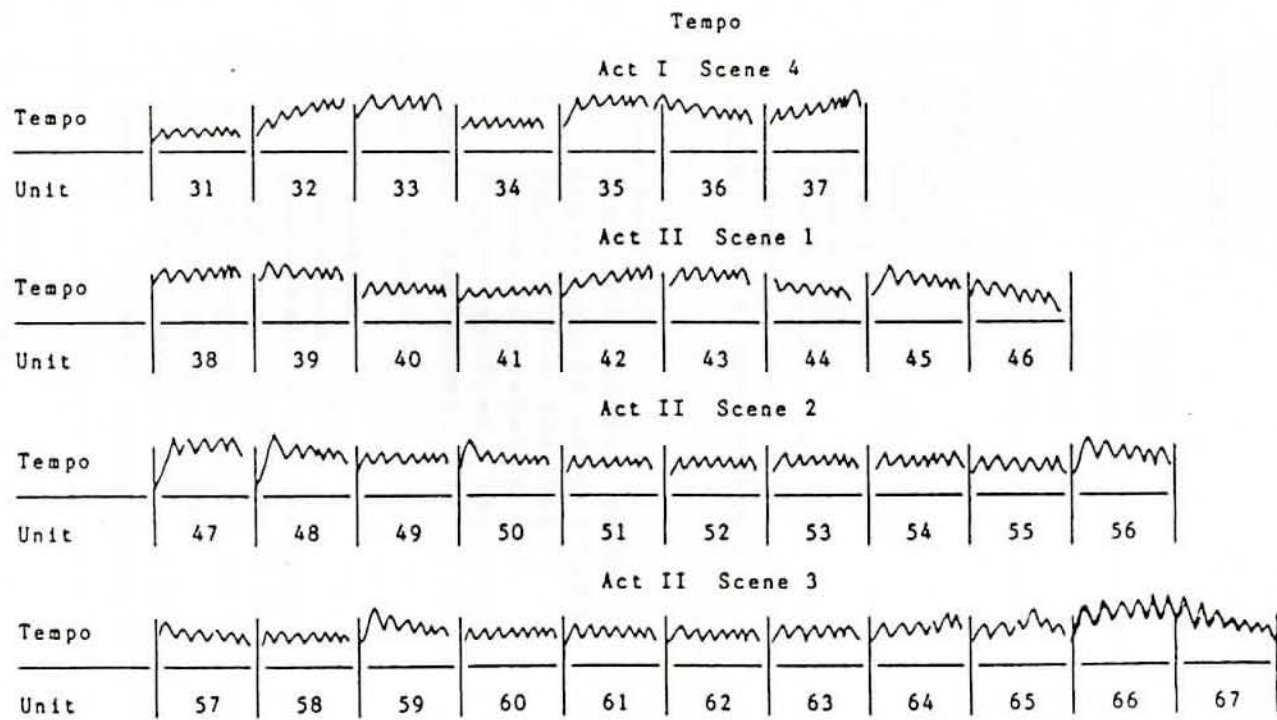


Figure 2 (Continued)

VII. Mood

- A. List of mood adjectives for each of the senses.
- B. Mood image

Table 4

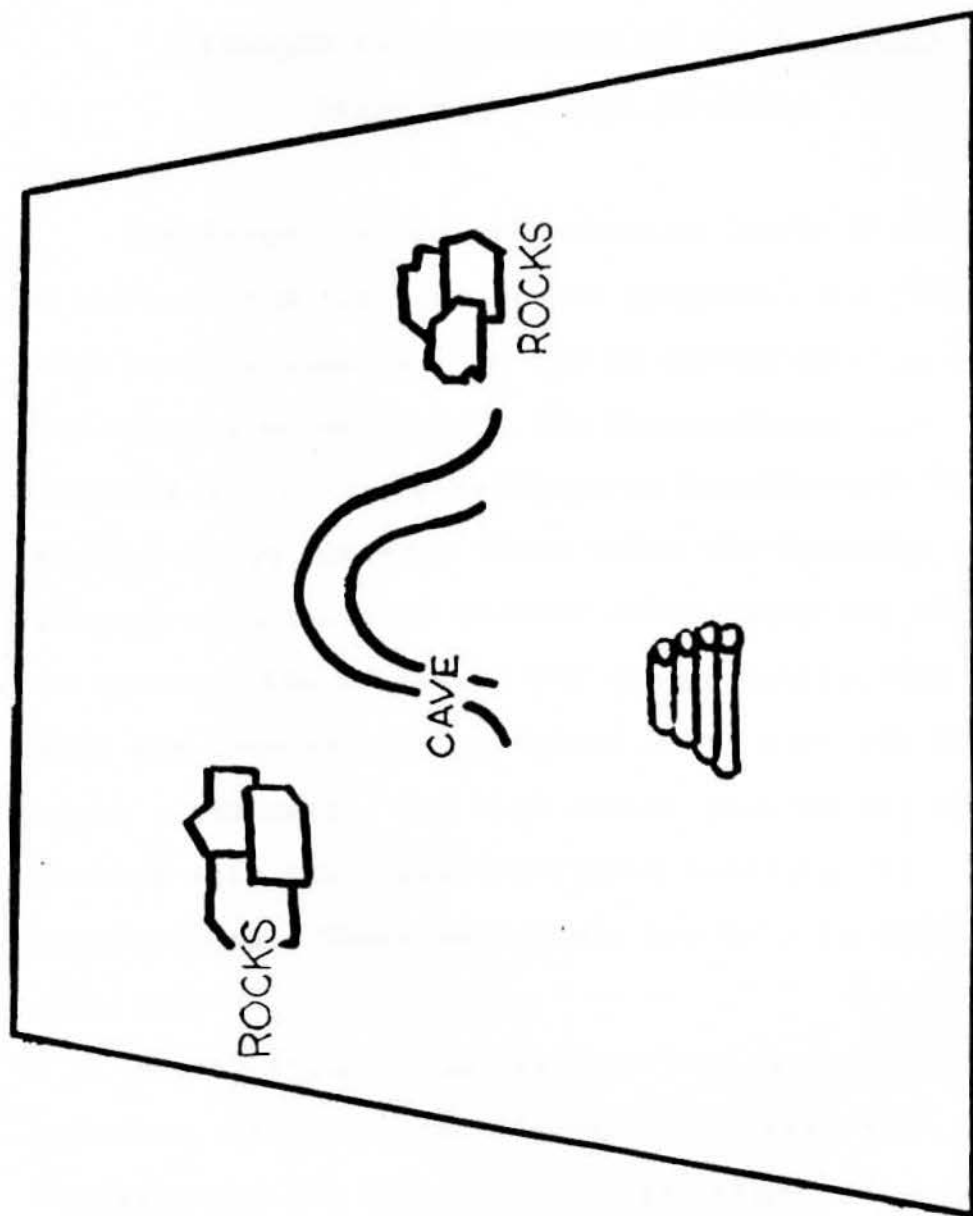
Mood	
Act I Scene 1	<p>Five senses:</p> <ol style="list-style-type: none"> 1. See--red 2. Hear--loud, piercing 3. Smell--sweet 4. Taste--sweet 5. Feel--glum, insulted, frustrated, exasperation <p>Image: intrigue, mystery</p>
Act I Scene 2	<p>Five senses:</p> <ol style="list-style-type: none"> 1. See--red, brown, green 2. Hear--sounds of crickets 3. Smell--fire burning 4. Taste--strawberry jam 5. Feel--thrilled, impressed, jittery <p>Image: excitement, tranquility</p>
Act I Scene 3	<p>Five senses:</p> <ol style="list-style-type: none"> 1. See--warm colors 2. Hear--rattle of newspaper, birds chirping, clanging of knitting needles 3. Smell--grass, scent of flowers 4. Taste--candy, sweat 5. Feel--comfortable, pleasant <p>Image: relaxed atmosphere in the park</p>
Act I Scene 4	<p>Five senses:</p> <ol style="list-style-type: none"> 1. See--smoke 2. Hear--laughter, war whoops, groans 3. Smell--fire burning 4. Taste--sand 5. Feel--hurt, excitement, terror <p>Image: chaos</p>

Table 4 (Continued)

Mood	
Act II Scene 1	<p>Five senses:</p> <ol style="list-style-type: none"> 1. See--dim light, faint moonlight 2. Hear--morning sounds, yelling 3. Smell--fire burning 4. Taste--dry 5. Feel--stunned, frightened, glum <p>Image: quiet to chaos (burned at stake)</p>
Act II Scene 2	<p>Five senses:</p> <ol style="list-style-type: none"> 1. See--sunlight 2. Hear--birds chirping, singing, bird calls 3. Smell--crisp air 4. Taste--sweet 5. Feel--happy <p>Image: happy, serious</p>
Act II Scene 3	<p>Five senses:</p> <ol style="list-style-type: none"> 1. See--gawking, flinging, clinging 2. Hear--sniffs, doorbell, screech 3. Smell--coffee brewing 4. Taste--bittersweet 5. Feel--indignant <p>Image: sweet atmosphere to surprise fight</p>

Figure 3 is a drawing of the ground plan that serves as a tension device for discovering and illustrating the dramatic action of the play.

Figure 3
Ground Plan



Chapter IV

Direction and Production of the Play with Junior High School Students

Casting

The drama program at Warrenton Junior High is different from the high school program. The junior high program uses the concept of closed casting because the cast is selected from the drama class. This presents a direct disadvantage to the director because the talent is limited. Some years the director is blessed with talented actors; other years the selection is sparse. The reasoning for closed casting was the play was produced during school hours with one week of night rehearsals. The high school program has open casting with the drama department handling the preparations. Their rehearsals are held in the evenings.

During tryouts the director was careful not to pre-cast. The director has already worked with the students for one semester and many times it's fairly obvious that a particular individual is the most suitable choice for a role. All the students were urged to read competitively for each role, realizing that better efforts and benefits will be the natural results.

The students were very anxious to tryout for "The Ransom of Red Chief." They had been talking about the play since they had the opportunity to see the play in November, 1986, at Kiel Auditorium in St. Louis, Missouri. As soon as the students returned from Christmas break the class began tryouts.

During the first segment, the director passed out information sheets (showing procedure) and tryout applications forms which they were asked to fill out and submit to the director before they read for the parts. Surprisingly, a few of the students wanted to work on the stage crews instead of pursuing an acting role. Usually it is the opposite procedure, so with a few parts remaining open, some of the students needed to be convinced to act in the play!

Before the tryouts a handout sheet concerning theatre etiquette was presented to the students. A class period was spent discussing their responsibilities during production (see Table 5).

Table 5

Theatre Etiquette

When you participate in shows you should observe the following specific theatre courtesies:

1. Always be prompt for rehearsals.
2. Come to rehearsals prepared to work.
3. Study your part when you are not on stage; also study it at home.
4. When not studying your part, actively watch the others on stage. You will learn from their errors and achievements.
5. Don't leave rehearsals until you are dismissed by the director.
6. Cooperate with all cast and crew members. There are no "stars" in a show; each person is needed to create a good production.
7. Accept criticism cheerfully.
8. Allow the director to direct. When he gives you directions, listen to him.
9. Avoid a display of temperment. Be patient and pleasant. Don't criticize others.
10. Be quiet backstage and in the rehearsal room when a practice is in progress.
11. Be ready for entrances without having to be called. Never be late for an entrance.
12. Remain in character whenever on stage. Never break and laugh.
13. Don't look at the prompter if you forget a line. Remain in character and wait for the prompt. Listen to it carefully.
14. Do not "mouth" other actors' lines.
15. When the director interrupts rehearsal for another actor, stand quietly in character, ready to start again when the interruption is finished.
16. If anything accidentally falls on the stage floor, pick it up unobtrusively.
17. Never appear in makeup or costume except backstage and on stage.
18. Don't touch items such as lights or props that are under the management of another crew.
19. When entering the theatre, leave personal problems behind.
20. Give your best performance for every audience.
21. Don't confuse acting with living.
22. Never peek through the main curtain at the audience!
23. Keep up your grades. If you can't participate in theatre and simultaneously maintain good grades, don't accept a role.

The beginning of the first tryout session reflected insecurity. When the director detected that anxieties were high and confidence levels were low, "Ring around the Rosie" broke the ice. Despite its rather silly name it worked with the students. The director distributed scripts to six to ten people and asked them to arrange themselves in a semi-circle, often permitting them to sit on chairs. The person seated in the furthestmost right-stage chair began by reading the first speech, the next person read the next speech, and the procedure continued with each candidate reading successively. When the last person on left stage was finished, it was the first reader's turn again. It makes no difference if a male read a speech that should be read by a female or if the speeches were of varying length. It made no difference that interaction was lost or that meaning might be distorted. What mattered was that the security offered by a group situation speeds the drop-off of inhibitions. The participants found their tensions easing. They warmed-up to the situation more quickly than they would otherwise.

A description of each character, complete with intellectual, emotional, and physical requirements was given to each student. This procedure revealed the preconceived notions of the director, a factor that is

his prerogative, but it defeats the purpose of the creative, competitive tryout system. The chief virtue of presenting character descriptions to junior high students is to give those with little experience some basic ideas.

After the preceding procedures were completed, the students indicated the roles they would prefer to read. For example, a boy who indicated he would like to read for the role of Bill was paired with a girl who preferred to read the part of Mary Jane. The director continued this process until the students' preferences had been honored.

The second segment of each tryout session was the director's choice. The director paired people in various combinations in order to satisfy her own curiosity. Again the director used scenes that she had selected; this provided an opportunity to experiment. The director asked students to read the roles that they could not conceive playing. The students were astonished to learn that they could read a variety of roles.

The third segment of each tryout session was the request hour. During this period the students not only read the role of their choice and selected people to read opposite them, but they also read the scene of their preference. Request hours were valuable; they

gave every person trying out the feeling that he/she had been treated fairly. Moreover, they tended to reveal additional motivation and confidence.

The final tryout session was reserved for recalls. The director recalled a student to refresh his/her own memory of that individual's vocal or physical qualities. Two of the outstanding accomplishments of the tryout sessions were convincing several reluctant students to tryout for parts. One student, who was too embarrassed to perform before an audience at the first of the year, wanted to act!

Before the parts were assigned the students were warned that casting can be probational, with the understanding that lack of cooperation, inability to take direction, or not being able to get along with others, could mean loss of the part.

The problems of casting are many in junior high. The play must be chosen the year preceding the program. The director has no preconceived ideas as to which students will sign up for drama. Twelve and thirteen year olds suddenly must look like a variety of characters.

Casting by ability was the only method to use in the junior high play, "The Ransom of Red Chief." This method, combined with type casting, allowed the director to complete the casting of the play.

The physical characteristics of the characters, Sam and Bill, called for middle-aged men; luckily, this year's drama class had several students to choose from. The part of "Red Chief" had to be filled with a student that was shorter than those who played Sam and Bill. Every effort was made to assemble a cast that was appropriate to the characters.

"Why didn't I get a part?" was a fair question that the students often ask the director. It is unfortunate, but true, that capable students may lose a role simply because they are too short, too tall, or because their otherwise fine voice happens not to blend well under a given set of circumstances.

Finally, some candidates lose out as contenders for roles because they represent a serious threat to the compatibility of the ensemble. This factor was particularly difficult to explain to a student. The fact remains, however, that some individuals, because of personality problems or behavior traits, can disrupt a rehearsal, an ensemble, and an entire production.

The director was aware that many students would not agree with her choices but she knew that she used her best judgment and considered the students as human beings as well as actors.

Rehearsal

"The Ransom of Red Chief" required several phases of rehearsal, each demanding a certain number of hours and each having its own specific function. The rehearsal was divided into six phases: reading, blocking, characterization, technical, polishing, and dress rehearsal. Altogether the six phases involved eight weeks of rehearsal. The class spent forty minutes each day rehearsing for the play. Three night rehearsals were held the week of the play, March 9-13.

Reading. The first few weeks of the reading rehearsal were spent analyzing and discussing the script, establishing character relationships, and delving into specific characterization and interpretations. The director asked the students to draw upon their own experiences and observations of people around them. For example, for the parts of the middle-aged characters, Sam and Bill, the director asked the students to spend a week observing people of middle-age. Putting all the clues together aided the students in determining the character's mannerism, carriage, age, health, and manner of speaking. As a class assignment, the students were asked to write an essay explaining where their characters were before and after the play. During the reading rehearsal there

were several "snow days," subsequently putting the production behind schedule.

Blocking. The blocking rehearsal for "The Ransom of Red Chief" required one-fourth to one-third the total number of rehearsal hours. The blocking was never set at one point, but was incorporated during the entire course of rehearsal. Some of the original stage directions were altered as the students built their characterizations. The director blocked one scene at a time so that the students could sit down and write the blocking in their scripts. This method allowed the students to view their space relationship with greater perception.

The students discovered that the blocking rehearsal did not produce immediate results. Nothing in the prompt book was considered sacred except the work of the playwright. The director changed entrances (L to R) several times. The students had difficulty in establishing traffic areas. The three-quarter turn seemed impossible to grasp, and the open turn and closed turn proved difficult for the students. Several days of rehearsal time were spent on a typical counter movement. A sample of the blocking can be found in Appendix C.

Characterization. After each act was completely blocked and reviewed the junior high students were

ready to commit their lines to memory. Several students had not memorized their lines by the date posted on the rehearsal schedule. The director then emphasized the need for 100 percent involvement at this phase of rehearsal and that additional time outside of rehearsal must be spent learning the lines. By this time movement and composition should have been second nature to the students.

During the characterization phase the director used a process called "stimulus-response" with the students. The students and director explored ramifications of interpretation, striving to find effective delivery of lines that incorporated motivation and truthfulness of expression. The student reached out for his characterization and did something that stimulated the director, something that gave her an idea. She fed the idea to the student, who in turn thought about it, worked with it, and created another spark which ignited the director. This process is the ideal type of creative involvement and relationship between student and director. At this point some of the students were still sounding like they were reading their lines and not acting. The students who were playing the housekeeper, Mrs. Rudge, and the mother, Mrs. Chandler, were having grave problems with expression. Through stimulus-response the director

solved the problem. The students playing the parts of Miss Oliver and Miss Russell, bird-watchers, were having problems flirting and tittering like girlish maiden ladies. The director had to take their places several times and show them how to portray their emotions and movements.

Hand properties were brought in at this phase of the rehearsal. The cast had trouble, especially with newspapers and balls, coordinating their memorized lines and their props. At the end of the characterization phase of the rehearsal, the students had a feeling of disjointedness. Because of interruptions, they were losing sight of the entire play.

Polish. Sufficient time in the total schedule was allotted to the polish rehearsal because it was during this phase that the students once again found their moorings. The first week of the polish rehearsal was spent rehearsing on the gym floor because the stage crew was building the cave and painting the cyclodrama. Anxiety was reaching a dangerous peak because the students could not get the feel of a total picture. Finally, the stage crew finished their projects and the students completed a run of the play.

Act one, scene two and Act two, scene two needed additional intensification. The believability and

meaningfulness of the characters were not effective. Act two, scene three had continuing problems related to tempo.

Technical. The technical rehearsal for "The Ransom of Red Chief" was designed to incorporate all technical components with the work of the students. During the weeks of rehearsal, other students had been working on various facets of technical production: scenery, lights, and properties. The director maintained contact with those responsible for each area.

The procedure for running the technical rehearsal called for the students to start at the beginning--the opening cue--and proceed chronologically through the play to the final curtain and light cues, making certain that the timing for each was appropriate. The first rehearsal was chaotic. One student could not remember when to close the curtain; other students could not find their props and missed important cues. "Red Chief" had trouble shooting his bow and arrow. "Bill" couldn't seem to handle tying his bandages. After the students recognized their problems the technical rehearsal began to run smoothly.

Dress. Three evening rehearsals, March 9-11, were scheduled for "The Ransom of Red Chief." The play could not be performed in its entirety in the daily

forty-minute class period. The dress rehearsals were complete and uninterrupted run throughs. At this time the director checked the tempo of each scene and the overall rhythm, the mood and atmosphere, the peaks and the major climax, the characteristics and their relationships, ensemble playing, projection, and--in her "spare time"--the scenery, costumes, and lighting. A tape recorder was used during dress rehearsals for notetaking. This allowed the director to keep her eyes and attention on the stage. When the tape was played back, the message not only retained its accuracy, but was repetitive of the director's feelings at the moment.

The March 9 evening rehearsal was the first time the play had been performed without interruptions. Act one's problems were minor. Mary Alice needed more "bounce" to her character. Miss Russell kept turning her back to the audience. Mrs. Rudge needed to be mean and exasperated! In scene three Joe was crowding Bill and Sam when he shot the bow and arrow, so the actors reblocked the scene.

Act two, scene two the students forgot their bird call. Act two, scene three was weak and lifeless, the students seemed to be slowing down and losing character. The tempo was completely off. The director

emphasized that more emphasis needed to be placed on the last lines of the play.

The March 10 rehearsal was a remarkable improvement over March 9. Several problems surfaced during the rehearsal. Act one, scene two Constable Jones needed to shake his head, talk louder, and move arms in a specific direction. Act two, scene two the students forgot to light the fire for the night scene. Red Chief and Sam were yelling so loud that you could not hear Bill's lines. Act two, scene three still was weak and lifeless. The students rehearsed this several times working on voice level and characterization. All students were warned about turning their backs to the audience.

The March 11 rehearsal was a disaster. Students were forgetting their lines and missing cues. Bill and Sam skipped a page of lines. Red Chief forgot his bow and arrow for the major scene in the play. The actors were not projecting their voices. Jane's daughters, Susan, Abigail, and Ellie, needed to slow down and articulate. The students' loud movements backstage would have been obvious to the audience. Act two, scene three was still weak. The coordination of lights and curtains was not correct. The stage crew and lighting crew had to rehearse some light and curtain procedures. The director told the cast they would have

to think about their performance seriously, otherwise they would not succeed on opening night.

Performance. The March 12 performance of "The Ransom of Red Chief" was excellent! The director couldn't have asked for more! The only miscues were when the lighting crew accidentally hit the light during Act two. The students' voices were loud and articulate. Their characterization conveyed the theme and mood of the play. The major problem was nerves before and during the play since only two students were repeat performers from last year's production. Before the curtain went up "Sam" was wringing wet with sweat. After Ebenezer's first line he returned to the wings of the stage and said, "he couldn't go on again tonight, he couldn't handle it, and couldn't live through tomorrow's performance." The stage manager was a "basket case" and kept pacing back and forth in the wings wanting water. The director noticed a sudden personality change in some of the students! Sheer panic, would be the proper term to describe their emotions. Once the students said their first lines they seemed to settle down. Considering the problem of nerves and novice performers, the performance met the director's objectives.

The March 13 performance of "The Ransom of Red Chief" was emotional and stimulating. The students

gave an excellent performance. The director was worried about the emotional state of the cast before the performance. Earlier in the school day the seventh and eighth grade classes had staged a "sit-in" to protest the firing of their basketball coach; consequently, their morale was low. The director was concerned this might affect their performance. The students were given a "pep" talk before the performance about being professional and leaving outside problems alone; when they are actors the "show must go on." The students also commented, that this was Friday, March 13, then someone accidentally broke a mirror! They thought they were doomed before the play started.

Act one proceeded on schedule with only a few minor problems. Bill and Sam were talking too fast and the director told them to slow their tempo. They missed several lines but did use their improvization skills in covering up the loss of lines. Red Chief's bow and arrow broke during Act one, but the student proceeded with his lines.

The student who played Jane Chandler seemed to express herself better in the March 13 performance. In Act two Susan was not supposed to "hit" Red Chief, but she really did hit him; therefore, he had a black eye the next day! The keen pleasure of stage-fright had disappeared!

CHAPTER V

Evaluation

Student Survey

On the Monday following the play twelve students who participated in the play were asked to complete the Student Survey (see Appendix E). The results are summarized in Table 6.

Table 6

Summary of Student Survey

Areas of Perceived Improvement/Reaction	Percentage of Responses				
	1	2	3	4	5
	poor	fair	average	good	excellent
Oral reading and interpretation of characters			17%	33%	50%
Knowledge of techniques of acting				17%	83%
Speech			8%	42%	50%
Imagination and creative expression			8%	17%	75%
Tolerance		8%	17%	25%	50%
Growth as a person					100%
Problems with production			8%	75%	17%
Work together			8%	50%	42%
Enjoyed the play			33%		67%
Participate in other plays			17%		83%

All the students (100%) reported that they experienced growth as persons. Students were also keenly aware of improvement in acting techniques and the use of imagination and creative expression. Over half were confident in the oral reading and interpretation of characters in their speech. The affective outcomes, such as tolerance and working together were perceived as less productive. However, the majority of the students enjoyed the play and indicated the desire to participate in other productions.

Some of the most interesting evaluations of the production were given by the students themselves. Comments included the following:

"The essay assignments made me think about my character."

"I learned some new words."

"Because of the time period, the words were different."

"I found out you could interpret characters several ways."

"We are ready for Broadway."

"I didn't know there was so much to learn."

"I didn't know there was so much to do."

"I have learned to pronounce the end of words."

"I don't 'slur' my words."

"I can actually get up on the stage and talk; I wouldn't at the first of the year."

"I have learned to talk--not yell--and breathe through my diaphragm."

"No one was a 'star,' we worked together as a team."

"I was scared."

"I was scared I'd forget my lines."

"I was nervous on Thursday night, but enjoyed acting Friday night."

All of the students agreed that Thursday night they were so nervous they didn't enjoy the production, but Friday night was fun!

Question 10, "Do you want to participate in other plays," brought all favorable comments except from one student. His comment was, "Never again." The rest of the students want to enroll in drama courses in high school.

Teacher Survey

The ten junior high teachers who attended the play were asked to rate the performance using the Teacher Survey (see Appendix E). The results are summarized in Table 7.

Table 7

Summary of Teacher Evaluation					
Areas of Perceived Improvement/Reaction	Percentage of Responses				
	1 poor	2 fair	3 average	4 good	5 excellent
Memorization apparent			10%	30%	60%
Clarity of speech				60%	40%
Interesting action					100%
Not too much movement					100%
Portrayed characters' motives				20%	80%
Intensity of plot					100%
Appropriate scenery					100%
Appropriate lighting			30%	40%	30%
Appropriate costumes				30%	70%
Overall Rating					100%

One hundred percent of the teachers surveyed indicated the play had interesting action along with excellent plot intensity surrounded by appropriate scenery. The teacher group felt at the same time there was not too much movement.

Over half indicated the characters' costumes, portrayal of motives along with memorization was excellent. The overall rating on the clarity of speech was good. Lighting was the area most in need of

improvement, but the overall rating given was 100% excellent.

A few of the teachers included the following comments in their teacher surveys.

"They talked a little fast."

"I could understand all of them."

"The audience could hear all of the actors clearly. The first night they spoke a little fast because of nervousness."

"Best junior high performance in the last eight years."

"Both myself and my children, ages 6, 8, and 12, really enjoyed the play."

"Enjoyed it very much. My three-year-old son enjoyed it and sat through it and talked about it later."

"When a mistake was made the others knew and covered and got back on track."

"The last scene was not quite as exciting as the middle of the play."

"Most of the action during the play was exciting but seemed natural."

"The night scenes were especially well lighted to set the mood."

"The scenery was exceptionally well-suited to the show. It was light not cumbersome and gave the actors freedom to move effectively."

"It would have been beneficial if there had been more lighting equipment available for use."

"I was impressed. They did a great job."

"This was an extremely enjoyable show. You did wonders with the junior high students to pull such a fine performance out of an entire group."

Director Evaluation

The director used the teacher survey (see Appendix E) as a basis for evaluation, rating the students on a scale of 5 to 1.

Table 8

Summary of Director Survey					
Areas of Perceived Improvement/Reaction	Percentage of Responses				
	1 poor	2 fair	3 average	4 good	5 excellent
Memorization apparent	1	2	③	4	5
Clarity of speech	1	2	3	④	5
Interesting action	1	2	3	4	⑤
Not too much movement	1	2	3	④	5
Portrayed characters' motives	1	2	3	④	5
Intensity of plot	1	2	3	4	⑤
Appropriate scenery	1	2	3	4	⑤
Appropriate lighting	1	2	③	4	5
Appropriate costumes	1	2	3	④	5
Overall Rating	1	2	3	④	5

The director gave an excellent rating to the following items: interesting action of the play, intensity of plot, and scenery. The play moved at the appropriate tempo. Intensity of plot received an excellent rating as the student built the climax of the play at the proper moment. The scenery reflected the time and mood of the play.

Clarity of speech, not too much movement, characters' motives, and costumes received a good

rating. They were not excellent quality but the students performed at their best potential. The overall rating of the play received a good rating.

Memorization and lighting received an average rating. The students' cognitive outcome, such as memorization of the script, could have been more exact. The lighting facilities would have been improved if more funds were available.

The director also used the drama department objectives stated in Chapter I and the specific objectives as a basis for evaluation. This evaluation is highly subjective. The goal of the director was to use a play production to experimentally explore different ways to process information, solve problems, accomplish tasks, and to challenge students to think.

Affective Goals. One of the strengths of the production was the affective goals the students accomplished. The students were able to identify the production as a project that incurred growth and development in their aesthetic understanding. The students discovered the ability to express themselves before others using gestures and voice inflections that aided and enhanced the meaning of what they were saying. They felt less inhibited about the use of voice and body as a communicator. The students were

able to decode more accurately the communications of others.

An important affective goal was getting to know their fellow students better: discovering areas of common interest; recognizing strengths and weaknesses and skills that they were unaware that others possessed; and becoming better known for their strengths and skills. Finally, the students recognized that sharing is, in essence, at the very heart of a play production: students sharing a stage together; students sharing a few moments in time with the audience; and students working collaboratively toward a final product.

Cognitive Goals. The cognitive goals helped the students master the basic techniques of play performance. The students became familiar with the technical elements of play production. The students worked successfully to create scenery. They volunteered to take on tasks; one student volunteered to design the play program (see Appendix D), and poster (see Appendix B). Through an acquired knowledge of lighting techniques the students provided visibility, established emphasis, created mood, and suggested a distinctive light source for the production. Attentive listening skills were achieved through cueing and direction. Characterization skills were accomplished

by reading and inferring ideas not explicitly stated in passage. The character sketch assigned during production proved to be an excellent tool for increasing the students' ability to extend their characters' personalities and develop grammar skills.

Weaknesses and Disadvantages. A few weaknesses and disadvantages were interspersed throughout the play production.

The most dynamic problem was getting the students to speak with expression and articulation. The acoustics in the gymnasium were inappropriate for a play production. Two characters, Constable Jones and Mrs. Rudge, failed to achieve this objective. The students were sensitive to criticism and some learned that criticism was a learning experience. Some of the students did not have their lines memorized and when a student forgot his lines, a few of the students lost their tempers. When the students were performing, the stage crew couldn't get along and subsequently made noise behind the curtains.

The greatest disadvantage to the director was acquiring the students as raw material at the first of the year. Most seventh and eighth graders have had no stage experience. They must become actors in seven months. Another disadvantage was the rehearsal time allotted for the play. The play was rehearsed each day

during a forty-minute class period. Three evening rehearsals were held during the week before the performances. The junior high drama department must share their facilities with the track team, elementary school, basketball team, and the community. A low financial budget (see Financial Summary, Appendix A) also hinders the effectiveness of the play production. "The Ransom of Red Chief" required more movement than usual because of the chase and fighting scenes. The last scene (Mr. Ebenezer's room) was too crowded; the director would have preferred an extended stage to expand the characters' movement. Finally, the most monumental disadvantage of the play production was working with junior high age students; they are unpredictable.

Reflections. There are as many periods of excitement in play production as there are persons engaged in creative efforts. When the director sees the set the students built, lighting cues completed, parts memorized, and all the actors coming in on cue, the long hours of rehearsal seem worthwhile. Throughout the play the students suffered through learning pains and periods of fatigue. They learned to plan, organize, and above all to work closely and cooperatively with many others. Despite the learning

pains, the director feels their experience was exciting, creative, and instructive.

The director and students, together, tried to accomplish a production which came off whole, well balanced, finished, faithful to the playwright's intent, and faithful to the director's interpretation of that intent.

Learning theorists tell us what is necessary for the best learning situation. For example, they tell us that learning is best when it takes place in an emotional climate. Play production often is this. They also tell us that learning is best when activities can be followed by a discussion and evaluation of these activities. Play production is always this.

Almost everything associated with play production is conducive to the development of skills, feelings, attitude, and beliefs that will be later used in adult life. Play production tested the students' patience, tolerance, and stamina. The students learned to plan, organize, and produce. They learned to adjust, adapt, and improvise. The students realized that being part of an ensemble was important, but that learning skills and attitudes for their own personal growth were equally important. The production built integrity. "The Ransom of Red Chief" was a great teaching-learning experience.

Appendix A
Financial Summary

Financial Summary

School Budget Allowed \$125.00

Expenses:

Warrenton Lumber Yard:

48"x1" chicken wire	\$ 26.00
1x2x8 furring strips	10.80
1 gallon flat black paint	14.39
1 paste white wallpaper paste	3.00
1 lb. #8 common nails	3.00
1 spray flat brown	3.00
1 spray brown	3.00
2 flat white spray	3.00
1 spray gray primer	3.00

Ben Franklin Variety Store:

2 bow and arrow sets	<u>10.00</u>
--------------------------------	--------------

Total Expenses 79.69

Income:

Ticket Sales	200.00
------------------------	--------

Profit: \$121.31

THE HISTORY
OF THE ...

Appendix B

Facsimile of Poster

DATE: ...
SUBJECT: ...
PREPARED BY: ...
APPROVED BY: ...
DISTRIBUTED BY: ...
MAY BE OBTAINED FROM ...
REPRODUCED BY THE ...
... ..

THE RANSOM OF RED CHIEF

*

DATE: MARCH 12 & 13

TIME: 7:30 PM

PLACE: WARRENTON

JUNIOR HIGH GYM

COST: \$2.00 FOR ADULTS

\$1.00 FOR CHILDREN

* PERFORMED BY THE

J.H. DRAMA CLASS

Appendix C

Blocking Sample

Act I The Ransom of Red Chief Page 13

MRS. RUDGE. He drives me crazy with his questions.

RED (to her). Why?

MRS. RUDGE. You see?

EBENEZER. I see. I'm paying you to look after him,
and I want him taught manners. (Goes out R.)MRS. RUDGE. You heard what your uncle said. Be-
have! (Goes out L.)

RED (after she has gone). Why?

SAM (lowering his paper). Kids your age shouldn't
talk back to older people.

RED. Why?

BILL (lowering his paper). They're bigger than you —→ B-Lowen paper
are.

RED. I'm a lot bigger than I look.

SAM. Say, boy, how would you like to go for a little
ride.

RED. Where?

SAM. Up the back road, maybe.

RED. Why?

BILL. This kid has a one-track mind.

SAM. Just a nice ride.

BILL. And I have some candy in my pocket.

RED. What kind?

(BILL and SAM get up, ready to go into action. MARY
ALICE comes in R and they sit down again, sigh-
ing.)

MARY ALICE. It's five minutes after three, mister.

SAM. Thanks so much. Now, run along.

MARY ALICE. I like it here. (Glances at RED.)

Tell him to go away.

RED. Nobody tells me nothing.

MARY ALICE (to SAM). I hate boys.

RED. Girls oughta be drowned in the lake. (Takes
her hand and pulls her R.) Come on.

MARY ALICE (yelling). I won't! (Pulls free.) He's

E-EXR

R-EXL

S-Lowen paper

B-Lowen paper

BaS-get up
am-ENRR-pull-h
am pull-f

Page 16 The Ransom of Red Chief Act I

BILL. Well, now----

SAM. Who knows, till we go look?

RED. Well--I dunno.

BILL. Don't forget. I got candy. *(Takes a bag of candy out of his pocket.)*

RED. Gee! *(Comes closer.)* Can I have a piece?

BILL. Sure, help yourself. *(Holds out bag.)*

RED *(snatching the entire bag.)* Thanks, mister. *(Keeps out of reach.)* I'll go bear hunting some other time.

BILL. Give me back that bag of candy!

RED. Try and get it! *(SAM and BILL are R and L of him, coming closer.)* Why are you looking at me so funny?

SAM. Grab him! *(They reach for RED. He kicks BILL on the leg.)*

BILL. O-ouch! *(He retreats. SAM attacks from the rear, getting RED'S legs and pulling him down.)*

SAM. Grab his shoulders! *(BILL takes RED by the shoulders.)*

RED. Leggo of me! *(Turns his head, trying to bite BILL'S arm.)*

BILL. He's biting my arm!

SAM. Hold on to him! *(With RED kicking and fighting they go B.)*

RED. I don't want no ride!

BILL. Kid, you're on your way! *(They take him out -R.)*

B-H-out B
K-grab bag
= V ←

S-R-B
→ ←

R-for Red

R-Kick-B
→
V ←

Bite arm

R-S-B
E-X-R

E-X-R

BLACKOUT

Act I The Ransom of Red Chief Page 21

BILL (*giving the box containing stationery to him*).
I'm going to locate a bandage for my shin. (*He
rubs his shin.*)

box
rubs shin

SAM. Try one of the boxes. I'm going to write the
letter. (*Takes paper and pencil out of box.*)

(Offstage L, feminine voices are heard.)

MISS OLIVER (*offstage*). Yoo hoo!

MISS RUSSELL (*offstage*). Yoo hoo! Anybody around
here?

BILL (*jumping up*). Females!

SAM (*jumping up*). Get Red Chief into the cave, and
fast! (*RED is at far R, pretending to be a stalk-
ing Indian. BILL goes to him.*)

XDRc

BILL. Red Chief, hurry!

RED. Why?

BILL. I just saw some palefaces sneaking into your
cave!

RED. Let me at 'em! (*Dashes into cave.*)

SAM. Keep him there! (*BILL goes into cave. SAM
sits down, resting his paper on an old piece of
board.*)

XUL
Sit down

(MISS OLIVER and MISS RUSSELL come in L. They
are girlish maiden ladies, dressed for hiking.
One carries binoculars and the other a butterfly
net.)

ENVL
J

MISS OLIVER (*as she comes*). Yoo hoo!

MISS RUSSELL. I was sure I saw the glow of a fire.

SAM (*rising*). Greetings, ladies. This is a pleasant
surprise.

o/R

MISS OLIVER. You hear that, Verna. Such a nice
man. (*Titters a little.*)

MISS RUSSELL. Who'd think we would meet a man
when we were out bird watching? (*Titters.*)

titter
titter

RAMS

RED

Appendix D

Program

BY ANNE

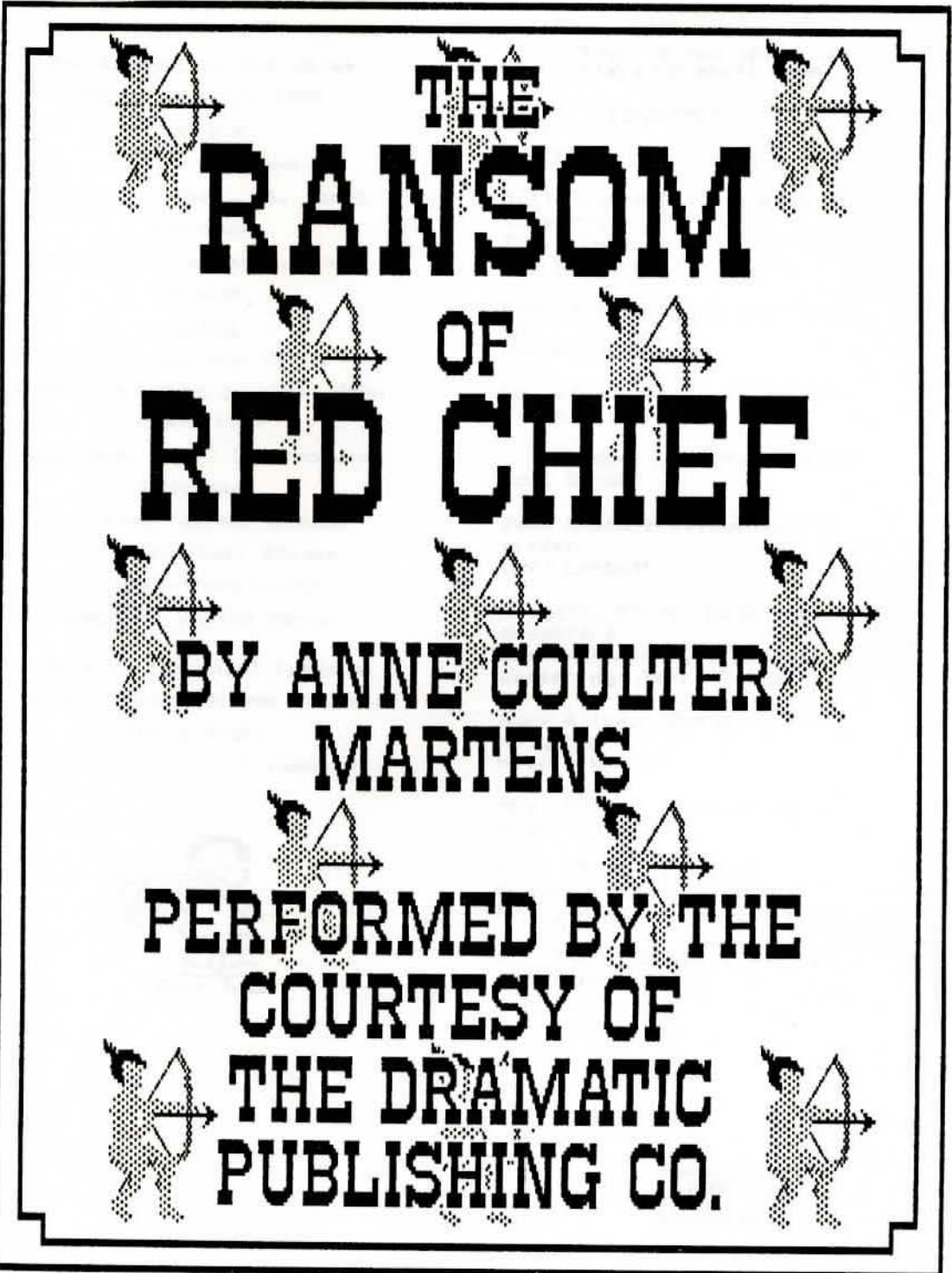
MARTE

PERFORMED

COURTESY OF

THE DRAVE

1925



THE
RANSOM
OF
RED CHIEF
BY ANNE COULTER
MARTENS
PERFORMED BY THE
COURTESY OF
THE DRAMATIC
PUBLISHING CO.

The Ransome of Red Chief

March 12 - 13, 1987

7:30 p.m.

Junior High Gym

Drama Director...Ms. Janet

Bueneman

Student Director...Terri

Coleman

Crews

Sound and Lighting- Chris High

Properties- Craig Lyles, John

Chancellor

Costumes- Angel Coleman, Jim

Utterback

Curtains- Jeremy Cotton

Publicity- Toni Stroer

Program- Tony Linke

Prompter- Catina Vanner

Understudies- Angel Coleman,

Catina Vanner, Jeremy Cotton,

Chris High,

Toni Stroer, Lori Lambuth



Time: A few years ago
Place: A small town

Characters

Sam Blake

Bill Driscolla pair of
schemers

Tony Linke

Jim Utterback

Red Chief(Johnny)...a lively
boy

Joe Hanes

Ebenezer Dorset...his uncle
Floyd Miller

Mrs. Rudge...the housekeeper
Toni Stroer

Jane Chandler...Ebenezer's
sister

Lori Lambuth

Abigail, Ellie, Susan ...her
daughters

Shelly Cameron, Stephanie

Jaspering, Terri Coleman

Mary Alice...Johnny's young
neighbor

Nicole Halter

Mrs. Miller...her mother
Angel Coleman

Miss Oliver and Miss

Russell...bird watchers

Missy Schmitt, Angie Reiter

Constable Jones... the law
John Meier



ACT ONE

Scene One

Setting: The Town Park on a summer afternoon

Scene Two

Setting: The cave

Scene Three

Setting: The Town Park

Scene Four

Setting: The cave area

THERE WILL BE A SHORT INTERMISSION!

ACT TWO

Scene one

Setting: The cave

Scene two

Setting: The Park

Scene Three

Setting: The breakfast area of Ebenezer's home.

-----SPECIAL THANKS TO-----
 Mr. Bill Thoele, Arts and Crafts Class
 Ryan Laymon, Frank Shockly, Pam Shepard - high
 school assistants
 Mr. William Beard, Ms. Gail Kavanaugh - prompter
 Mrs. Julie Scholl

Our apologies to any one we might have overlooked that deserves our thanks for their help and cooperation.

 Due to difficult acoustics, we would appreciate if movement and conversation were kept to a minimum.



Appendix E

Evaluation Instruments

Teacher Survey

Teachers were asked to rate the following on a scale of 1 to 5 (5 is the highest). Name is optional.

1. Have the actors fully memorized their lines?
Comments: 1 2 3 4 5
2. Did they speak clearly and distinctly?
Comments: 1 2 3 4 5
3. Was there enough action (movement) in the play to keep it interesting?
Comments: 1 2 3 4 5
4. Was there too much movement? Does the play seem too "busy"?
Comments: 1 2 3 4 5
5. Are the characters' motives made apparent through their actions?
Comments: 1 2 3 4 5
6. Does the play build in intensity? 1 2 3 4 5
Comments:
7. Does the scenery suggest the play's style and mood?
Comments: 1 2 3 4 5
8. Does the lighting provide visibility, emphasis, and mood?
Comments: 1 2 3 4 5
9. Does the costume provide clues to the character?
Comments: 1 2 3 4 5
10. How would you rate the performance? 1 2 3 4 5
Comments:

Student Survey

Rate the following on a scale of 1 to 5 (5 is the highest). Name is optional.

1. How well do you have an understanding of the problems of production? 1 2 3 4 5
Comments:
2. Did you work together to create a successful, artistic performance? 1 2 3 4 5
Comments:
3. Did you appreciate and enjoy the play?
Comments: 1 2 3 4 5
4. How did the play help you to improve in oral reading and your ability to interpret characters?
Comments: 1 2 3 4 5
5. Have you gained in knowledge of techniques of acting? 1 2 3 4 5
Comments:
6. How did the play help you to improve in your use of speech and diction? 1 2 3 4 5
Comments:
7. How has this play helped you develop in the use of imagination and creative expression?
Comments: 1 2 3 4 5
8. Has the play helped you to develop a tolerance and sympathy for people in all walks of life?
Comments: 1 2 3 4 5
9. How has the play helped you increase in maturity and judgment? 1 2 3 4 5
Comments:
10. Do you want to participate in other plays?
Comments: 1 2 3 4 5

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