



TM

COMMUNITY EDUCATION

**JOHN
HENRY**

sponsored by 

TEACHER STUDY GUIDE

JOHN HENRY

February 1 – 25, 2005

THE CLEVELAND PLAY HOUSE *is committed to...*
PRODUCING a wide-range of repertoire having particular relevance to our community and culture,
DEVELOPING important new work for the American Theatre,
DELIVERING educational programs for all ages designed to instill passion for the arts.

*This study guide is designed for teachers bringing students to performances of
JOHN HENRY at THE CLEVELAND PLAY HOUSE,
located at 8500 Euclid Avenue directly adjacent of The Cleveland Clinic.
We hope you and your students enjoy your visit to The Cleveland Play House.*

The Cleveland Play House
216.795.7000
www.clevelandplayhouse.com

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Children's Theatre

Michael Bloom, Artistic Director

Dean R. Gladden, Managing Director

production of

JOHN HENRY

Scenic Design
Corrie E. Purdum

Costume Design
Carolyn Dickey

Lighting Design
Maureen E. Patterson

Resident Sound Designer
James C. Swonger

Properties Design
Brian Weissman

Technical Production Assistant
Duane Rutter

Stage Manager
Gina Verdi

featuring
JASON DIXON

ROD FREEMAN

ANTHONY ELFONZIA
NICKERSON

Written and directed by Eric Schmiedl

February 1 – 25, 2005
BROOKS THEATRE

GENEROUSLY SPONSORED BY



Funding provided in part by the generous support of the Cuyahoga County Board of Commissioners: Jimmy Dimora, Peter Lawson Jones, and Tim McCormack

The Cleveland Play House's production staff is responsible for the sets, costumes, wigs, lighting, props, furniture, scenic painting, sound, and special effects seen in this production.

JOHN HENRY

Legend has it, John Henry and his twelve-pound hammer made light work out of putting down track for the Chesapeake and Ohio Railroad. When the steam engine came around, everyone said that it could do the work of ten men. In the mountains of West Virginia, John Henry threw down his precious hammer and challenged this new technology. Through music, movement, and storytelling this production celebrates the life and efforts of a true American hero.

SETTING

TIME: 1870

PLACE: BIG BEND MOUNTAIN, WEST VIRGINIA

The performance is 45-minutes hours long without an intermission.

A Post Show Talk-Back session with the actors will follow the performance.

THE CAST

JASON DIXON Elijah

ROD FREEMAN Hopper

ANTHONY ELFONZIA NICKERSON John Henry

ABOUT THE CLEVELAND PLAY HOUSE



The Cleveland Play House, America's first permanently established professional theatre company, is an artist-inspired producing theatre whose core company is comprised of many of the nation's most accomplished theatrical professionals. The Cleveland Play House serves its community through the matchless experience of live performers telling a story that is entertaining, relevant and thought-provoking. We are the region's most vital forum for the interactive exchange of ideas about the great truths and mysteries of human existence.

Founded in 1915, The Play House is the oldest professional regional theatre in the United States. Paul Newman, Joel Grey, and Jack Weston are among the many actors whose careers began at The Play House, which also operates the nation's oldest community-based theatre-education programming. In the early 1900s, Cleveland theatre featured mostly vaudeville, melodrama, burlesque and light entertainment. But a select group of Clevelanders sought plays of substance on timely topics. Together, they formed The Cleveland Play House and found a home in a farmhouse donated by Cleveland industrialist Francis Drury. Ultimately, Drury helped fund its permanent home at East 85th and Euclid Avenue. The original Play House was built in 1927 to house two theatres. In 1949, The Play House opened the 77th Street Theatre in a converted church, which featured America's first open stage - the forerunner of the thrust stage that was popularized in the '50s and '60s. In 1983, the 77th Street Theatre closed, and significant Philip Johnson designed the addition to the original facility opened, making The Cleveland Play House the largest regional theatre in the country.

ABOUT THE PRODUCTION

John Henry is a play based on the story of a true America hero who as legend has it was strong enough to beat a steam engine when building the railway.

FROM THE PLAYWRIGHT

Who is a hero? It's a question which we try to explore in our production of JOHN HENRY. In the story a boy, Elijah, travels from Oberlin, Ohio to a mountain in West Virginia to find his hero, John Henry, the greatest steel-driver of all time. However, what Elijah learns from his journey is far different from what he expected. Working on this production has also caused me to think a lot about my own personal heroes. Tony Dorsett, the smoothest, most graceful running back for the Dallas Cowboys in the 1970's. Dr. Martin Luther King, Jr., who faced violence with eloquent and determined patience. My Uncle Art, who has gently guided and ministered to people for over fifty years as a Roman Catholic priest. My mother, who's no nonsense approach to life has taught me to be confident in my own abilities. Like Elijah, I have learned that heroes are all around us and that heroic acts happen every day. I believe it's the collection of these acts which helps shape us and allows us to be heroic for others. So, who is a hero? Well, I reckon we all are.

- Playwright Eric Schmiedl is a member of The Cleveland Play House Playwrights' Unit

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ABOUT THE PLAYWRIGHT

ERIC SCHMIEDL

Mr. Schmiedl is a native of Cleveland, Ohio, and a graduate of Kent State University and the University of Hawaii. He has had plays commissioned and produced by The Cleveland Play House, the Alabama Shakespeare Festival, the Honolulu Theatre for Youth, Ensemble Theatre of Cincinnati, and Cleveland SignStage. His past creations for The Children's Theatre have included: *Follow The Seasons: The Legend of Johnny Appleseed*, *Singin' On The Ohio*, *Puss In Boots*, *Alice's Adventures In Wonderland*, as well as *The Rain Will Come* and *Mosquito Tales*, both co-adapted by his wife Adaora Nzelibe Schmiedl, based on African folk takes.

ABOUT THE COMPANY

ANTHONY ELFONZIA NICKERSON (John Henry) is a veteran Cleveland actor and firefighter seen onstage at Karamu, Beck Center and, recently, at Dobama in *In The Blood*. A graduate of the University of Nebraska.

ROD FREEMAN (Hopper) was seen last season as belutherhatchee in Karamu's production of *Coming to The Mercy Seat*. Mr. Freeman earned a best supporting actor award in Omaha's Center Stage Theatre production of *A Streetcar Named Desire*.

JASON DIXON (Elijah) is a recent graduate of the Cleveland School of the Arts where he played Richard III in *Visions of Greatness*.

THE PRODUCTION TEAM

CORRIE E. PURDUM (Scenic Design) is Stage Manager for the Baxter and Bolton Theaters here at The Cleveland Play House, where she has stage managed *Plaid Tidings* (twice); *Crowns*; *Far Away*; *Vincent in Brixton*; *2 Pianos, 4 Hands*; *The Blue Room*; *Dr. Jekyll and Mr. Hyde*; *Proof*; *On Golden Pond*; *Lost Highway*; *Betrayal*; *The Infinite Regress of Human Vanity*; *The Tin Pan Alley Rag* and. She has worked with Great Lakes Theater Festival, serving as stage manager for *The Taming of the Shrew*, and Assistant Stage Manager for *The Complete Works of William Shakespeare...Abridged*.

MAUREEN PATTERSON (Lighting Design) is Production Electrician at The Cleveland Play House, where she designed *The Emperor's New Clothes*, *Jabberwocky*, *Follow the Seasons: The Legend of Johnny Appleseed*, *Singin' on the Ohio*, *Puss In Boots*, *Pecos Bill* and *the Ghost Stampede*, *Pinocchio 3.5*, and the original production of *The Nutcracker* for Children's Series.

CAROLYN DICKEY (Costume Design) is currently in her 15th season at The Cleveland Play House where she is the Assistant Costume Shop Manager. She has spent her summers working at Lyric Opera Cleveland, Shakespeare & Co., and The Berkshire Theatre Festival. Among her talents and abilities as a costume technician are her jewelry creations, her vast knowledge of most every Cleveland clothing store's stock, and a near flawless mental map of all department stores.

JAMES C. SWONGER (Resident Sound Design) joins The Cleveland Play House this season, and has completed sound designs for Regina Taylor's *Crowns*, and David Rabe's *Hurlyburly*. He has designed for professional theatres around the country, some of which include The Utah Opera Festival, The Pioneer Theatre Company in Salt Lake City, Baltimore's Center Stage, New Jersey's George Street Playhouse, and the Yale Rep.

GINA VERDI (Stage Manager) is happy to return to The Cleveland Play House after stage managing last season's Children's Theatre productions. Past stage management credits include *Spoon River Anthology* (Charenton Theater Co.), *The American Revolution*, *State of Siege* (BETC), *The Shape of Things* (Ensemble Theatre), *As You Like It* (CSF), *Never the Sinner* (Halle Theatre), and *Wit* (Dobama Theatre), among many others. Ms. Verdi is currently working on her Master's of Nonprofit Organizations at CWRU.

the *legend* of **JOHN HENRY**

lyrics to "John Henry, Steel Driving Man" published in 1900

John Henry was a railroad man,
He worked from six 'till five,
"Raise 'em up bullies and let 'em drop down,
I'll beat you to the bottom or die."

John Henry said to his captain:
"You are nothing but a common man,
Before that steam drill shall beat me down,
I'll die with a hammer in my hand."

John Henry said to the Shakers:
"You must listen to my call,
Before that steam drill shall beat me down,
I'll jar these mountains till they fall."

John Henry's captain said to him:
"I believe these mountains are caving in."
John Henry said to his captain: "Oh Lord!"
"That's my hammer you hear in the wind."

John Henry he said to his captain:
"Your money is getting mighty slim,
When I hammer through this old mountain,
Oh Captain will you walk in?"

John Henry's captain came to him
With fifty dollars in his hand,
He laid his hand on his shoulder and said:
"This belongs to a steel driving man."

John Henry was hammering on the right side,
The big steam drill on the left,
Before that steam drill could beat him down,
He hammered his fool self to death.

They carried John Henry to the mountains,
From his shoulder his hammer would ring,
She caught on fire by a little blue blaze
I believe these old mountains are caving in.

John Henry was lying on his deathbed,
He turned over on his side,
And these were the last words John Henry said
"Bring me a cool drink of water before I die."

John Henry had a little woman,
Her name was Pollie Ann,
He hugged and kidded her just before she died,
Saying, "Pollie, do the very best you can."

John Henry's woman heard he was dead,
She could not rest on her bed,
She got up at midnight, caught that number four train,
"I'm going to see where John Henry fell dead."

They carried John Henry to that new burying ground
His wife was all dressed in blue,
She laid her hand on John Henry's cold face,
"John Henry I've been true to you."

In the past stories were passed and shared through song. Railroad workers would sing "hammer" songs that helped them keep a work rhythm throughout the long day. The John Henry legend began as an oral retelling of an event. Its words were adapted as lyrics for one of the common "hammer" songs. The earliest John Henry songs were heard in the 1870s.

1. Listen to the songs from the time period, 1860-1880. Compare and contrast the differences between 'common' songs and 'society' music. What does the music suggest about the differences in the two social classes? What would be the purpose of the music itself in the different social classes?
2. Listen to slave songs and hammer songs. What are their similarities? The differences? Discuss rhythm and repetitive work motions and how they intertwine. How would singing a song help people work better and faster?
3. Test the music-repetitive motion connection. Break students into small groups (3-5 students), assigning each a specific task, like moving a pile of books, one by one, from one place to another. Have them try to move the books as fast as they can. Then play a work song (can be a slave song, a railroad hammer song, a chain gang song, or even some early spirituals). Have the students repeat the task, using the rhythm of the song to pace themselves. Break and discuss the differences in each experiment and which was easier and why.
4. Find modern day examples of people who use song to help them complete a task. One example is the military and their physical conditioning, like running in formation. Discuss the similarities between these examples and that of the work songs of the late 1800s.

JOHN HENRY

the *man* vs the *legend*

Many legends are based on facts. It is through time and exaggeration that these facts are changed into something that, although some information might be true, is false. Legends are created to offer hope to people, to illuminate a life lesson, or to instruct the listener. The historical accuracy of legends is difficult to verify. Because legends are often passed from person to person in an oral storytelling tradition, many of the real facts are distorted, exaggerated or even dropped long before the legend is ever written down.

The real man, named John Henry, was born a slave, freed with the Emancipation Proclamation, worked as a laborer for the railroad, was married with one child and died in his thirties. He was born a slave in the 1840s or 1850s in either North Carolina or Virginia. He was a large man, approximately 6ft and 200lbs. He loved to eat and to work. He was a baritone and liked to play the banjo.

Because of his size, John Henry wielded a 14-pound hammer and, with his turner, was able to drill 10-14 feet in a 12-hour day. This was more than any other man working on the railroad at the time. John Henry died after working on a tunnel project sometime between 1875 and 1890. Those are the basic facts of his life the most historians agree on. Where this tunnel was and the contest with the steam-powered drill are the facts that are in debate and so are part of the legend.

The legend states that John Henry was hired as a steel-driver by the Chesapeake and Ohio Railroad (the C&O Railroad). Their job was to lay the railroad and it proceeded quickly until they came to Big Bend Mountain. The mile-and-a-quarter-thick mountain was too large to build the railroad around so they had to go through it. It took 1000 men three years to get through the mountain and many died from the hazardous working conditions.

The tunnel was dark and full of noxious black soot and dust. There were cave-ins as the tunnel roof was not supported correctly and the bodies were piled into makeshift graves in the sandy soil just outside the tunnel entrance. The C&O Railroad, Big Bend Mountain, the tunnel, working conditions and the hazards of rail work are all true facts. These things actually existed and happened. The legend portion is John Henry's employment and that this is where the race took place.

The legend continues with a salesman showing up at the work site boasting the speed and efficiency of his steam-powered drilling machine. He challenges any man to race his machine, and if the man wins he would win \$100 (a common amount used, but the monetary amount has been as low as \$25 or in some cases, nothing at all). Keep in mind with inflation that \$100 would be worth approximately \$10,000 today. John Henry took up the challenge stating that he was faster than any machine ever made.

The exact nature of the challenge differs depending on which version you hear. In some, it's a timed contest; in others it's a race to complete the tunnel. John Henry is usually the only person mentioned in the challenge, even though he couldn't do it without his partner, the turner. All variations agree that John Henry won and shortly after his win he died. Some variations state that his wife was at his side, some that the salesman stated that John Henry was right; there was no machine that could beat him.

The legend of John Henry endures because of what it stands for, the triumph of the individual against great odds. To his contemporaries, John Henry was an inspiration. He was a man, just like them, who made his mark. For modern audiences, John Henry is the common man oppressed by larger, greater forces than himself who through sheer will and determination overcomes his station in life.

CLASSROOM ACTIVITIES

1. Find other examples of legends based on facts, like Robin Hood, King Arthur, or Johnny Appleseed. Break the students into small groups and have them compile a list of things they know about these legends. Find the common threads in the legends in each group's lists. Make a master list of the common threads. Have the students then research one portion of the list, either verifying it as fact or find out its fiction. Have them share their results and supporting information in a class presentation.

2. Discuss Oral Tradition and how it affects storytelling over time. Illustrate this by placing the students in a circle and playing the game OPERATOR*. Compare and contrast the original phrase to the final phrase. Discuss the shifts in the phrasing of the sentence.

3. Expand on the game of OPERATOR by making it a controlled exercise. Read them a short story, no more than a couple of paragraphs. Have the first student repeat the story to the student sitting next to them. They cannot ask any questions of the student retelling the original story. Then that student tells the adjacent student and the cycle repeats until the last student tells the final version of the story to the entire class. Write out the student's version on the blackboard so everyone can read it. Re-read the original version of the story. Compare and contrast the differences between each version and note where the shifts in importance of facts and information have changed.

HOW TO PLAY THE GAME OPERATOR

1. Arrange the students in either a circle or some other shape that allows the students to lean into one another.
2. Whisper a phrase into the first student's ear.
3. That student is allowed to ask for one repeat of the phrase by saying OPERATOR.
4. The first student whispers the phrase into the next student's ear.
5. Repeat this action until the phrase has reached to the entire class.
7. Once the final version of the phrase has been vocalized, tell the students what the original phrase was.

4. For a longer research project, have the students conduct interviews of an older person regarding an event that happened in their childhood. This should be something of historical import. For example, asking someone who is in their 30-40s about the bicentennial or the Space Shuttle Challenger exploding, or someone who is in their 50s or older about John Kennedy's assassination. Have the students compile information based on a series of questions** and write out this individual's version of a historical event. Then have the student do research on the actual event and give a historical perspective of the same event. This writing exercise is both a creative writing one and a research paper one.

QUESTIONNAIRE FOR THE INTERVIEW PROCESS

- Name of the person being interviewed:
- Date of interview
- Name of interviewer
- Relationship to the interviewer
- Historical Event:
- Possible questions:
 1. Where were you when the event occurred?
 2. How old were you when the event occurred?
 3. How did the event make you feel?
 4. Who was with you when the event occurred?
 5. What do you remember about the actual event?
 6. Can you give specific details about the event?
 7. Do you know why the event happened?
 8. If yes, then why did it happen? If no, then can you remember any theories you might have had about why it occurred?
 9. What were you like at the time the event occurred? Include personal details.
 10. How did the event impact your life?

THE RECONSTRUCTION AND RAILROADS

From 1865 – 1877 the South was rebuilding itself after the Civil War. This period was called The Reconstruction. This was a time of great social and political change for the former Confederacy. Slavery had been abolished, plantations and other agricultural venues destroyed, thousands of dead and wounded soldiers to take care of, and not enough money to take care of the many problems the states faced. The railroad was one of the things that many people saw as a way to revitalize the economy.

Freed slaves no longer had a guaranteed place. The “Forty Acres and a Mule” that was promised as compensation for their slavery did not happen. They were forced, by necessity, to find any job that they could. Many of these men found work building railroads.

The men in charge of building the railroads realized they had a cheap and plentiful workforce in the former slaves. The work crews usually consisted of 40 – 50 men. Twelve to fifteen men worked on drilling holes into the rock, which on average took eight hours to drill four inches of hole about one and three-quarters inches in diameter.



There was a team of men who were handled the explosives, setting and detonating the charges. The rest of the men cleaned out the emerging tunnel, taking away debris from the explosions, smoothed the rock, and created additional support for the tunnel. A white foreman, usually an Irishman, who worked a twelve-hour shift, bossed the crews.



The men spent most of their day in the tunnel. They were surrounded by blackness, dust, and echoing explosions. During the winter months, the men created snow tunnels that led from their camp to the work site. It was a hard life and many died. Some from exhaustion, some from infections due to injury, and others would be caught in the explosions suffocating from the dust or being crushed by falling rock. The irony of the situation was that, as hard and difficult as it was, it was still better than most other freed slaves had.

CLASSROOM ACTIVITIES

1. Discuss what it means to be away from your family for an extended period of time. Talk about loneliness and fear. Come up with situations where, today, they would be forced to leave their families behind. Discuss what it would feel like to be surrounded by others in the same situation. What kind of things could happen? What kind of bonds would you form with those around you?
2. If you were away from home, what things would you like to have with you to make you feel better? What objects would mean home and family? What things are important to you?
3. As a class, collect needed items that can be sent to the soldiers overseas. Have the students write letters to the soldiers. Include things in the box that say "home". Pick a locally based unit that is currently serving overseas. Contact the National Guard or any of the Military branches for this information.
4. Assign students a persona from the time of the Restoration, i.e. a freed slave working on the railroad, a former Confederate soldier, a wife/mother/daughter who is waiting at home, a plantation owner, and have that student research their persona. Have them write letters to someone else as their persona. Describing what kind of things they have been doing and what they wish/want/miss. Compile the letters into a booklet for each student to have and give it a title, like "Voices from the Past: Letters of the Reconstruction".

PRE-SHOW CLASSROOM ACTIVITIES

1. Read the Legend of John Henry. Discuss what happens and why. Create a timeline of events for the story.
2. Familiarize the students with the Civil War. Discuss why it happened and the ramifications of it.
3. Listen to music of that time period, especially the music of Stephen Foster. Talk about the themes in the music and what they say about the time period itself.
4. Watch a video about the Reconstruction and its impact on the South, especially the freed slaves. A good resource is PBS' The American Experience and its series called Reconstruction: The Second Civil War.

OTHER TOPICS YOU MIGHT WANT TO CONSIDER

1. The impact of the railroad on society. Including a discussion of the building of the Trans-Continental Railroad and the opening of the West.
2. The perfection of the steam-locomotive and other machines and their impact on railroad building.
3. The Compromise of 1877, which elected Rutherford B Hayes President and gave the states greater rights in their own governing. Discuss the impact of this decision on civil rights as it pertains to African-Americans, especially in the South.
4. Cultural identity and how it manifested itself in the South for both whites and blacks.

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(Chapel Hill, NC: University of North Carolina Press, 1926).
- Negro Folk Music, USA by Harold Courlander (New York: Columbia University Press, 1963).
- Southern Folk Ballads, W. K. McNeil, ed. (Little Rock, AR: August House, 1987).
- Here's Audacity! American Legendary Heroes by Frank Shay (New York: The Macaulay Co., 1930).
- The Hurricane's Children by Carl Carmer (New York: Farar & Rinehart, 1937).
- Tall Tale America: A Legendary History of our Humorous Heroes by Walter Blair
(New York: Coward-McCann, Inc., 1944)
- John Henry by Julius Lester (pictures by Jerry Pinkney) (New York: Dial Books, 1994).
- Plays of Black Americans: Episodes From the Black Experience in America, Sylvia E. Kamerman, ed.
(Boston:Plays, Inc., 1994)
- African-American Folktales for Young Readers, collected and edited by Richard Alan Young and Judy Dockrey Young.
- A Natural Man: The True Story of John Henry, by Steve Sanfield (illustrated by Peter Thornton).
(Boston: D.R. Godine, 1986)
- A Man Ain't Nothin' But a Man: the Adventures of John Henry, by John Oliver Killens. 1st ed.
(Boston : Little, Brown, 1975)
- John Henry and The Double Jointed Steam-Drill, by Irwin Shapiro, (drawings by James Daugherty)
(New York : J. Messner, 1945)
- John Henry, The Rambling Black Ulysses, by James Cloyd Bowman (illustrated by Roy La Grone)
(Chicago, Ill.: A. Whitman & Company, 1942). Includes songs with music.

WEB RESOURCES

- PBS Online www.pbs.org visit all of the sites about "American Experience"
Reconstruction: The Second Civil War Transcontinental Railroad
Streamliners: America's Lost Trains Stephen Foster
The Rise and Fall of Jim Crow PBS series, "THE CIVIL WAR," "The Blues,"
- John Henry www.ibiblio.org/john_henry/ www.summerscvb.com/john_henry.html
www.nsknet.or.jp/~motoya/J/John_Henry.html
www.awn.com/heaven_and_hell/PAL/GP4.htm
www.chass.utoronto.ca:8080/~djerz/mascchris.htm
- Steel Drivers <http://discoverytheater.si.edu/jhenry/jhbg2.htm>
Railroads <http://ils.unc.edu/~smita/railroad.html>
- Mudcat Café <http://mudcat.org>
- Folk Artist John Cephas www.carts.org/carts_artist4.html.

Ohio Department of Education

Academic Standards for Drama/Theatre for Grades K - 6

JOHN HENRY meets the following state academic standards for the arts:

Historical, Cultural and Social Contexts

- Recognize and demonstrate audience behavior appropriate for the context and style of the art form.
- Identify and compare similar characters and situations in stories/dramas from and about various cultures and time periods.
- Explain the role of writers in creating live theatre, film/video and broadcast media.
- Explain the style of a dramatic/theatrical work in historical or cultural context.
- Compare and contrast playwrights and/or screenwriters from various time periods.

Creative Expression and Communication

- Sustain characters with consistency in classroom dramatizations.
- Create places/spaces where performances can be staged.
- Demonstrate various ways to stage classroom dramatizations.
- Communicate a story through storytelling or scripted screen work.
- Use basic acting skills (voice, posture, movement, language) to develop characterizations.
- Explain the functions and interrelated nature of scenery, props, lighting, sound, costumes and makeup to create an environment appropriate for drama.
- Explore the roles and responsibilities of various theatrical personnel.
- Create scripted scenes based on personal experience and heritage.

Analyzing and Responding

- Use dramatic/theatrical vocabulary and concepts in responding to dramatic/theatrical experiences.
- Explain the impact of choices made by artists (playwrights, actors, directors, designers) in dramatic/theatrical works or experiences.
- Apply criteria for evaluating a theatrical work.
- Use appropriate dramatic/theatrical vocabulary, elements and principles.
- Discuss the collaborative nature of drama/theatre as a vehicle for the expression of ideas.
- Articulate opinions about dramatic/theatrical work using established criteria.

Valuing Drama/Theatre/Aesthetic Reflection

- Apply personal criteria for evaluating drama/theatre works or experiences.
- Represent the diversity of personal opinions expressed in response to a drama/theatre work or experience.
- Defend personal responses to a drama/theatre event.
- Compare their personal responses to a drama/theatre event with the response of another person.

Connections, Relationships and Applications

- Demonstrate ways that the principles and content of other school curricular disciplines including the arts are interrelated with those of theatre.
- Collaborate with classmates to plan, prepare and present dramatizations including scenes from Ohio history and various cultures.
- Discover the interdependence of theatre and other art forms.
- Explain the relationship between concepts and skills used in drama/theatre with other curricular subjects
- Identify recurring drama/theatre ideas and concepts that occur across time periods and/or cultures.
- Discuss drama/theatre skills as a foundation for lifelong learning and potential employment



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A TEACHER'S GUIDE THE LIGHTNING THIEF Percy Jackson and the Olympians, Book One By Rick Riordan Ages 9-14 \$17.95 US \$24.95 CAN Tr. Ed. Otherwise atlases or social studies textbooks can be used. There are also good maps of the U.S. available on many internet information sites, such as <http://maps.yahoo.com>. 4. For the artists in your class, ask them to find out about one monster from the Greek myths and do a color picture of that creature. <http://www.theoi.com> is a great source for many Greek monsters. The study guide is the class, the readings, and the discussions. If you're saying that your teacher has a reputation of giving exams, activities or assignments that don't reflect the things you are being taught in class, that's an issue that needs to be dealt with simply because those things are not fairly measuring the learning you're doing in the course. But if you're saying you want to know what parts of the class you can skip, then that's an issue that is all yours and the teacher has NO responsibility to shortchange you on your education by making it "ea