

THE DEVELOPMENT OF AN
APPALACHIAN REGIONAL THEATRE FOR YOUNG PEOPLE

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Morehead State University is a regional service institution. Keeping the regional responsibilities of Morehead State University in mind, the hypothesis for this study was:

There is a need for an Appalachian Regional Theatre for Young People (ART) which will provide culturally enhancing and educationally enriching dramatic programs to elementary and secondary schools throughout Eastern Kentucky.

The major questions answered by the study were:

- 1) Is there a need for entertainment and cultural experiences of this type on a continuing basis in our region?
- 2) Can the students be culturally enhanced by such programs?
- 3) Can the students be educationally enriched by such programs?
- 4) How will the ART be structured and financed?

The chief source of data for this study was a questionnaire. The questionnaire, composed of eleven questions was distributed to the faculty of several Eastern Kentucky

schools who had viewed the Morehead State University Theatre Ensemble performances.

After viewing these performances, the faculty were asked to respond to the questions. Only five of the original questions were used for the purposes of this study. Those questions were:

- 1) How would you rate your students reaction to Ensemble?
- 2) Do you feel that there is a need for this type of entertainment and cultural experience on a continuing basis in our region?
- 3) To what degree do you feel that your students were culturally enhanced?
- 4) To what degree was the program educationally enriching?
- 5) Many agencies now sponsor in the schools, artist-in-the-school programs...Do you feel that your students would have benefitted from such a program?

There were 125 completed questionnaires returned to the researcher, or approximately fifty percent of the distributed questionnaires were returned.

The study proposes that Morehead State University and MSU Theatre develop a graduate acting company of six members that will take dramatic programs to the young audiences of Eastern Kentucky. Based upon a prototype program, the MSU Theatre Ensemble, the ART will be under the direct supervision of a six member board of directors. The company will be run by a managing director who will

also be responsible for all public relations, promotion, tour bookings, and all production and artistic aspects of the ART. The ART will produce six shows yearly, as well as offering in-school children's drama workshops for students and faculty. Curriculum enrichment materials and on-campus instruction for the faculty of the schools will also be part of the programs offered by the ART.

The ART will be funded by federal agencies and private institutions which have a direct interest in funding programs, like ART, which would take culturally enhancing and educationally enriching dramatic programs to the students of Eastern Kentucky.

The major findings of the study were:

- 1) More than 95% of the faculty in the schools felt that there is a need for dramatic programs such as the ART.
- 2) More than 95% of the teachers felt that their students were culturally enhanced by dramatic programs such as the ART.
- 3) More than 95% of the educators in the field said that the ART type dramatic programs are educationally enriching.

The conclusions in the study were easily drawn.

Since more than 95% of the faculty in the schools said yes there is a need, yes the programs are culturally enhancing and educationally enriching, and yes our students enjoy these programs, it is clearly more than a statement. It is a challenge. A challenge to Morehead

State University to use its resources to develop programs
such as the ART throughout Eastern Kentucky.

Accepted by:

William J. Payne, Chairman
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APPALACHIAN REGIONAL THEATRE FOR YOUNG PEOPLE

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Bob Willenbrink
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FOREWARD

To begin this study without thanking those who made this all possible would indeed be a travesty. To the 1978 MSU Theatre Ensemble--Thanks. Thanks for listening to me, believing in my ideas and dreams even when you didn't agree. And even more, thank you for your tireless efforts during a hectic tour season and over bad roads.

Thanks to William J. Layne, advisor, confidant, and most importantly, friend. It was his enthusiasm and support which inspired this study and his unswerving confidence which enabled me to complete it.

Finally, thanks to my wife, Susie. Thanks for the loving patience, the undying support and the gentle spirit.. Susie, this one's for you.

Bob Willenbrink

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Chapter One

Introduction

It is my conviction that the Children's Theatre is one of the very, very great inventions of the twentieth century and that its vast educational value now but dimly perceived and but vaguely understood will presently come to be recognized. (16,30:76)

Mark Twain wrote this oft-quoted passage to a Chicago school principal. Yet despite the inception of Children's Theatre in 1903, despite its huge and divergent growth, and despite Mr. Twain's hopeful prophecy, in 1974 Moses Goldberg wrote:

The children's theatre is a theatre with little prestige, few artists, and not much dramatic literature. Yet it has the potential of reaching 100 percent of the population and becoming the foundation of a new American theatre tradition. (3:3)

Thus the challenge of the future is presented to the practitioners of theatre for young people. It is up to us to raise the prestige of children's theatre, help children's theatre reach its potential audience and to help in the development of the American theatre tradition.

However, before we can ever hope to meet those challenges it is essential that we realize that young audiences are indeed special. Charlotte Chorpenning, children's theatre playwright who spent over twenty years actively involved with the Goodman Theatre in

Chicago said, "Children are in the process of learning life's values." (1:110) Those involved with theatre for young audiences must keep this foremost in their minds.

Perhaps Grigore Pogonet put it best when he wrote:

"Children are a very special audience--I would even say unique. It is a great joy to have an audience of this quality." (11:38)

It is because of this unique and special audience that this study is undertaken. Child audiences no matter where they are have special needs. This study is designed to help meet those needs.

Hypothesis and Questions

Morehead State University shall serve as a residential, regional university providing a broad range of educational programs to the people of northern and eastern Kentucky. (10)

Keeping the regional obligations of the University and the needs of the child audience in mind, the following hypothesis was developed:

There is a need for an Appalachian Regional Theatre for Young People (ART) which will provide culturally enhancing and educationally enriching dramatic programs to elementary and secondary schools throughout Eastern Kentucky.

The major questions that will be answered by this study are:

- 1) Is there a need for entertainment and cultural experiences of this type on a continuing basis in Eastern Kentucky?

- 2) Can the students be culturally enhanced by such programs?
- 3) Can the students be educationally enriched by such dramatic programs?
- 4) How will the ART be structured and financed?

Definition of Terms

culturally enhancing -- a program which "will allow children to experience the aesthetic satisfactions of good dramaturgy well produced." (4:30)

educationally enriching -- a program which allows

...a continuous widening of the area of experiences of pupils in the surrounding culture in order that they may be better able to find their real problems, to set their directional guides and to determine a desirable plan of action. (12:209)

dramatic programs -- "...a formal theatrical experience in which a play is presented for an audience..." (3:5)

children's drama -- "All forms of theatre by and for children...includes nearly every other form of theatrical artistic education for children." (3:4)

children's theatre -- "...plays, written by playwrights, are presented by living actors for child audiences...the primary purpose of offering a finished product for public entertainment." (17:8) Theatre for Young Audiences will be used as a synonymous term.

creative dramatics -- "...an informal activity in which children are guided by a leader to express themselves

through the medium of drama." (3:4)

continuing basis -- programs that run yearly on a schedule that coincides with the academic calendars of Morehead State University and the elementary and secondary schools in Eastern Kentucky.

Eastern Kentucky -- All counties and school districts east of an imaginary line that runs from Covington southward to the Kentucky-Tennessee border. A complete list of the counties included in this area can be found in the Appendix.

child audience -- All students that are in grades K through 12.

Need for Study in this Field

"Children's Theatre is probably a good thing, but it does not become accepted as such by merely saying so." (3:13) And although it is probably accepted as a good thing today, the field of theatre for young audiences must continually fight for audiences, talent and money. Brian Way said,

Once upon a time and not so very long ago-- children's theatre was seen as the poor relation of theatre as a whole. (It still is as far as priorities are concerned!) (18:48)

But according to children's theatre theorists, the potentials for children's theatre seem limitless. Winifred Ward says that there are four fundamental

beliefs in the field of children's theatre.

First, and most important, the theatre gives boys and girls the joy of seeing good stories come alive upon a stage...Second, a higher standard of taste can be developed in children since taste always improves with true art experience...Third, the sponsors of children's theatre believe that from the human experiences a child sees onstage he will grow in understanding and appreciation of life values...Fourth, a good theatre will build in children a basis for becoming a discriminating adult audience of the future. (19:10-11)

Jed Davis and Mary Jane Watkins say,

What theatre can impart to the child audience is almost limitless. The accumulated knowledge and wisdom of the ages can be painlessly even joyously conveyed if emotional involvement is aroused. (2:16-17)

Thomas C. Kartak, director of Nashville Children's Theatre put it this way:

Children naturally seek the dramatic, and enjoy indulging in it. Since drama incorporates action and action is a necessary state of being for the growing child, the appeal of drama to the young is a dynamic appeal. It therefore becomes highly advantageous to provide the child with the dramatic experience. (6:129)

Although the possibilities and advantages of theatre for young audiences seem almost limitless, the need remains the same. The "need to educate the public to the philosophy of children's drama to insure school, community and national support." (14:5)

Thus, we come to the need of our study in Children's Theatre. Alice Minnie Herts in founding the Educational Alliance in New York had a strong belief

in the "educational and socializing powers" (9:2) of the theatre for young audiences. And despite the dreams of Ms. Herts and others, "Children's Theatre is still far from the dream that its founders had for it." (9:4) Since we are still short of fulfilling those dreams, convinced of the value of those dreams, and cognizant of the fact that society does not realize the true value of those dreams we must continue our search.

The search that will bring new, viable experiences to the children of the United States. For as the practitioners of theatre for young audiences we have "... a responsibility to bring to its youthful audience new ideas, stimulating productions, and an introduction to the varied forms of art." (20:171)

Review of Related Studies and Programs

Throughout the history of Children's Theatre there have been many successful programs developed to take good theatre to young audiences. The following will recount briefly some of the programs, and the significance of each.

The Children's Theatre of Evanston was founded in 1925. For the first twenty seven years of its existence it was under the joint sponsorship of the School of Speech at Northwestern University, the Boards of

Education of Districts 75 and 76 in Evanston and also the P.T.A.'s of those districts.

Charles A. Jones in his doctoral dissertation concluded that there "...is evidence that the theatre has educational value." (5:421)

Dr. Jones established eighteen criteria of desirable educational experience which he used to evaluate the objectives and practices of the theatre.

The final conclusions of the study were:

1. The Children's Theatre of Evanston was educationally significant.
2. The educational significance of the Children's Theatre of Evanston was high in quality.
3. The educational significance of the Children's Theatre of Evanston was wide in scope.
4. The Children's Theatre of Evanston was educationally significant to the community at large, to the public schools of Evanston, and the children who attended them. (5:421)

Another program and study that is similar to the ART project is the TIE or the Theatre-in-Education study currently being conducted in and around Coventry, England.

The purpose of TIE, as described by its name, is to put theatre in education. The program sends into the schools teams composed of professionals trained in both theatre and in education.

During the TIE's visit to the schools, learning

sessions are held for both the students and the faculty. The lessons are begun with a performance by the TIE team and are concluded with a discussion and activity sessions based on the performance. "The result of these sessions is an extension of the young people's interest and a heightening of their personal and social awareness." (13:52)

The program is designed for all students ranging from the infant program (ages 5-7) through the upper elementary grades. And there are lessons for 'less-able' students.

...it is expected that shortly TIE will spread across the United States, bringing not only a stimulating new way of motivating students, but also the assurance that our children will understand and love theatre. (13:53)

A third similar study is Project TRY or Theatre Resources for Youth in New Hampshire. The program is a PACE (Projects to Advance Creativity in Education) project developed to provide all the people of New Hampshire "with the cultural enrichment inherent in the Theatre Arts." (7:206)

The promoters of TRY initiated the program by first exposing the people of New Hampshire to good theatre for children. This was accomplished by touring productions throughout the state since it was too expensive and impractical to bring the children to the theatre.

TRY's tours are a bit unique in that they are extremely workable for both the touring companies and the schools. Through TRY's encouragement, many communities, schools, and New Hampshire's two professional companies have developed children's theatre companies.

Before any production can tour it is previewed by a panel of three TRY consultants. Then another consulting panel composed of three elementary teachers works with the director in the development of teacher guidelines and supplementary materials.

Resultingly, during the first two years, plays were produced for try by two out-of-state professional companies, two in-state professional theatres, five colleges, and two community theatres. In all, 454 New Hampshire theatre people, both professional and non-professional, were involved with TRY touring productions. (7:210)

The enthusiastic reception of TRY productions has also led to the development of creative dramatics seminars and new classes in New Hampshire Universities. After only two years, TRY saw some wonderful results. Every major geographical region now has a producing children's theatre and TRY programs reached over 50,000 people in each of its first two years of operation. TRY's accomplishments are even more astounding in light

schools. Through TRY's encouragement, many communities, schools, and New Hampshire's two professional companies, The Players Theatre and Theatre By The Sea have developed children's theatre companies.

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In October 1967, the New England Theatre Conference awarded Project TRY a regional citation 'for enriching the lives of the youngsters of the State of New Hampshire through the Theatre Arts by providing them with the finest in productions and by training their teachers in the arts and crafts of theatre.' This has been done in New Hampshire, and it can be done anywhere in the country. (7:213)

Additionally, programs such as ASOLO Theatre in Florida and Empire State Youth Institute in New York have been instrumental in disseminating good theatre to young audiences.

Chapter Two

Need for this Study

An Eastern Kentucky school teacher said, "All students need to be exposed to more creative projects and the earlier the age the better." This one simple statement best expresses the need for a study of this type.

According to the Kentucky Department of Education, there are approximately 232,000 students in elementary and secondary schools throughout the region (8:37-44). This is indeed a great percentage of the total number of students in Kentucky high schools and elementary schools. Unfortunately, Kentucky ranks forty-sixth on the list of money spent per pupil (15:30). With such a limited budget, most schools and school systems simply cannot afford the educational benefits offered by the ART, nor do they contain programs like the ART within their school system.

We are fully aware of the benefits that the students derive from dramatic programs. Therefore, it is essential that the programs are made available to all students in the study region. If not, many will be deprived of the educational and cultural benefits of the ART. The researcher has travelled throughout the study

region with the Morehead State University Theatre Ensemble, a program similar to the ART, and finds it extremely rewarding to see the young audiences react creatively and spontaneously to the wonder and excitement of live theatre.

The students will scream either yes or no, offer free and valid advice, and help the characters in the play make correct and timely decisions. What tends to be even more gratifying is the extremely favorable response of the professionals in the field, the teachers. They are surprised, enthused and pleased as they watch their students react so positively to dramatic programs.

Yet despite these gratifying elements of the Theatre Ensemble program, it is at the same time very frustrating. The Theatre Ensemble program reaches only a small percentage of the total number of young people in the region. It is frustrating to know that there are countless other students who need and want to reap the benefits of projects such as the ART. However they cannot either because the school cannot afford the \$35-\$60 Ensemble fee, or because the current program is on such a limited basis that time does not allow for a visit from the troupe.

We come then to the basic need for the ART.

It will be a new program. A program that will take these valuable programs to all schools in the region. The natural sponsor of this project is Morehead State University. Natural because it has the manpower and the resources to successfully conduct a program of this type. Currently, the Morehead State University Theatre Ensemble could function as a pilot for the ART project. The Ensemble has already opened many doors for the ART project. First of all, it has made the initial school contacts. Thus many schools are already receptive to such programs. Secondly, since Ensemble is so similar to the ART, it is a valuable training ground for future actors and directors in the ART program.

Another important aspect of need is possible support for the proposed project. Since Morehead State University Theatre is currently supporting a similar program, Theatre Ensemble, it is obvious that MSU Theatre sees a need for programs of this type. It seems unquestionable then that MSU Theatre would support the ART. In many conversations with Coordinator of Theatre William J. Layne, he has expressed his personal feelings on the need for a program like the ART as well as his personal willingness to support the ART project. He has also said that MSU Theatre would be willing to help support, help promote and cooperate with any program

which would take good, live theatre to the young audiences throughout Eastern Kentucky.

Moreover, the Morehead State University Mission Statement adds, "Morehead State University shall serve as a...regional university providing a broad range of educational programs to the people of northern and eastern Kentucky (10)." Furthermore the statement contends that Morehead State University "...should continue to develop programs to enhance the economic growth in Appalachia and meet needs in...fine arts... (10)" With the words of the Mission Statement as our guide, the ART has found an unusually good base for its programs. Using the resources of Morehead State University and combining the expertise of the School of Education and MSU Theatre, the Appalachian Regional Theatre for Young People could become a standard bearer for many theatre in education programs throughout the United States.

However, one must not lose sight of the true purpose of this study, that special and unique audience, the young people of Eastern Kentucky. It is the responsibility of Morehead State University to serve the people of this region. The responsibility of its family to create programs designed to fill the needs of the people. The need for the ART is there. Morehead State University should use its potentials and resources to

implement the program throughout the service region.

Yet it remains a personal responsibility and a challenge to the ART to see that the young people of Eastern Kentucky are provided with the best possible dramatic programs. These young people need and enjoy the types of programs that will be made available to them through the ART. If one were allowed to see the response of the young audiences to dramatic programs, one could easily discern the essentiality of such valuable, cultural and educational programs.

Several teachers throughout the region were asked if they felt a program like the ART was needed on a continuing basis in our region. Undoubtedly since they are directly involved with the students and know their needs and wants, they can best express the need for a program such as ART. Some of the comments were: "They (the students) need exposure to live theatre and performing arts." "Many children don't have the opportunity to see 'live' performances--(it) lets them see how people outside their own sphere live." "Our students need more live theatre here." "I enjoyed the program very, very much and would like to see it continue each year." "Very needed." "They (the students) need to learn to be more creative." "We could have more if they cost less..." "Students need to be exposed to

The acting field to create an interest in drama."

"The program was...a wonderful cultural experience."

"Yes. Teaches children to relate to others and promotes relaxation for children and releases inhibitions."

"Promotes self-expression and appreciation of this art form." "The students need to see and participate in more activities like this for the exposure to a type of the fine arts." "Very definitely (needed)." And finally, the statement which best expresses the need for the ART and this study is, "This type of performance is needed in this area where live performances and plays are rarely seen." The testimonial of the professional educators in the field then challenges this University and this researcher to meet the needs of these students.

Review of Current Program

There is now a project on the campus of Morehead State University that could serve as a pilot for the ART program, the Morehead State University Theatre Ensemble. Theatre Ensemble has been in existence for seven years. The number of performers in the group has ranged from six to ten. The original manager/director of the company was a faculty member, but with the inception of graduate study in Communications the duties were delegated to a qualified graduate assistant. Perhaps the biggest reason for the changeover was to streamline the operation of Theatre Ensemble.

Since one person was in charge, that person could devote one's full attention to the development of programs, public relations, tour scheduling and business management. The performers were college students with a wide variety of talents, and it was the directors job to mold these talents and form an improvisational troupe that was a unique cosmopolitan blend of entertainment.

The shows were developed in the fall semester for the spring tour season. There were three types of productions: a children's show, a show for Junior and Senior high students, and a show for on-campus presentation. Usually the on-campus production was a combination of the children's and high school show, until the 1977-1978 season when the Ensemble presented its first full length dinner theatre production.

The shows usually ran from forty-five minutes to one hour in length and were flexible enough to play to any audience in any space at any time. Yet despite the generous success of many of Ensemble's performances and tour seasons, the success looks very limited in terms of what it could be. Although incomplete records have been kept on the number of tour performances in the 1972-1977 tour seasons, from first hand experience and from available records, it can be estimated that

Ensemble averaged fifteen performances per tour season. The 1978 troupe, which was perhaps the most successful ever, made twenty-eight appearances playing to over 5000 Eastern Kentucky youngsters. One of the most severe drawbacks to the current Ensemble program is the unavailability of tour dates. Since all of the performers are college students they must arrange their class load so that they meet all of their classes on Monday, Wednesday, and Friday. That leaves only Tuesdays, Thursdays and every other Friday for tour performances. School vacations and inclement weather also limits the number of available tour dates.

Were the ART developed along the guidelines that will be laid down later, it could more than quintuple the number of performances throughout the region, thus quintupling the number of Eastern Kentuckians that will view the performances. Secondly, college students with a distinct interest in theatre in education programs could pursue that interest more freely.

This is perhaps where the current program is the weakest. As previously stated, the young audience is special and unique. Thus they need special programs, unique scripts and performers that are trained to truly fulfill their needs. The average college student does not have time to devote to the development of these

talents and skills. Because the tour season is so demanding and hectic, some students leave the Ensemble after one tour season simply because they cannot attend college and tour with Ensemble at the same time. This is indeed unfortunate because just as they begin to learn the performance skills, they leave.

Another drawback to the current program is the director/manager position. Although the director/manager is a graduate assistant paid to take care of Ensemble's programs, public relations, bookings and business, the director/manager too suffers greatly from a lack of time. To be an effective director/manager for a theatre in education program, that individual must constantly be studying and researching on both the theatre and education fronts. Likewise the director/manager must constantly be interviewing and consulting theatre and education specialists to make sure that the ART programs are filling the needs, wants and expectations of the students and teachers in the field. The director/manager must also constantly evaluate, criticize, and revamp programs to make sure the needs are being met. Currently, the director/manager because the individual is also a graduate student does not have the time to effectively perform all those necessary tasks.

The director/manager of the 1978 Theatre Ensemble

did, on a limited scale, try to implement some programs in addition to the performances. The director/manager developed curriculum enrichment materials which were distributed to faculty in the schools visited by Theatre Ensemble. Many of the faculty members felt that the materials were valuable teaching tools, but it was obvious that many times the enrichment materials were inadequate.

The ART will be similar to Theatre Ensemble in many respects. The director/manager will serve as the coordinator of all activities. However, since the director/manager will be full-time and well versed in the field of theatre in education, that individual will be more equipped to handle the services of the ART. Thus, many of the problems inherent in the Theatre Ensemble program will be erased.

Additionally, like the Ensemble, the ART will perform with a company of six actors. The primary difference is that the ART will be composed of graduate students. They will have more time to devote to learning the ways of theatre in education programs thus becoming much more proficient in their performance skills making the dramatic programs better and more worthwhile to the young audiences and the schools.

Thus in retrospect, the current Morehead State

University Theatre Ensemble could be considered a prototype. A model which functions as a base for a much expanded and much more enriching program.

In conclusion, the researcher and the ART do not wish to minimize or to degrade the Theatre Ensemble, its programs, or its success. It was and still remains a bold pioneering effort established by a theatre department and conducted by people who had the creativity and forethought to fill a need. It has served its purpose well, but the time for expansion has come. Yet expansion would have been impossible without the dedicated roots established by the Morehead State University Theatre Ensemble.

Gathering the Data

The data used in this study was gathered by using a questionnaire. Originally, the questionnaire was designed for general statistical information only.

The information that was gathered would be compiled and used by future Theatre Ensembles as they prepared their shows for touring. Many times those who had viewed the Ensemble had commented on how much they enjoyed the program and how valuable they thought it was. Thinking that this type of information would be of unlimited use to future Ensembles, the questionnaire was developed.

However as the questions were being compiled, it became obvious that this would be a superb way to poll the professional educators in the field and get their reactions to programs of this type. Furthermore, it was a wonderful opportunity to find answers to questions that many people had been asking about programs of this type.

Questions such as, "Is there a need for programs of this type on a continuing basis in our region?", "Are the programs culturally enhancing and educationally enriching thus truly beneficial to the students?", and "Do the students really react as favorably as they seem to?" There was constant conjecture about the answers to the questions, but no one had ever asked the people who knew the answers, the professional educators, the teachers in the field.

Therefore, a questionnaire composed of eleven questions was formulated for two purposes. First, to seek answers to those recurring questions and secondly, to prove the need for the ART and dramatic programs of its type. Six of the questions were asked for information only with the hope that the answers would aid future MSU Theatre Ensembles as they prepared their programs. These six questions had little bearing on the outcome of this study. The remaining five questions dealt

directly with this study and were as follows: 1) How would you rate your students reaction to Ensemble? 2) Do you feel that there is a need for this type of entertainment and cultural experience on a continuing basis in our region? 3) To what degree do you feel that your students were culturally enhanced? 4) To what degree was the program educationally enriching? 5) Many agencies now sponsor in the schools, artist-in-the-school programs. In other words, the performers visit the school prior to the performance and work with the students in creative projects thus preparing them for the upcoming production. Do you feel that your students would have benifitted from such a program?

These particular questions were compiled to see if the students and teachers needed a program like the ART and to ascertain, if the schools would accept and utilize the ART if it were made available to them.

Limitations of this Study

Internal Limitations

Obviously a study of this type has many limitations. Perhaps the largest limitation was the questionnaire itself, and more specifically the possible ambiguity of some of the questions. Questions such as, "To what degree were your students culturally enhanced?",

and "To what degree were your students educationally enriched?", may have caused some difficulty since many of the people responding may not have completely understood the terms and/or may have had differing concepts of terms such as 'educationally enriched and 'culturally enhanced'.

Other limitations inherent in the questionnaire arose on such points as the artist-in-the-school question since many may have misunderstood the concept of artist-in-the-school programs or in fact had no idea of what the program would entail. Although some of the questionnaires were returned with no response, a large majority(92%) did respond to the question.

Another limitation related to the questionnaire was the distribution procedure. Although many replies were received, undoubtedly, many teachers did not reply. The questionnaires were given either to the principal at the school or to the school secretary for distribution to the faculty. Resultingly, many of the faculty may not have received the questionnaires, or some of them may not have replied for a number of other reasons. The questionnaire was geared for those who had seen the Ensemble performance. Many faculty members in toured schools did not attend the performances and therefore could not respond to the questionnaire. This limited

the study by holding down the number of responses from the teachers in the field who best know the students.

Another limitation was that the questionnaires were distributed to and responses solicited from people and teachers who had seen the Theatre Ensemble performance. Seeing a good performance prior to filling out the questionnaire may have colored the viewpoint of the responders thus not allowing them to express their true feelings on the questionnaire. Also, the teachers who filled out the questionnaires were asked for a subjective response to the questions and this did indeed color the responses of the responders. Additionally, there were no questionnaires distributed to the teachers in the schools who did not have the advantage of seeing a program such as the ART. Thus, the teachers who did not see Theatre Ensemble could not express their views on the need for such a program in our region. The overriding factor in the decision not to send questionnaires to these teachers was that since the questionnaire was aimed at those who had seen the Theatre Ensemble, and those who had not seen it would find many of the questions pointless, and could not have responded efficiently to the questionnaire.

External Limitations

The external limitations of this study deal

either with the performance, the people observing the performance and/or the people who filled out the questionnaires. Most of these limitations were beyond the control of the researcher.

The performance limitation is based upon the performance level. By the temporal nature of the theatre, the performers are unable to produce the same show twice. In other words, the casts excitement level or timing may have been a bit off, thus effecting audience response. This inconsistency, no matter how slight, has a definite influence on those viewing the performance.

There are many other factors contributing to a particular audiences response to a performance, all of which act as uncontrollable limits in this study. For example, did the students view the performance after lunch, or was the ability of some students to respond shackled by the fact that they had just taken a test or completed an especially difficult in-class assignment?

The environment in which the performance was given also acts as a limitation. Was the room too hot or too cold? One such limitation that the researcher tried to control was seating. In order to assure that the students would be comfortable and free to respond, it was suggested that the students be seated on the

floor in front of the acting area, with the youngest students in the front and the older students in the back. The teachers would then sit in the back and act as supervisors, not deterrants to response. However, in some cases, the students were not seated as such, and in the high schools the students were seated high in the gymnasium bleachers which created an even larger limitation in that many students could not see or hear.

And finally, how and when the responders filled out the questionnaire was perhaps one of the greatest external limitations. Although the questionnaires were provided to the schools either prior to or immediately following the performance, chances are that many teachers did not fill out the questionnaire immediately. Without question, the teacher who completed the questionnaire immediately following the performance would present a truer picture of the students response, how they were enriched or enhanced, or how badly a program of this type is needed than a teacher who filled out the questionnaire a week or ten days later, since this teacher's recollection of the performance had been diminished by the passage of time.

No attempt was made to control the majority of the external limitations, since it was impossible to manipulate many of these factors. The research vehicle

was Theatre Ensemble which was a guest in the schools and time of performance and place of performance among others were uncontrollable. These external limitations although they have a definite bearing on the study seem to be belittled by the distinct similarity between the ART and Morehead State University Theatre Ensemble.

Chapter Three

Results

The most convincing evidence that could ever be presented is statistical, concrete proof. In the case of the ART, this is also very true. The best argument that this thesis could ever present is the calculated replies of the professional educators in the field who responded to the questionnaire.

The questionnaires were distributed to faculty members in the schools who had viewed Theatre Ensemble performances. These teachers were asked to respond to a series of eleven questions with space left for their comments. However, only five of the questions were used for the purposes of this study. In all, 125 completed questionnaires were returned to the researcher. This was a fifty percent response. The results of the poll are as follows.

The first question under consideration is:

"How would you rate your students reaction to Ensemble?"

The question was asked to see if the students were truly enjoying performances of this type. The responders were asked to reply either extremely favorable, favorable, or not favorable at all. Of the 125 responses received, 96 or 77% responded that their students reacted extremely

favorably. 29 or 23% said their students reacted favorably and 0 said their students reacted unfavorably.

Obviously, this points out that the educators felt that their students truly enjoyed performances such as Ensemble's. Some of the comments that appeared on the questionnaires were: "They (the students) expressed the feeling that it (Ensemble's performance) was the best (assembly program) all year." Another stated, "Students were very excited and motivated by the program." Still another teacher added, "I think they learned something without really knowing it." Perhaps the best comment was from a sixth grade student who said, "I wish the Ensemble would come back...didn't you (the teacher) think they were neat?"

The second question that the teachers were asked to respond to was: "Do you feel that there is a need for this type of entertainment and cultural experience on a continuing basis in our region?" All of the teachers who responded were asked to respond either yes or no to this question. Overwhelmingly, 118 or 95% felt that there was a need for this type of program on a continuing basis. Only 6 or 5% felt there was no need for such dramatic programs, and there was one questionnaire returned without a response.

The number of yes responses to this question

poignantly demonstrates the need for a continuing dramatics program in our region. The ART by conducting a year round program will be able to fulfill this obvious need.

The third question that deals directly with this study is: "To what degree do you feel that your students were culturally enhanced?" Many times people question the true value of these dramatic programs, claiming they are just plain fun and do not enhance the cultural environment in the school. The question was asked to either back-up or refute this claim.

Extremely enhanced, enhanced, or not enhanced at all were the three possible responses to this question. 26 or 22% of the teachers responded that their students were extremely enhanced by the performance. 87 or 73% felt their students were enhanced and only 6 or 5% said their students were not enhanced at all. There were 6 questionnaires which gave no response. Some of the teacher comments on the question were: Enhanced--"...because of the presentation of music and acting of the popular variety." Another teacher said, Enhanced--"But it would take many more of these types of activities to 'extremely enhance' some of these pupils." And possibly the best way to enhance is to expose and one teacher put it best by saying,

Extremely Enhanced--"Because they need exposure to live theatre and performing arts."

Since a large majority of the teachers felt their students had been enhanced by Ensemble's performance, an organization such as the ART which would offer an expanded program with better material for young audiences will present greater opportunity for cultural enhancement of the young people in our region.

The fourth question that the teachers were asked was: To what degree was the program educationally enriching?" The researcher was most anxious to compile the results of this particular question. In order for the ART and its dramatic activities to be truly and completely accepted in the schools and school systems throughout the study region, it must be proven that the ART is in fact educationally enriching to the young people of Eastern Kentucky. With this particular question, the responders were given three possible ways to reply, either extremely enriching, enriching or not enriching at all. The results were as follows. 27 or 22% said that the program was extremely enriching to their students. 93 or 77% felt that the program was enriching and 2 or 1% felt the program was not educationally enriching. There were three questionnaires returned with no response.

Undoubtedly, the teachers felt that these types of dramatic programs have great enrichment possibilities. Some of the comments by the teachers were: Enriching-- "It (the program) taught a lesson." Another stated, Extremely Enriching--"It was a new experience for kindergarten students." Another educator said, Enriching-- "The students saw a study of characters and how they perform and interrelate with the audience." The enrichment potentials of this type of dramatic program were best articulated by a secondary school math teacher when the teacher said, "If the students paid attention throughout (the program) and then thought about some of the ideas brought out in the skits, they would learn something..."

Based upon these statistics it is apparent that the ART and ART type dramatic programs are educationally enriching to the young audiences in this region. The ART by working with Morehead State University can develop a myriad of programs with immense potential for educationally enriching the students in this region.

The fifth question asked was: "Many agencies now sponsor in the schools, artist-in-the-school programs. In other words, the performers visit the school prior to the performance and work with the students

in creative projects thus preparing them for the upcoming performance. Do you feel that your students would have benefitted from such a program?" This particular question was asked to see if the schools, the teachers, and the students would be receptive to culturally enhancing and educationally enriching projects in addition to the performances of the ART.

Answering either yes or no to this question, 92 or 79% said that their students would have benefitted from such a project. 24 or 21% said no, their students would not have benefitted. There were 9 questionnaires returned without responses to this particular question. These figures indicate that the educators in the field feel these projects would be worthwhile and complimentary to the dramatic programs of the ART.

These results clearly demonstrate the need for ART and its programs. Through their responses on the questionnaire the teachers have expressed the need, it is up to the ART to fill those needs.

The following is a table and graph of questionnaire results.

Table 1

Questionnaire Results

1. How would you rate your students reaction to Ensemble?
125 responses
96 extremely favorable 29 favorable 0 not favorable
77% 23% 0%
2. Do you feel that there is a need for this type of entertainment and cultural experience on a continuing basis in our region?
124 responses
118 yes 6 no
95% 5%
3. To what degree do you feel that your students were culturally enhanced?
119 responses
26 extremely enhanced 87 enhanced 6 not enhanced
22% 73% 5%
4. To what degree was the program educationally enriching?
122 responses
27 extremely enriching 93 enriching 2 not enriching
22% 77% 1%
5. Many agencies now sponsor in the schools, artist-in-the-school programs. In other words; the performers visit the school prior to the performance and work with the students in creative projects thus preparing them for the upcoming production. Do you feel that your students would have benefitted from such a program?
116 responses
92 yes 24 no
79% 21%

Figure 1

How would you rate your students reaction to Ensemble?

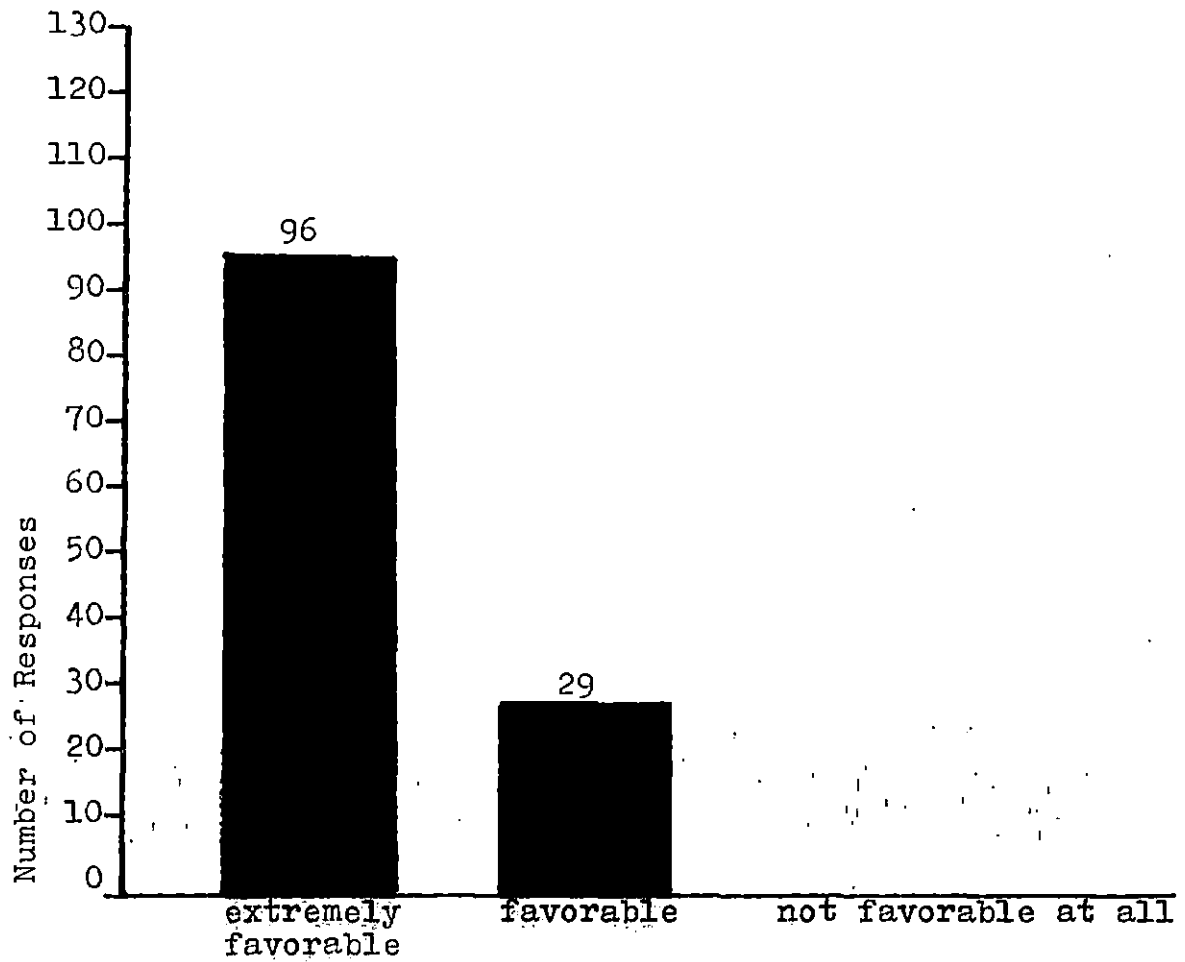


Figure 2

Do you feel there is a need for this type of entertainment and cultural experience on a continuing basis in our region?

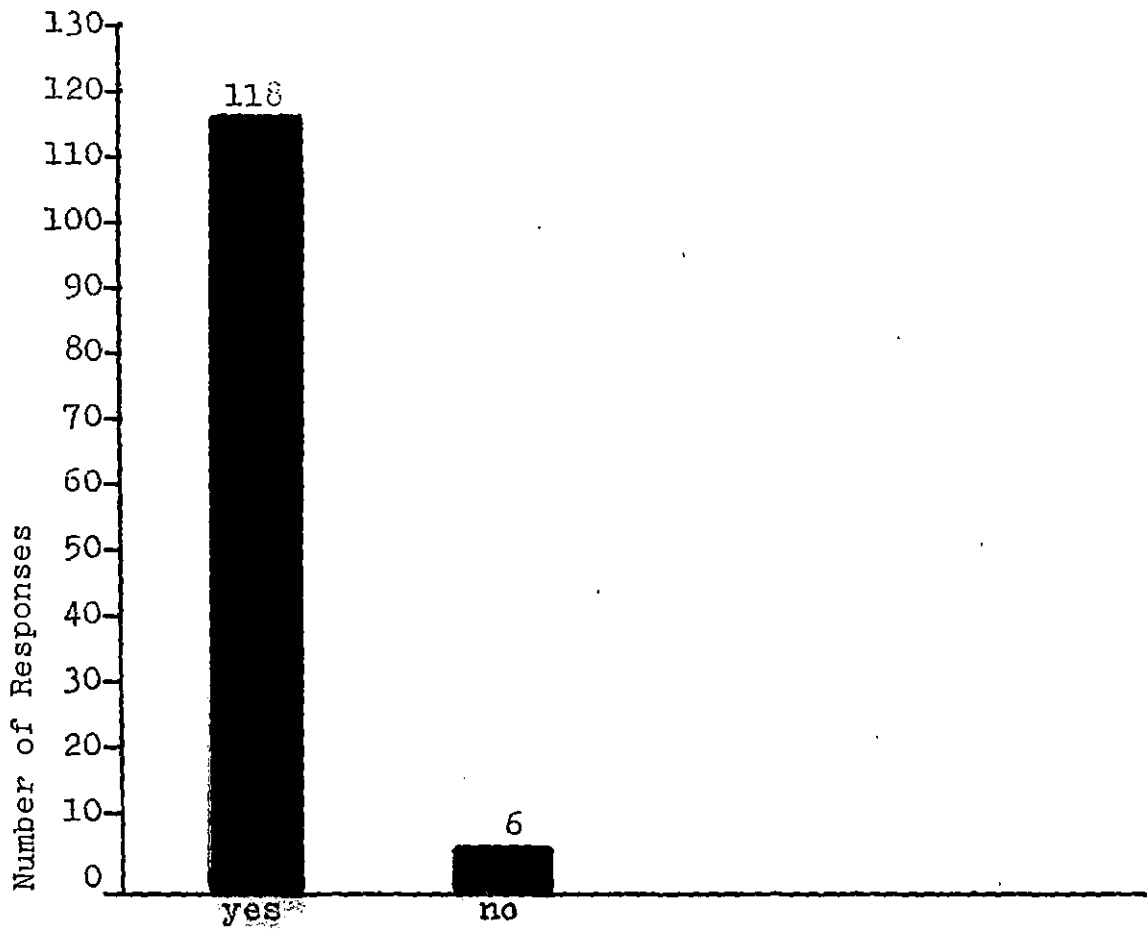


Figure 3

To what degree do you feel that your students were culturally enhanced?

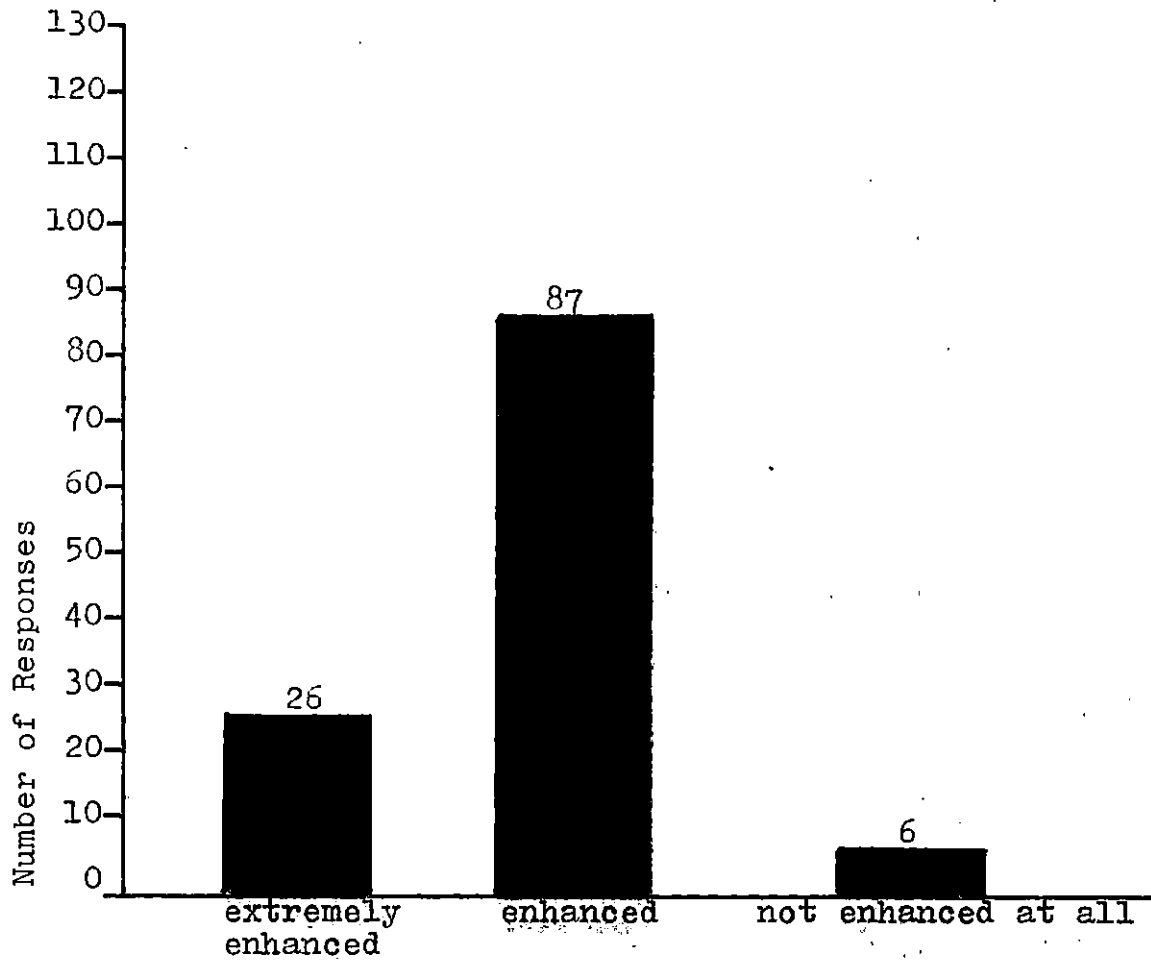


Figure 4

To what degree was the program
educationally enriching?

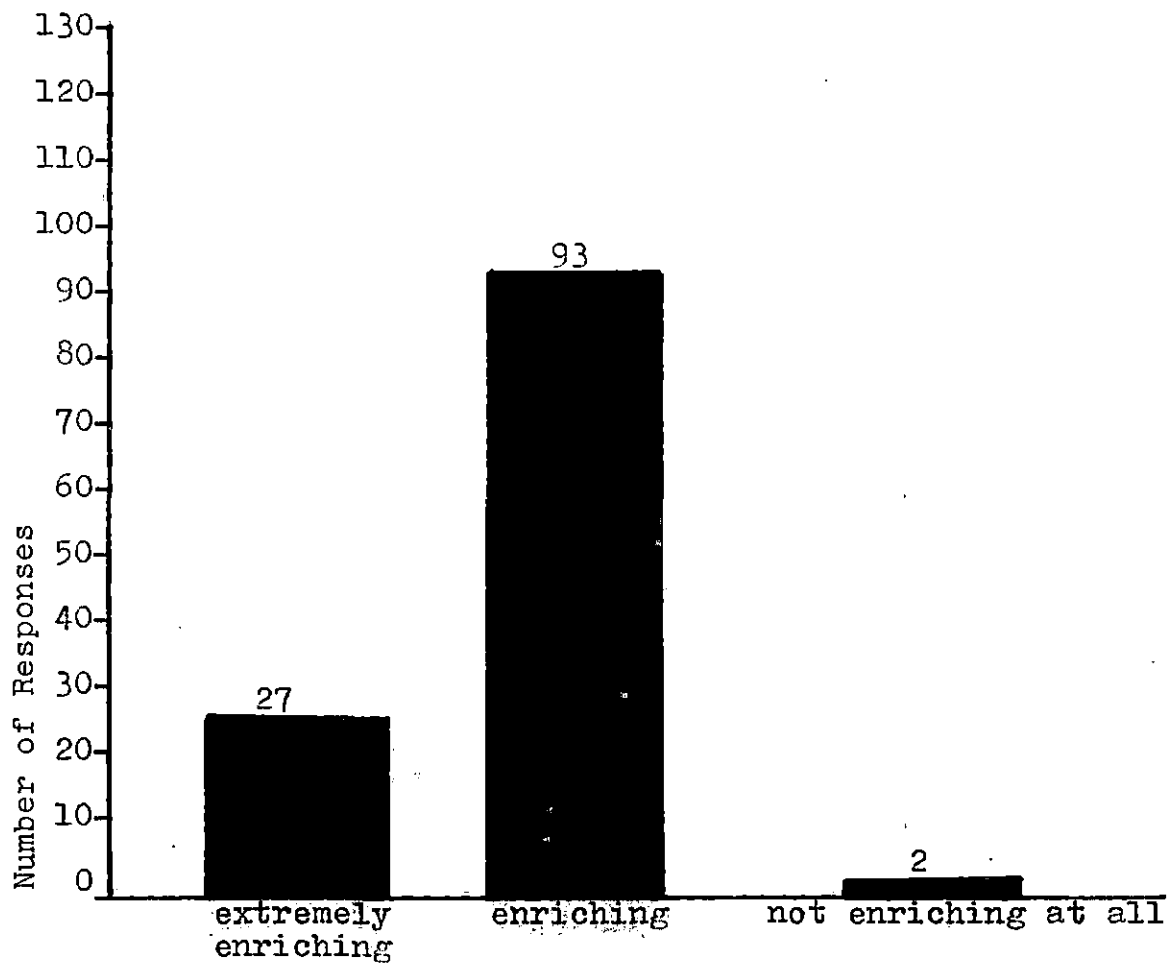
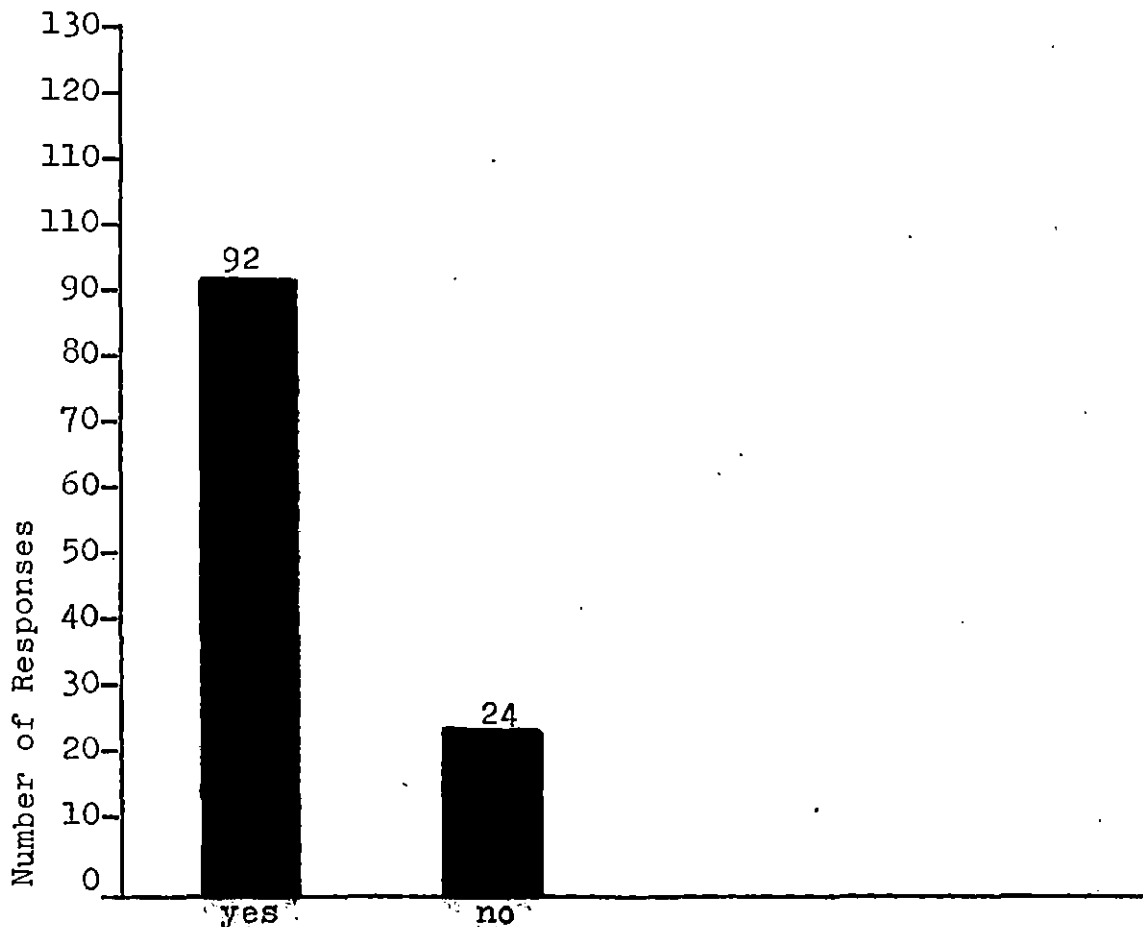


Figure 5

Many agencies now sponsor in the schools, artist-in-the-school programs. In other words the performers visit the school prior to the performance and work with the students in creative projects, thus preparing them for the upcoming production. Do you feel that your students would have benefitted from such a program?



Chapter Four

Services

The ART has as its primary purpose to take vital, culturally enhancing and educationally enriching dramatic programs to the young audiences throughout Eastern Kentucky. Obviously, the services that will be provided by the ART will be designed to fulfill that purpose. In addition to filling that primary need, the services provided by the ART will benefit many others.

The most important service that will be offered by the ART will be dramatic programs. Throughout the academic year, there will be six productions mounted by the ART. Three of the productions will be mounted for the elementary grades, and three will be mounted for high school and junior high audiences. One elementary and one high school show will be mounted concurrently. These two shows will tour for about two months throughout the region. When the shows have completed the tour, the next two productions will be mounted and taken to the schools. The final two productions will follow the same pattern.

These programs will be set up according to the needs of the audiences and the schools. In addition

to the performances, the ART will also offer in-school workshops for the students and faculty of the schools. Prior to the presentation, the ART company will come into the school and work with the students and faculty in directed creative and educational projects thus preparing them for the upcoming production.

Following the performance in the school, the faculty will be given study guides and curriculum enrichment materials so that they can follow the stage experience with class activities and lessons that are directly related to the show, thereby extending and deepening the experience of the dramatic program.

Throughout the year as time allows, the ART will conduct workshops in creative dramatics and children's theatre for the faculty of the Eastern Kentucky schools. These will be conducted either on campus or at other satellite locations, and it is possible that the participating teachers would receive some academic credit for their participation. The primary function of these sessions is to arouse the interest of the teachers so that they will be more willing to participate in all of the ART activities and also be more able to assist the ART company by continuing the experience in the classroom.

Some of the secondary benefits of the services

offered by the ART are the further education of the faculty in area schools and the further education of MSU Theatre students who will learn greatly from the experience of working with a touring company.

Booking Procedures

Each of the ART performances will be scheduled prior to the beginning of the school year. This solves a great many problems. First of all, since all of the schools have scheduled the shows early in the year, there will be no question concerning dates and schedule conflicts. Secondly, this will allow the ART to schedule around January and February and avoid inclement weather.

All schools will be contacted in mid-August with a brochure explaining the program. Subsequently, the initial contact will be followed up by a phone call or perhaps a visit from the managing director in order to explain the program to school administrators. In many cases, the contact will be made through the school district superintendent in hopes that a particular school district can block book the ART, thus eliminating a lot of travel and paper handling.

Each school that wishes to participate in the ART program must enroll at the beginning of the year. A nominal fee of \$40.00 for all shows will be charged

to each registering school. This offsets a bit the travelling expenses, but more importantly it establishes a school's commitment to the program. Schools will be required to book all three performances. No school will be booked for one performance only.

The forty dollar fee was chosen because when all of the participating schools have paid it, the total will represent about ten percent of the total ART budget. The rest of the budget will be funded through other agencies which will be outlined later. This fee breaks down to about \$13.00 per show for each of the schools. The fee not only establishes a commitment, but is low enough that all schools in all school districts can participate in the program. However, no part of the fee will be refunded should a school decide to cancel one or more of the ART's performances. Furthermore, the schools will be informed that they cannot make a profit on the performances given by the ART. In other words, no excessive admission fee will be charged to the students. The school may charge enough to recover the original enrollment fee, but it will not be allowed to use the ART to develop other school funds or programs. The reason for this policy is that the ART is attempting to take these dramatics programs to all students not just the ones who can afford to pay for it.

Structure

Because the ART project is so vast in scope and touches so many theatrical and educational bases, the resulting structure is complex and reflects the needs of such a vital and exciting program. The structure will not only allow for a solid base, but is also flexible enough to allow for growth and change as the ART does also.

Organization

Since the ART will be a project under the sponsorship of Morehead State University, the power structure will follow standard University policy. University officials will function as supervisory personnel only. Their position in the ART will require no extra time or effort from them.

Board of Directors

This body will serve as the governing board for the ART project. This six member board of directors will consist of the following personnel:

- 1) Coordinator of Morehead State University Theatre

Since the ART is a cooperative wing of MSU Theatre, the coordinator will be a valuable asset to the board. The vast experience and education of the coordinator make that individual best suited for the

chairmanship of the board. The chairman will conduct all meetings and be the primary advisor and guide for all the creative and educational projects of the ART. The chairman will also be responsible for selecting the other members of the board of directors.

2) Creative Dramatics/Children's Theatre Faculty Member

The advice and professional expertise of this board member will aid in program development and will assist the managing director in artistic matters and in script selection.

3) Education/Children's Literature Faculty Member

Because many of ART's projects are educationally oriented, it is an absolute necessity that this Library Science person serve on the board. The added dimension provided by this person will help the director in designing the curriculum materials and help the director keep abreast of developments in the education and children's literature field.

4) Technical Director of MSU Theatre

This person shall serve on the board to provide technical advice on matters such as set construction, available lighting systems, and the best sound systems.

5) Area High School Teacher

6) Area Elementary Teacher

These members are probably the key members on

ART's board of directors, since they are the professional link between the ART and its audience. Because the ART is being developed for the students of our region, these members will be able to easily recognize the needs and wants of the students. These members will be invaluable in the development of all the artistic and educational programs of the ART.

The Board of Directors as a group will be directly responsible for all the activities of the ART. They shall establish all policies, approve all programs, and oversee all activities and projects of the ART. They shall also be responsible for the hiring of the managing director.

Managing Director

The managing director is the general coordinator for all of the ART's activities. The duties of the managing director are numerous and will be spelled out. First of all, the managing director will be a full time faculty member at Morehead State University and will teach classes as enrollment demands. Additionally, the managing director will attend all board meetings and advise the board on the matters of the ART.

Dealing specifically with the ART, the managing director is responsible for the selection of the

company and all other aspects of maintaining a company of this type. The managing director will also be responsible for counselling the company members as well as establishing company rules and policies.

Artistically, the managing director will direct all shows performed by the company. The managing director will oversee the technical aspects of production, making sure that all phases of production meet up to the standards established by the board of directors.

The managing director is also responsible for all the business dealings of the ART. The managing director will administer the budget, make all school contacts, set up tour dates and take care of all travelling arrangements. Furthermore, the managing director will handle all public relations and publicity for the group. The public relations efforts of the ART will be coordinated with the Office of Public Information and the Office of Institutional Services.

His further responsibilities will include the development of all educational programs. The managing director will write all study guides and curriculum enrichment materials and coordinate all in-school activities.

Unquestionably, these tasks are too numerous and time consuming for one individual. The managing

will be assisted by the members of the ART company and staff.

The Company

The ART company will be composed of six members, three men and three women. Although their primary duty will be the performing of plays developed by the ART, they will be expected to perform other duties as well. They will assist in all phases of production including set and costume construction and will help the managing director with development, booking and publicity. The company will be assigned tasks by the managing director.

The company members will attend workshops and study sessions to help them become more proficient as teacher/actors. They will also assist in conducting in-school workshops and creative sessions for the students and teachers.

The members of the company will be graduate students at Morehead State University. So that they can be free to tour and visit the school throughout the academic year, the company members will hold graduate assistantships and will receive their class credit through the current co-op program now existent at Morehead State University.

Secretary

The secretary will serve as the clerical assistant to the managing director. The student will be compensated by federal workship funds. It may be necessary to employ two workships because of the limited number of hours that workship students are allowed to work.

Other Staff

It will be necessary to enlist other non-paid personnel to be able to complete all of the activities and projects of the ART. The students will be secured from the communications internship program. Other students could receive special problems credit for set and costuming designs.

ART would make extensive use of these students. The chief benefit to the students working in this capacity with the ART is not the work itself, but more importantly the diversification of experience. By working with the ART company and the managing director, these students will gain unique experience that is now unavailable to them.

Funding

The funding of the ART project could amount to an entire study in itself. There is seemingly an

infinite number of possible funding agencies and even a greater number of rules, guidelines, and applications. In an attempt to sort through the volumes of material, the researcher spoke to Carole Morella, Director of the Division of Contracts and Grants at Morehead State University.

She explained that Morehead State is a member of the American Association of State Colleges and Universities and that faculty members who are seeking grants should submit a preliminary proposal outline. After this form is completed, the University, through Ms. Morella's office forwards the form to the national office of the Association. The Association's national office researches the many funding agencies and then recommends three or four possible agencies that would be interested in funding such a project.

Ms. Morella further explained that many times faculty members and other individuals spend vast amounts of time and effort preparing grant applications only to find that the agency or fund they have applied to is not particularly interested in funding the project. The great value of the Association's service is that it locates the federal agencies that have a particular interest in funding the proposed project. After researching, the Association forwards the names of the

agencies to the University.

Ms. Morella was quick to add that just because an agency has an interest in funding a project, does not mean that it will be funded. Currently less than 50% of the proposed projects are being funded. Nonetheless, a completed copy of the preliminary proposal outline should be submitted to the National Office. The proposal outline for the ART project will be submitted under the name of Dr. William J. Layne, because in order for the Association to pursue the funding of the proposal, it must be submitted in a faculty members name.

Funding from one of the following private agencies is also possible.

- 1) The Fleischmann Foundation
- 2) The Kellogg Foundation
- 3) The Ashland Oil Foundation, Inc.
- 4) The Courier Journal and Louisville Times Foundation
- 5) The E.O. Robinson Mountain Fund

This funding section was included in this study with the distinct hope that after the study is completed, the project will find all necessary funding and the ART will become an integral part of Morehead State University, MSU Theatre and will serve as a foundation for other programs of its type.

Table 2

Budget

Salaries

Managing Director	\$11,500/yr.	\$11,500
Company members-6 @	\$2400/yr.	\$14,400
Secretary	\$800/yr.	\$800
Salaries Total		<u>\$26,700.00</u>

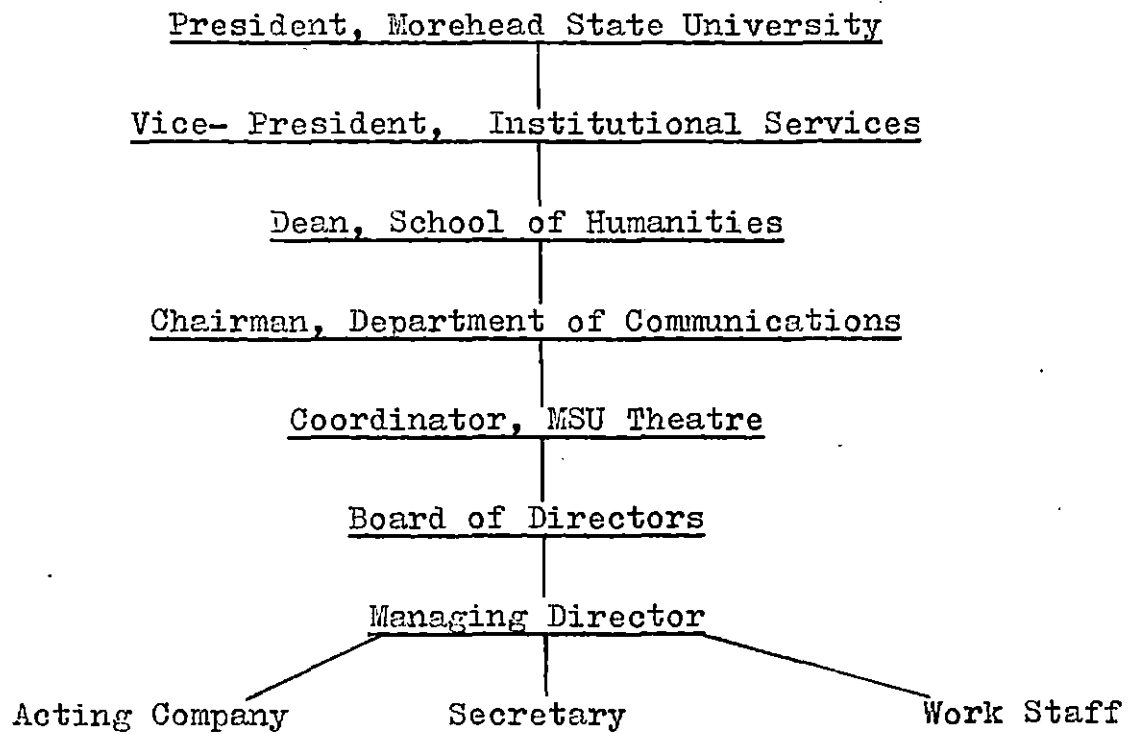
Initial Costs

Van	\$7500	
Sound System	\$2500	
Lighting System	\$2500	
Typewriter	\$800	
Initial Costs Total		<u>\$13,300.00</u>

Yearly Costs

Production Expense 7 shows @	\$300	\$2100
Van Insurance	\$300	\$300
Student Insurance	\$500	\$500
Travelling Expense Gas and Mileage	\$2500	\$2500
Maintenance	\$300	\$300
Meal Allowance	\$2700	\$2700
Printing Costs	\$1000	\$1000
Office Supplies	\$400	\$400
Yearly Costs Total		<u>\$7500.00</u>
TOTAL BUDGET		<u>\$47,500.00</u>

Table 3
Organizational Chart



Conclusions

Fortunately for the young audiences of Eastern Kentucky, the conclusions in this study are easily drawn and the questions decidedly answered.

To begin, "Is there a need for the ART and ART type dramatic programs which will provide entertainment and cultural experiences to the students?" The answer is a resounding, yes! When more than 95% of the polled educators say there is definitely a need for such programs, the practitioners of theatre for young people and Morehead State University cannot turn their backs. Morehead State University being the only institution of its type in the region has the responsibility to provide these programs to the people of Eastern Kentucky. The ART has the talents to fill those needs. Working cooperatively, the ART and Morehead State University can implement the dramatic programs and take them into the surrounding region. Thus, they have filled a need and set a standard for other institutions and programs throughout the United States.

When the question, "Can the students be culturally enhanced by such dramatic programs?" arises, the answer is the same, yes! Notably, 95% responded that their students can be enhanced by programs of this type. Working with expanded talents and resources

the ART can disseminate culture to many who have been previously denied. And since so many feel the programs are culturally enhancing, again the responsibility falls upon Morehead State University which is a service institution to the region. The ART, a branch of the University, will assume the responsibility and widen the scope of University services and promote cultural activities throughout Eastern Kentucky.

"Can the students be educationally enriched by such dramatic programs?" Undoubtedly so, for again notably, 99% of those responding to the questionnaire felt that programs of this type are educationally enriching to young people. The Mission Statement of Morehead State University declares, "Morehead State University shall serve as a residential, regional university providing a broad range of educational programs to the people of northern and eastern Kentucky." (10) To date, the ART is a type of educational program that is not a part of the many University educational services. The ART programs are educationally enriching and by developing them and implementing them throughout the region, Morehead State University will be one step closer to reaching the goals established by the Council on Higher Education and its Mission Statement.

"How will the ART be structured and financed?"

An in-depth explanation of the structure and financing of the project preceded this discussion. The structure and financing of the ART are feasible, practical, and necessary. All structuring and financing is in accordance with University regulations, and will aid the University by bringing in more funds, more students and further developing the University's educational and cultural programs and services.

The principal hypothesis of this study is, "There is a need for an Appalachian Regional Theatre for Young People (ART) which will provide culturally enhancing and educationally enriching dramatic programs to elementary and secondary schools throughout Eastern Kentucky."

Consistently, the professional educators in the field, the teachers, the ones who work with the students and best know the needs and wants of those students have answered, yes there is a need, yes the programs are culturally enhancing and educationally enriching, and yes our students enjoy these programs. More than 95% said yes. Clearly, such a response is more than a statement. Such an overwhelming response is a challenge. A challenge to Morehead State University to use its resources to develop programs such as ART throughout Eastern Kentucky.

The statistics and comments of the teachers are challenging Morehead State University. That challenge should be met with the development and implementation of the Appalachian Regional Theatre for Young People.

APPENDIX

APPENDIX A

MOREHEAD STATE UNIVERSITY THEATRE ENSEMBLE QUESTIONNAIRE

Please return all materials to Bob Willenbrink
 UPO 740
 Morehead State University
 Morehead, Ky. 40351

1) How would you rate your students reaction to Ensemble?

___ extremely favorable ___ favorable ___ not favorable

COMMENTS:

2) Do you feel that there is a need for this type of entertainment and cultural experience on a continuing basis in our region?

___ YES ___ NO

COMMENTS:

3) To what degree do you feel that your students were culturally enhanced?

___ extremely enhanced ___ enhanced ___ not enhanced at all

COMMENTS:

4) To what degree was the program educationally enriching?

___ extremely enriching ___ enriching ___ not enriching at all

COMMENTS:

If you thought the presentation was not enriching at all, what do you feel is an educationally enriching program?

5) How would you rate the cost of the program?

___ too expensive ___ appropriate ___ inexpensive

COMMENTS:

CURRICULUM ENRICHMENT MATERIALS

BACKWARDS BILL is an original script written and developed with your students in mind. It is not designed to stimulate deep philosophical thought, but rather to provide area elementary students with a unique cultural outlet designed to enrich and entertain. We feel that BACKWARDS BILL can be used for curriculum enrichment as well. The natural fascination of audience and actor and a live stage performance can be a starting point for creative projects designed to promote student interest in various areas of the curriculum.

READING AND LANGUAGE

- 1) The father in the story constantly reads the newspaper. Bringing this to the attention of the students could lead to a discussion on the importance of reading current materials such as newspapers and magazines, thus keeping abreast of current events.
- 2) Officer Mahoney gives Backwards Bill a book called the "A B C 's of Police Work." Bill reads the book, and studies it carefully. Since studying helps Bill so much, you may find, by using this example, a novel way to introduce the importance of effective study skills to your students.
- 3) The criminals say that they are working "undercover." Were we to take this literally, it would mean that they were working under covers. (Blankets and Quilts) Pointing this out may be a good way to introduce a study of words, their meanings and how they are used in our language.
- 4) Officer Mahoney writes down everything that people tell him so he won't forget anything important. Your students could build an interesting discussion on the importance of taking notes and writing down the things that they should remember.

GEOGRAPHY

- 1) Officer Mahoney forgets the way to the playground and also forgets the way to Backwards Bill's house. By asking the students how they would locate a place they have never visited or a place that they do not know how to get to the teacher could introduce a class study of directions and maps.
- 2) Officer Mahoney does remember how to get to the bank. Using this as a base, your students could develop a rather lengthy list of important places and their locations. (School, Doctor's Office, Police station, Fire station, etc.)

SOCIAL STUDIES

- 1) Since the entire conflict of the play centers around Bill being backwards and the prejudice that others show towards her, this could be used to begin a class discussion on prejudice and the problems it causes in our society. Backwards Bill even sings a song concerning the prejudice. The text of the song is reprinted in the appendix.
- 2) In the play, Officer Mahoney represents the law. The officer could be the center of a discussion on laws, their role in society, the people who make them, and why it is important that we obey them.
- 3) The family of Backwards Bill plays an integral role in the formation of the plot. By comparing and contrasting Backwards Bill's family to other families and even to the students' families, your students could begin a class study of family structures and important families throughout history. In conjunction with this study, your students may want to construct their own family trees.

HEALTH AND SAFETY

- 1) In the beginning of the play, the father comes in, trips and falls. This accident could be used to initiate a discussion on why it is important to make sure a person is all right when they fall or hurt themselves. More importantly you could discuss what to do if a person is seriously hurt.
- 2) Backwards Bill comes down to breakfast and eats chocolate cake and drinks Coca-Cola. Mentioning that this is not a healthy breakfast and is the opposite of a well-balanced diet, your students could start a worthwhile study of why it is important to eat nutritious foods. Your students may also make a collage or a bulletin board of foods that are a part of a well-balanced diet.
- 3) The mother sniffs the air and shrieks--"The eggs are burning." This could open a talk on fire prevention, fire safety and what to do in case of a fire.

HISTORY

- 1) Officer Mahoney makes a great fuss about his name. By recalling this, your students could establish a study of famous people with famous names.

SCIENCE

- 1) A look at locks, vaults, catches and locking devices could be initiated by having the students remember the incident in the play when the criminals opened the vault. You could also include a warning about the locks they should avoid. (Old refrigerator doors, etc.)
- 2) The mother reads the paper and exclaims--"It's going to rain." Since precipitation, most notably snow, has played a big part in our lives this winter, the students may want to discuss such things as the formation of rain snow, why it rains and snows, and the weather in general.

OTHER CREATIVE PROJECTS

- 1) You could have your students draw or paint pictures of the pantomimed scenes in the play. Scenes such as the mud ball fight, going to the bank, and the mother preparing the breakfast are possibilities.
- 2) The students could also draw or paint pictures of the different characters in the play.
- 3) Upper grade students may enjoy writing their own versions of Backwards Bill changing different elements to suit them.

APPENDIX"Backwards Bill Song" -- Bob Willenbrink

Its awkward being backward so they say.
 But am I the one who's backwards or are they?
 People laugh at me, Say I am funny,
 But am I the one who's backwards or are they?

The above ideas are simply curriculum enrichment suggestions. Please feel free to adapt and adjust them to meet your needs and the needs of your students.

Your comments and suggestions concerning the program and this study packet are welcome and appreciated. Also, Ensemble would be very interested in seeing any compositions or art work your students may have done in conjunction with BACKWARDS BILL and this study packet.

Please forward all materials to: Bob Willenbrink
 Theatre Ensemble
 UPO 740
 Morehead St. Univ.
 Morehead, Ky.
 40351

CURRICULUM ENRICHMENT MATERIALS

LIFE ON THE ROCKS is an alcohol program. It is designed not to condemn alcohol nor to recommend its use. Rather, it is designed to present some of the problems with alcohol as faced by today's young people. The program supplies no answers to the problem--only questions.

Because alcohol abuse is an extremely complex problem, young people sometimes seek answers before they truly understand the questions. Thus, we come to the purpose of LIFE ON THE ROCKS. It is simply to initiate the analyzation of alcohol and its problems. Ensemble has only a few minutes to begin the search. You as educators must continue this search for the answers.

THE FOLLOWING IS A LIST OF SUGGESTIONS ON HOW TO INCORPORATE LIFE ON THE ROCKS AND CLASS STUDIES

SCIENCE AND HEALTH CLASSES

Alcohol is classified as a drug--a depressant. A class analyzation of the chemical structure of alcohol and its effects on the body could stem from the show.

SOME QUESTIONS FOR POSSIBLE CLASS DISCUSSION:

- 1) How much alcohol does it take to get you legally drunk?
- 2) Does all drinking lead to drunkenness?
- 3) What is alcoholism? Is it a disease, or is it an emotional disturbance?

SOCIAL SCIENCE CLASSES

You could have several class discussions on how alcohol has been used and dealt with historically.

- 1) Your students will see a scene from the Victorian melodrama THE DRUNKARD. How did the Victorians view alcohol and its effects on the people who used it?
- 2) You could discuss the prohibition era in the United States. Why was alcohol outlawed and what were the problems with the outlawing of alcohol?
- 3) Why was prohibition repealed?
- 4) What are the contemporary views of alcohol? Your students will have many views. You could also look at how alcohol is presented in current media--Movies, Television, Magazines and Commercials.
- 5) What role do your peers play in the use of alcohol? How much do your peers influence you in your use of alcohol?

- 6) What are the current laws governing the use of alcohol?
Why do you have to be 21 to drink?
- 7) What are the laws and penalties for driving drunk?

ENGLISH CLASSES

There are many views of alcohol expressed in both classical and contemporary literature. (Shakespeare's HENRY IV, Part 1 and THE DRUNKARD) You could have your students read these different pieces of literature and compare the different attitudes expressed in each.

There are obviously many composition topics dealing with alcohol and its problems. Of course, the specific topics should be geared to the student's abilities and needs.

The above ideas are simply curriculum suggestions. Please feel free to adjust this guide to fit your needs and the needs of your students. Your comments and suggestions concerning the program and this study packet are welcome and appreciated. Ensemble would also be interested in seeing any work your students have produced in relation to the program.

Please forward all materials to;

Bob Willenbrink
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APPENDIX D

AMERICAN ASSOCIATION OF STATE COLLEGES AND UNIVERSITIES
OFFICE OF FEDERAL PROGRAMSPreliminary Proposal Outline

This form is designed to assist institutions in identifying Federal funding sources. It is IMPORTANT to complete all questions.

PROPOSER'S NAME Dr. William J. Layne TELEPHONE (606) 783-2167

INSTITUTION Morehead State University DEPARTMENT Communications

TITLE OF PROPOSAL The Development of an Appalachian Regional
Theatre for Young People

Description of Proposed Project: To develop a graduate acting company that would tour live theatre to the young people in schools throughout Eastern Kentucky. The project will employ a full time director who would work with the schools and faculty to insure viable programs that are culturally enhancing and educationally enriching.

Project Goals or Objectives:

- 1) To take live theatre into the schools in order that those students can be properly exposed to the cultural and educational benefits of theatre and the allied arts
- 2) To open creative outlets to the students of Eastern Kentucky, now otherwise unavailable to them

Implications of Project (Potential Value to Constituents or Educational Significance): The founding of a resident touring young peoples theatre in Appalachia. The project will institute educational programs that are not available in the region. It will educate the teachers by providing seminars and workshops in the educational aspects and benefits of children's drama in the classroom. It will benefit the students by exposing them to the vast educational enrichment offered by children's drama. It will benefit the region by developing a new and unique educational experience to its people.

Plan of Action, Project Design or Methodology: The project will be a producing branch of MSU Theatre, and a cooperative branch of Morehead State University. Established according to University policy and under the direction of a six member board of directors, the project will use the facilities and resources of Morehead State University to help implement the program. Currently, there is no project similar to this one in the region, the the project will be filling a cultural and educational need throughout the region.

SUPPORTIVE QUESTIONS

1. If research is proposed is it basic or applied in nature? Is the research related to postdoctoral, dissertation, or sabbatical support?
2. Has a literature search been conducted? Yes, a survey of similar studies and projects was conducted prior to beginning the research on this project.
3. Has this project been discussed with the staff or submitted to any applicable federal agencies or private funding groups? If answer is yes, please list contacts made and responses.
There have been no applications made.
4. Has any prior work been done in this area by the investigator relating to the proposed topic? If so, please list external funded projects and sources. Please attach a vitae.
A poll was taken throughout Eastern Kentucky to determine the needs and wants of the faculty and students throughout the region.
5. What is the proposed time frame for the project? (Include proposed starting and ending dates.)
The project is being proposed as a continuing project, to begin as soon as funding becomes available.
6. If support is not available for that period, should funding sources be pursued?
Yes
7. Give a rough estimate of the anticipated first year budget--
DIRECT COST ONLY.

a.	Salaries	\$27,000			
b.	Travel	\$6,000			
c.	Supplies	\$1,000			
d.	Equipment	\$11,000			
e.	Other	\$3,000			
			TOTAL		\$48,000
8. Number and Type of personnel needed:
 - a. Professional One managing director, Six Actors
 - b. Non-professional One secretary

Counties in the Study Region

Bath	Harlan	Mason
Bell	Harrison	Menifee
Bourbon	Jackson	Montgomery
Boyd	Johnson	Morgan
Bracken	Kenton	Nicholas
Breathitt	Knott	Owen
Campbell	Knox	Owsley
Carter	Laurel	Pendleton
Clark	Lawrence	Perry
Clay	Lee	Pike
Elliott	Leslie	Powell
Estill	Letcher	Robertson
Fleming	Lewis	Rockcastle
Floyd	McCreary	Rowan
Grant	Madison	Whitley
Greenup	Magoffin	Wolfe
	Martin	

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