

Winter 2021

Direction of the Play: Another One

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DIRECTION OF THE PLAY: ANOTHER ONE

A Project Report
Presented to
The Graduate Faculty
Central Washington University

In Partial Fulfillment
Of the Requirements for the Degree
Master of Arts
Theatre Production

By
Christopher James Hansen
February 2021

ABSTRACT

PROJECT REPORT

Another One

Written and Directed by Chris Hansen
Spokane Falls Community College
Theatre Department

Produced
November 2020

This project encompasses the selection, research, casting, production, and post-production process of the play, *Another One*, for Spokane Falls Community College Theatre Arts Department. Documentation includes: analysis of the play for our program, research, script analysis, scenic and technical challenges of our time, a record of the production period and a post-production evaluation.

Christopher James Hansen

Course Presented for Master's Degree

Course Number	Course Title	# of Credits	Instructor	Quarter Completed
TH 501	Intro to Grad Studies	1	Rollie	Summer 2019
TH 502	Intro to the Creative project	1	Rollie	Summer 2020
TH 510	Theatre Lit, Theory & Crit I	4	Rollie	Summer 2018
TH 511	Theatre lit, Theory & Crit II	4	Lindsey	Summer 2019
TH 523	Intro. To Theatre Pedagogy	3	Rollie	Summer 2019
TH 536	Stage Movement	3	Dizney	Summer 2018
TH 540	Contemporary Directing	3	Dizney	Summer 2018
TH 541	Styles in Acting and Directing	3	Dizney	Summer 2019
TH 542	Musical Theatre Directing	4	Morris	Summer 2020
TH 556	Sound Methods	3	Tucholke	Summer 2020
TH 565	Costume and Makeup Methods	3	McMillen	Summer 2019
TH 568	Lighting Methods	3	Barrigan	Summer 2018
TH 571	Design Methodology	3	Haniuk	Summer 2020
TH 583	Scenic and Property Methods	3	Barnett	Summer 2020
TH 700	Master's Thesis Project	2	Rollie	Fall 2020
TH 700	Master's Thesis Project	2	Rollie	Winter 2021

Biographical Information

Christopher James Hansen

Undergraduate Study

Bachelor of Arts, Eastern Washington University (2015)

Graduate Degree Study

Central Washington University, 2018-2021

Professional Experience:

Scenic Carpenter, EWU, 2011-2015

Executive Director, Cascade Artists, 2017

Actor, Master Carpenter, Coeur d'Alene Summer Theatre, 2012-2019

Rigger, Stage Hand, IATSE 2014-2019

Actor. MAM Talent Agency, 2014-Present

Performer, Scenic & Lighting Designer, Vaude Villains, Spott On Productions 2018-Present

Adjunct Instructor, Spokane Falls Community College, 2015-Present

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Special Note on Circumstance

The final year of my education has been different to say the least. The year 2020 will be remembered as one of the worst years the modern world has faced, with multiple instances of social injustice, financial and political buffoonery, and the COVID-19 pandemic. I can say that I wished for a different outcome for my thesis, but that would be an understatement. Don't get me wrong, I am completely happy to have even had the opportunity to produce my thesis, but under a different set of circumstances, I believe I would have been extremely less stressed.

When the pandemic took full swing, places of gathering were closed. This closure meant restaurants, stores, schools, and all entertainment venues across the globe. The very industry I am studying has been shut down. I say has, because at the time I'm writing this in January 2021, it still is.

Also, summer courses and my final year of study at CWU looked different than before. Because of the pandemic, all courses would be taught online. That information was more crippling than I could ever imagine at the time, especially because this was my final summer of coursework before beginning my thesis. I immediately began to think as logically as possible about presenting for Fall 2020. How would it work? Could it work? Would it be accepted? Can I still do what I planned? How can distanced theatre function? On and on the questions came. Yet, I still had no true answer, due to the fact the nobody was prepared for this. Even six months after the initial shut down, there was barely a plan.

My students must come first. This sentence stuck to my frontal lobe like it was stapled there, to remind me of the frustration I was feeling as a student myself. I had to figure out how

to put on a show safely and digitally. So, amid my summer courses, I determined I was going to write my own piece, which could be socially distanced, utilize limited actors, be live streamed for audiences at home, and rehearsed in a safe environment. I could draw from the same skills (and some modified versions) I had learned from courses like Contemporary Directing, Theatre Lit, Theory, & Crit, Theatre Pedagogy and more. I was going to make this happen, and through my project, I hoped to comment on the current situations the community and the students were facing at the moment. I was going to put on a show, and it was going to still have every element required for the degree.

I offer this background as context for my project, my intentions, and the preparation I had to do to even gain approval. I had planned on producing *Dracula*, but when push came to shove, I had to get up, breathe, and utilize every bit of training I have received in my life to start brand new in only a few weeks. To say I was afraid would be too simple. I was terrified of missing this opportunity. I was at risk of losing my job due to low numbers, or possibly not being able to finish my degree. This fear brushed beside the feeling that I needed something to do with theatre, and so did my students. Being allowed to do this project brought hope to my department and my heart. With this context in mind, I offer this project as documentation of both challenges and inspiration.



September 1, 2020

TO: Christopher Hansen, Candidate: MA Theatre Production

FROM: Christina Barrigan, Theatre Arts Graduate Coordinator and Department Chair

RE: Variance for Final Creative Project (Thesis)

The Theatre Arts graduate faculty have met and discussed your proposal to present your thesis project via Zoom in Fall quarter 2020. While we share concerns regarding the deviation from the live medium of theatre production for which we designed this degree, we recognize waiting for the prohibitions against live performance made necessary by COVID-19 to be lifted would present an unbearable hardship which would potentially jeopardize your ability to complete your degree.

Evolution and adaptation are the reasons theatre has survived 4000 years of human history. Theatre artists are creative problem-solvers who are attuned to the needs, trends, and emerging narratives of their societies. While Zoom presentations were not a part of your studies, we did teach creative analysis and problem-solving for unique circumstance.

And so, in light of the many instructional and pedagogical variances CWU is engaging in for the 2020-2021 academic year, the uncertainty of how long COVID-19 restrictions will last, and an interest in supporting our students in significant ways, we agree to your proposed variation to your Capstone Creative Project (Thesis): to create and present a project via the meeting software Zoom.

I look forward to seeing your project and seeing what new forms theatre takes in response to our pandemic existence.



Preface to Parameters Established by Producing Organization

During fall quarter of 2020, the overall parameters for this production shifted multiple times. Below are a few short pieces of the correspondence timeline and descriptions of how the college and I determined the presentation of the production. In the beginning, the plan was to create a script that would allow for socially distanced students (complying with all COVID-19 CDC guidelines and Washington State stipulations) to be filmed for a live stream show. The actors would still be on our stage, with full set and lights and sound, but without an audience. The faculty and I planned for the best but prepared for the worst. Below is the message I received from the Dean on May 7, 2020, while considering my thesis project initially, stating there could be:

A possibility for moving your 'daily' classes into a 'hybrid' modality where half of the course content would be delivered online. Top administrators are directing deans to create schedules that are 'nimble' enough to respond to the ever-changing situation we face for fall. We think, but don't know, that there will be a need to reduce our on-ground exposure to accommodate student's reluctance to interact with other students in close physical proximity.

Upon receiving this email, I proposed a new schedule for my own classes in conjunction with my department colleagues. At this time, the production would still be able to utilize our facility. In response, our faculty then decided to propose this class schedule, which included a one half content split between my course (DRMA 140) and DRMA 106 which was the production class itself:

DRMA 250 Acting I: Mon/Wed 12:30-1:20pm

DRMA 140 Intro to Theatrical Design and Technology: Tues/Thurs 10:30-11:20am

DRMA 106 Monday 1:30-4:50pm (plus two synchronous zoom meetings Tues/Fri 1:30-4:50pm)

Dividing the production class in this fashion will work nicely for the part online/filmed production. Would this be considered Hybrid?

This equates to slightly less than fifty percent face to face. Should we lengthen the meeting times to make exactly fifty percent? If so, we are happy to just extend from the basic time.

After this message was sent, I began coursework in my final summer at CWU in July. As guidelines at the college began changing, I was writing and preparing section 1 of this document and some elements in section 2. In the middle of my summer session, I received new information on our guidelines. Our classes would no longer be active on campus. Between July and August, the class schedule and class styles changed, per administration and the new COVID-19 guidelines.

There is less documentation for the overall condition changes for the production parameters as it was presented through meetings over Zoom and from higher faculty emails I was not connected to. Faculty and staff were notified of a new health attestation process for

each day we intended to be on campus, which had been implemented beginning in July and then in a digital form soon after.

Certainly this new change and uncertainty left many questions about what class would look like. Enrollment numbers were dropping and down overall, and furloughs were born in a whisper. In August, the department met on Zoom to discuss the theatre program's next course of action. The ultimate decision was that we wanted to prove we could still function as a department online if we were to be given permission to do so.

I began adapting a brand new class meant for in person lecture lab into an online class rapidly while not on contract (something all too frequent in this line of work). Simultaneously, I was writing a script; dealing with COVID scares, political family frustrations, human rights frustrations; and solidifying my new direction for this thesis. Regardless, we believed that there could be a chance of filming only a couple students in the space at a time, so, the plan was still proposed as to utilize the stage for production.

On August 18, 2020, after notification that there would be no hybridization due to increase in risk of virus spread, our new department chair sent out the following information to students and faculty regarding our season:

For the fall shows, Chris and I are splitting the production class.

-He will be directing a live zoom production of a one act play he wrote (2-3 actors, male or female). Once he is done with the most current draft, he will send it out to us. Thanks, Chris!

-I will be directing a pre-recorded film of a play that will be streamed once completed. I am *hoping* to do "Gary: A Sequel to Titus Andronicus" which is a one act dark comedy.

It wasn't until about mid-September that the final draft was finished with an added, third character and the understanding that we would not be utilizing our classrooms or building, which was predominantly closed for the quarter and during construction. Now is where my training and education come into play with a bit of my own adaptation and creativity. From my work in TH 510: Theatre Lit, Theory, and Crit 1, I began to put a societal lens on my overall production. Taking into account the societal stresses of sickness, social justice, and the lack of empathy, I steered my newest draft toward those specific topics. This script was turning quickly to an Aristotelian structure for story, but the presentation was nothing like anything we talked about in a class. Theory helped me to unpack the situation surrounding me and look to base needs. I seemed to pull into my own theory itself: Zoom theatre theory. Somehow, I was going to make it work.

Parameters Established by Producing Organization

The proposed plan was to present a production of my own written work, *Another One*, live on Zoom, November 13, 14, 20, 21 at 7:30pm with an ASL interpreted performance on November 21. Since the campus was under new COVID foot traffic restrictions, the Spartan Theatre was then set to be under construction earlier than previously scheduled; therefore no students would be utilizing the space or facilities therein. All major foot traffic for the building would be arranged on a person-to-person basis agreed to by administration. Students would rehearse online in their own locations until moving into private spaces set up on campus.

The stage will be created utilizing projections, green screens, and practical set pieces. The lighting will be ordered specifically for on-camera use with variable tone control and manual operation without a light board. Sound will be mixed and gathered by students and run by the instructor through sound sharing technology in Zoom from facility laptops. Costumes will be created for each character and make-up will be designed by students for each character as well, with personal instruction for application. Projection design and operation will also come from the faculty design team and a student graphic designer. The lead instructor will utilize a tech team and stage manager to call the show for each run. Nothing about this show will be on a timed track; rather, all elements will be operated live, similarly to how a traditional show would be run before COVID.

In terms of operation of day-to-day classes on the Spokane Falls campus, there will be limited access. Our department requested access for the production to utilize three separate classrooms on campus for private use of individual students. Each student will have access to one classroom location for costume changes, make-up application, acting presentation, and

personal belonging storage with ample distance learning capabilities. A campus computer with a built in microphone and USB powered ring lights will be provided to the students. At no point will students be subjected to interaction with other students against their will or asked to share space with anyone. All students and faculty will fill out and turn in health attestations before arrival to campus.

The use of stage lighting and scenic elements will require distanced learning for operation and comprehension for safety. A non-practical swing set and practical “trunk door” will be set in place before actors arrive and will remain in the space for the duration of the performance. Students will operate their own props and scenic elements as well as control their own lighting during production. Every student is required to wear a mask upon entering campus and keep it on until the moments of performance. Each student must also sanitize any and all elements of public use upon arrival and prior to exiting their personalized locations. Students leave all props, costumes, and set pieces in their location, and faculty will lock facility spaces.

The show will run for free and be broadcast live using Zoom Webinar with an audience cap of 100. This is a shared departmental account, which means that all parties utilizing this application should communicate regularly with other parties to ensure that no major alterations to settings occur. Audience members will be sent email confirmation and will not have the ability to interfere or interact in any way with the Zoom production. All school computers utilized for this production must be up to date and facilities should be notified of the schedule for cleaning. Spokane Falls I.T. dept. should be notified of the production schedule for any major updates or work that must be done before production begins.

Another One is produced in conjunction with the DRMA 106 course. As such, students will receive credit for completion and participation of rehearsals and culminating production. All course requirements apply (See syllabus in Appendix E). Campus code of conduct is still in effect and must be maintained while on Zoom. It is understood that once a student enters a Zoom meeting, their screen and location becomes subject to school rules and regulations. This goes too for instruction. Once the show has concluded, all elements within classrooms will be returned, removed, or dealt with to return classrooms to previous functionality. Since there are no rights required for *Another One*, and there are two productions being presented during this quarter, budget will be predominantly given to costumes and the purchasing of green screens, web cams, and ring lights. There are no other major scenic purchases planned for this current production.

If at any point, a student develops symptoms or shows signs of sickness, faculty is advised to follow procedure of report to superiors. Faculty must also let the student know they are to return home immediately and follow school regulations for re-appearance to campus. If a student becomes ill, the show and its status will be addressed on a case-by-case basis. This show may be dropped, as may the course entirely, should cases become too difficult to manage in our area.

MASTER'S THESIS PROJECT PLAYSCRIPT APPROVAL FORM

(PLEASE MAKE SURE THAT YOU HAVE READ THE PLAY SELECTION CRITERIA SECTION IN YOUR GRADUATE HANDBOOK)

Student Name Chris Hansen **Anticipated Production Dates** 11/20/20-11/22/20?

SCRIPT TITLE Another One

PLAYWRIGHT(S) [If musical, list lyricist/composer] Chris Hansen

NUMBER OF ACTS 1 APPROXIMATE TOTAL PLAYING TIME 1 HOURS MIN.

CAST (fill in with the appropriate numbers)

MEN x WOMEN x CHILDREN 1 OVER 40 1

ROLES REQUIRING PEOPLE OF COLOR x ROLES COULD DOUBLE 1

TOTAL NUMBER OF CAST 3

OTHER CASTING CONCERNS: This cast is genderless, and requires no specific race. Could use a child, but does not need to.

ARTISTIC STAFF (check those needed for this play or production idea) double click on grey box; select checked to mark or use a pen

MUSICAL DIRECTOR DANCE CHOREOGRAPHER FIGHT CHOREOGRAPHER

DIALECT COACH SPECIALTY HIRE (specify what kind)

ORCHESTRA/BAND (specify what size) _____

Will you be fulfilling any of the above? If so, which?
No

Will a guest artist be fulfilling any of the above? If so, which?
No

SCENERY/PROPS (check those needed for this play or your concept of the play)

UNIT SET? YES NO NUMBER OF LOCATIONS 2

HISTORICAL PERIOD ___modern/pre-2000___ GEOGRAPHICAL LOCATION ___Pacific Northwest or Upper North East___

BRIEF DESCRIPTION OF SET CONCERNS OR SPECIAL REQUIREMENTS:

-There is an option for raining indoors, possible projections, Covid Safety Standards, incredibly light and sound heavy.

-Both trunks need to be able to slide shut.

APPROXIMATE NUMBER OF PROPS ___12___ PERIOD ___today/pre-2000___

DIFFICULT OR UNUSUAL PROPS? YES NO

DESCRIBE:

- A medical oxygen tank

These are things like cups and leaves, oxygen tank, crutches.

WEAPONS OR FIREARMS? YES NO HOW MANY _____

DESCRIBE:

COSTUMES (CHECK THOSE NEEDED FOR THIS PLAY OR YOUR CONCEPT OF THE PLAY)

APPROXIMATE NUMBER OF COSTUMES PER CHARACTER ___2___

HISTORICAL PERIOD ___modern/pre-2000___

SEASON ___winter/summer___

SPECIAL REQUIREMENTS:

-2 characters are trees...these are to be simple but effective. No branching, or leaves, construction worker/ service worker costumes for any visible scene shift crew

JUSTIFICATION FOR CHOICE OF SCRIPT

HAVE YOU SEEN THIS SCRIPT PRODUCED? YES NO

HAVE YOU DONE THIS PLAY BEFORE? BRIEFLY DESCRIBE YOUR INVOLVEMENT IN THE PRODUCTION:

Nope, this is an original piece created to mitigate the Covid criteria needed to be met.

WHY SHOULD YOUR ORGANIZATION PRODUCE THIS SCRIPT?

We need to prove that educational theatre can still happen in this current climate. I aim to do this and show that I refuse to give up on my students. Proving educational theatre can still happen during this uncertain time may give students and the community the hope it deserves to continue this amazing art form.

WHAT ARE THE DRAWBACKS (IF ANY) TO DOING THIS PRODUCTION AT YOUR SCHOOL?

The draw backs would be of course the innate fear of Covid. I plan on laying out all the safety I can to do this show. Rehearsals can still happen over zoom, and performances could be filmed live at our space without a live audience. No live audience is also a drawback, but it is our stipulation, so we must do as we must.

PLEASE GIVE A BRIEF SYNOPSIS OF THE SCRIPT ON A SEPARATE SHEET OF PAPER AND ATTACH.

PLEASE INCLUDE A COPY OF THE SCRIPT FOR THE THESIS COMMITTEE TO REVIEW.

SUBMITTED BY: (Printed Name) _____ Chris Hansen _____ Date
Submitted: _____ 7/15/2020 _____

(Signature) _____ *Chris Hansen* _____

Thesis Chair Approval: _____ **Date Approved :** _____

Thesis Committee Members Approval: _____ **Date Approved :** _____

Graduate Coordinator Approval: _____ **Date Approved :** _____

**GRADUATE COMMITTEE AND OPTION APPROVAL FORM
CENTRAL WASHINGTON UNIVERSITY
(Submit the original)**

Note: This form is to be completed as soon as the student has formed a committee and selected an option from the list below. Submit original to the School of Graduate Studies in Barge 214.

Name: Chris Hansen Birth Date _____
 Address: _____ Student ID _____
 Email: Christopher.Hansen5@cwu.edu

Check option:	Indicate credits to be received for the thesis or option:
<input type="checkbox"/> Written Exam* Project	TH 502 Introduction to the Creative Project 1 Course No. Title Credits
<input checked="" type="checkbox"/> Creative Project	TH 700 Master's Thesis Project 4 Course No. Title Credits
<input type="checkbox"/> Studio Project	MLA 8th edition
<input type="checkbox"/> Portfolio Review	Style Manual for Thesis/Project
<input type="checkbox"/> Thesis (standard)	
<input type="checkbox"/> Thesis (journal-ready)	

*Students taking written exam option may omit items 1-5 below.

1. Proposed Title (and title of targeted journal if appropriate): Another One

2. Purpose of Study: Direction and production of an original play to fulfill the requirements of the culminating Creative Project for the MA Theatre Production.

3. Scope of Study: Documentation of pre-production research/analysis and creation of an original play as well as production and direction of the play, including post-production analysis.

4. Procedure to be used: Preproduction written analysis and research, rehearsal and direction of the play (via Zoom for safety precautions as a creative project), and post-production written evaluation, reflection, and oral examination.

5. Does the procedure involve collection of data obtained from
 Human Subjects (including use of surveys)? Yes** No
 Use of Animals? Yes** No

** If yes, your procedures must be approved in writing by the Human Subjects Committee or the Animal Care and Use Committee before you initiate your research.

Emily Rollie
 Committee Chair (typed or printed)

 Committee Chair (signature) 1.15.2021
 Date

Christina Barrigan
 Committee Member (typed or printed)

 Committee Member (signature) 2/12/2021
 Date

Patrick Dizney
 Committee Member (typed or printed)

 Committee Member (signature) 2/16/2021
 Date

Approved by:

 Dept Chair/Designee* (signature) Date 2/16/2021

Approved by:

 Dean of Graduate Studies Date

*in the case of interdisciplinary programs, this form should be signed by the relevant Program Director/Co-Director AND relevant Dept chair. In cases where they cannot agree to sign for approval, the approval will be made or denied by the relevant interdisciplinary program advisory committee. GS&R 04/10
 UPDATED:0417

Permission of hiring authority at producing venue



Spokane Falls Community College

September 1, 2020

To the Graduate Committee:

We are pleased to authorize Chris Hansen permission to use our November 2020 production of *Another One* to complete requirements for his Masters in Theatre Production.

Please feel free to contact me with any questions.

Sincerely,

--

Ashley DeMoville

Department Chair, Communication Arts and Modern Languages | Director of Drama

Primary Phone (Text Ok):

Office Phone: 509-533-3605

Brief Synopsis

Another One is the tale of two trees in a park, Nettle and Taylor. Nettle, a stubborn old tree, wants to be alone in nature, free of humanity. However, Taylor, the only sapling planted nearby, attempts to dig into Nettle's past to educate them to a greater existence of other living things around them. When spring comes back around, Taylor gets sick, leaving Nettle to understand their place in the world amongst other living things. A young human finds Nettle to be a silent companion, and Nettle has no choice but to listen to the human. Nettle discovers they have chosen to ignore and belittle other living things around them to the point of having no friends. Nettle is then forced to make a change or stay ignorant to the living world around them. For in the world of trees, if you don't expand your roots, you are sure to tip over.

Director's Concept Statement

Today, empathy is a lost art. The current world is plagued with bad politics, sickness, increased division, and an ignorance to the living world and its inhabitants of all types. There are statements humans often use, mantras that are recited, that explain why empathy is important in moments like these. "What if it was your child," or, "walk a mile in my shoes," or even, "that hit close to home." These sayings and their variations, all point to hindsight for empathy. When said, an attempt of education is happening, to get another person to imagine someone else's emotions, and act accordingly. An attempt to teach empathy.

Theatre for me has and will always be the greatest teacher of empathy. This play, *Another One*, is a story about the need for empathy – the moment where empathy is learned, and why it occurred. Nettle, a stubborn old tree, believes they are right about everything they have witnessed in this life. Taylor, the young tree, notices the world in a different light and wishes to share it with Nettle. When Taylor is shut down and cast off in favor of Nettle's personal expertise, we see a familiar face of ignorance. It is only when Nettle is forced to listen, when that force of change has happened, that Nettle has a shift in perspective. It is only when subject matter is brought "home" that Nettle can finally understand and feel empathy.

Too often in life, do I see people disregard another person's perception. The moment where a disagreement turns to a flat out denial of truth. That denial becomes rooted in the mind until the denied truth "hits home" and empathy is learned but learned too late. This play is a tale told a million times over, and it is so innately human, I had to make the characters trees so that the audience would look into the mirror. So engrained are we in this selfish world view that we must be reminded of the lessons from so many of our childhood roots. We must be

brought back to these lessons using animals and the natural world around us as a fantastical place again. *Another On*, offers a reflection of the world through our inner child's eyes. Think: Curious George or Winnie the Pooh meeting Blue's Clues. Step into this storybook world, and let your inner child learn once more.

Evaluation of Play as a Production Vehicle

Another One offers our community a play that gets to the root of most theatre: expressing the human condition and encouraging empathy. The fact that the characters are trees is intended to both symbolize that humanity is a part of this world we live in, and reference childhood storybooks that teach key life lessons. Our community is facing a shift in everyday life and conversation; there are schisms between politics and morality, human worth and basic necessity for life. Amid all of these challenges, it becomes easy to disassociate and separate from each other. When people are at odds, it becomes easy to shut out the other person. If an agreement is to be met, agree or disagree, there must be empathy in order to at least listen to the other side. Only then can we start attempting to understand one another.

Why should I do this show now? Students, faculty, and all of our community members are finding themselves at odds daily with people of various relationships. The increase in arguments and decrease in empathy are at record highs, that many have never handled in their adult life up to this point. *Another On*, offers a chance for the audience to see the importance of at least empathetic response to another point of view, and the need thereof.

Our community has been seeking outlets of entertainment while at home during the COVID pandemic. Our faculty have been fighting to hold on to relevance and job security in the face of major academic adversity. This production will help show the vibrancy of the department and dedication to student success that Spokane Falls continues to have at its core. This moment of history will be one where the entire existence of a performance medium is threatened with silence. Halting the ability to congregate for live theatre is putting many out of work in the industry of performance and causing strain on all who desire to see, or be a part of

it. By doing this show now, there becomes a light in the darkness. It offers an opportunity for those who still desire it, to witness it. It shows the fortitude in our students as artists to create regardless of our circumstances. The eyes of everyone are now watching, more than ever, to what will become of the world. So my purpose of doing this show now, is to give the community something worthwhile to be seen.

As an educator, I believe it is my duty to teach and guide students through life utilizing my subject of theatre. Theatre is arguably philosophy in action. If we can ask our community to question themselves, we can plant the seed of recognition. Recognition of the self, recognition of the others around us, and recognition of the world beyond could lead to a better tomorrow. If I get just one student or audience member to understand empathy from this show, it will have been worth it.

Project Schedule

(Also See Calendars in the Appendix)

Date	Goal
8/31/2020	Section 1 due
9/9/2020	Production Meeting
9/15/2020	Section 2 draft
9/16/2020	Production Meeting
9/21/2020	Section 2 due: 1 st day of online classes, Audition announcement
9/24/2020	Auditions for Fall Show: Online Submission
9/25/2020	Production Meeting
9/28/2020	Rehearsals Begin on Zoom, Read Through and Design Presentation (6-9pm)
9/29/2020	Rehearsal (6-9pm) Table Work, Actioning and Beats
10/1/2020	Rehearsal (6-9pm) Scene 1-3, Actioning and Beats
10/5/2020	Rehearsal (6-9pm) Scene 4-7, Actioning and Beats
10/6/2020	Rehearsal (6-9pm) Scene 1 & 2 work
10/8/2020	Rehearsal (6-9pm) Scene 3 & 4 work
10/12/2020	Rehearsal (6-9pm) Scene 5 & 6 work
10/13/2020	Rehearsal (6-9pm) Scene 7 work
10/15/2020	Rehearsal (6-9pm) Full Run (Stumble Through)
10/19/2020	Rehearsal (6-9pm) Scene 1-3 Off Book Work
10/20/2020	Rehearsal (6-9pm) Scene 3-5 Off Book Work

10/22/2020	Rehearsal (6-9pm) Scene 5-7 Off Book Work
10/26/2020	Rehearsal (6-9pm) Start Stop Off Book
10/27/2020	Rehearsal (6-9pm) Full Run
10/29/2020	Rehearsal (6-9pm) Full Run
11/2/2020	Rehearsal (6-9pm) Tech
11/3/2020	Rehearsal (6-9pm) Tech
11/5/2020	Rehearsal (6-9pm) Tech
11/9/2020	Rehearsal (6-9pm) Tech
11/10/2020	Rehearsal (6-9pm) Tech/Dress
11/12/2020	Rehearsal (6-9pm) Tech/Dress
11/16/2020	Rehearsal (6-9pm) Dress
11/17/2020	Rehearsal (6-9pm) Dress
11/19/2020	Show
11/20/2020	Show
11/21/2020	Show
11/22/2020	Show
11/23/2020	Post Mortem
1/1/2021	Section 3 finish
1/11/2021	Final Folder Check Application
2/19/2021	Proposed Defense
3/5/2021	Submit final documentation

Initial Event and Conflict Framing Analysis

EVENT: Nettle rejects growth					
Protagonist: Nettle					
Inciting Incident	Complications	Crisis	Climax	Denouement	Final Moment
Taylor challenges Nettle's belief system for the first time, causing confrontation over the worth of humanity over the natural environment.	<ul style="list-style-type: none"> - Taylor's opinions conflict with Nettle's. - Nettle has past trauma with humanity. - Taylor is young and inexperienced. - Nettle is arrogant in their knowledge of the world. - Taylor's death, which furthers Nettle's dislike of humanity. 	Taylor falls ill, and is cut down and a young human forces one-way communication with Nettle. This causes Nettle to begin grappling with not only mortality, but what life is all really about. Leaving Nettle begging for understanding and pleading the question "why", which is extremely human.	Taylor the human removes a dangerous, life threatening plant, causing Nettle to become conflicted with their belief of humanity and world view.	Nettle accepts the friendship of Taylor the human who has healed from their sickness and has been given new life, just as Taylor had done for Nettle by removing the dangerous plant.	Nettle enters the world for the first time by truly placing themselves outside of their trunk. Nettle sits in the swing Taylor used to sit in, and finds empathy for all creatures around them, uttering a simple thank you.

Given Circumstances as Noted in the Play

Environmental Facts:

- **Geographical Location:**

A park in the Pacific Northwest of the U.S.A. The location given at the beginning of the script states, “A park in the Pacific Northwest” (Hansen, i). Most scenes take place within the seasons of spring and summer during all times of day and night. There is a story or flashback set in a previous time of Nettle’s life, this location is technically in the exact same geographical area, but there is a house present and no park as of yet (Hansen, 8).

Special note:

The character of The Green Man is meant to be both within the realm of the play and outside of it within the audience, as suggested by the dialogue indication of “you” representing the viewer throughout the play. The use of The Green Man within the world is up to the director in terms of extent of interaction. The best indication of this dual connection would be the suggestion itself of the two worlds at the beginning of the play where The Green Man is heard stating, “our worlds” (Hansen, 1).

- **Date:**

Early spring – summer, present day, without COVID.

- **Economic Environment:**

The dialogue suggests trees do not hold economic standing as there is no mention of currency of any kind, though the park they are within suggests a park large

enough to have some form of attraction to people and children, as it is suggested to have people visit each year. The park is also inferred to be of a decent size for an expanse between trees within it, thanks to Nettle's story about its creation:

NETTLE. Time went on...the world around the tree changed. Vast grass expanses were planted around it and it witnessed the creation of the land. But when humans came back...it wasn't the same. Some humans began to climb like before, and the tree was hopeful for new friends. (Hansen, 9)

- **Political Environment:**

Politics are not mentioned in a traditional sense; instead, it is mentioned that the trees and rest of nature are all equal, all connected. "We are each other, and we are ourselves," (Hansen, 4).

- **Social Environment:**

Nettle believes nature to be superior to humanity, as Nettle sees humanity as feeble and violent.

NETTLE. Oh please. Stop lowering your limbs for them to climb on. People are weaker than we are! They hide in our shade for a reason. They fight and kill, and do much worse to other creatures. (Hansen,4)

Trees can understand humans, but not the other way around. Trees can communicate with other trees and other simpler animals. Trees can only communicate with each other once their roots touch. This is mentioned here:

TAYLOR. Well...you're the smartest tree I know, and if you know it, it must be important.

NETTLE(*Prideful*). I'm the only tree you know. Your roots don't reach the others yet. (Hansen, 6)

- **Religious Environment:**

Nettle believes in "Mother Nature", and Taylor hears the people reference a "God" (Hansen, 3). The audience will meet the pagan god of rebirth, spring, and growth in the form of, The Green Man, our narrator. It was important for me to say *a* god, because this piece holds no main religious connection or influence. More on The Green Man character in further research.

Further Research on Given Circumstances

- **Geographical Environment:**

For the sake of this production, I decided to utilize more of the Oak and Alder designs, though like stated before, the script makes little reference to type of tree, only that there are leaves on Taylor (Hansen, 13). The following tree types were consulted for design and reference in writing from a multitude of common tree types in the Pacific Northwest. I was attempting to determine originally two different types of trees for Nettle and Taylor, but ultimately they ended up being the same type. Here are brief descriptions of the types I researched.

1. Douglas Fir/ Variations

These trees are large, and have yellow green needles. They can grow as tall as 300 feet and 13 feet wide. Possible use for Nettle.

2. Oregon White Oak

These trees are tall and skinny, reaching more than 60 feet tall. The bark is a brownish gray, and the leaves have two colors from dark green and shiny on one side and pale green on the other. This tree has acorns, and is a local tree to Oregon area only. Possible for Taylor as it is often thin.

3. Pacific Madrone

These trees grows from 50 to 100 feet. This tree has white flowers and an iconic peeling bark. Nettle or Taylor could be this type. This type is also found in many places around local parks.

4. Red Alder

These trees have dark-green leaves with saw-like corners and smooth, light-grey bark. They can grow as tall as 40 to 50 feet. Being that it grows large lumps across its trunk and limbs, it has a grizzled look to it. Could be perfect for Nettle. (Tree, "*Native Pacific Northwest Trees for Your Yard*").

- **Date:**

When written, the year was 2020 (a year of illness, tragedy, and civil unrest between peoples and generations). This time should be taken into consideration in the context of influence behind the characters and situations. In terms of the definition of present day, technically there are no references to any technology other than cars.

- **Political Environment:**

Presidential elections for the year of 2020 will have just finished before this production goes live. This is important to note for the understanding of when the content was written.

- **Religious Environment:**

A pagan representation of an entity "The Green Man" addresses the audience and act as narrator to our story. The Green Man in history and myth are usually found on religious buildings, or older architecture amongst European cities, (See attached photographs in Appendix B).

In an article titled, *The Green Man*, Ellen Castelow states, "Pre-Christian pagan traditions and superstitions, particularly those related to nature and tree worship, were

still influential in the early Middle Ages.” Castelown’s quote lends to why the sculptures are found within popular religious buildings as one of the oldest references to religious claiming or attempting to take over old beliefs in order to help convert those of previous faiths. There are many accounts of sightings of this entity throughout wooded areas around Europe or even the Pacific Northwest. The imagery is also used in effigy during May-Day parades around the world. As such, the character of The Green Man will be able to be a more ethereal.

Dialogue Analysis of the Principal Characters

The dialogue presented within *Another One* is set up in a very particular way. Presentational direction has been heavily added amongst the lines. Having been the writer and the director, I seemed to have written in fewer freedoms to the actor than other authors may present. This limit, I believe, is due to being the director of the project as well. My dialogue is written in a way that hopefully offers actors quick direction for a quicker process.

However, the process being what it was, our ability to workshop the lines as the students progressed eventually lent itself to new ideas and a few edits. These edits are present based on the inclusion of each iteration of the script in the Appendices. The changes to school and class operation required the further inclusion of an entire new character before classes began. Although the character is titled The Green Man, no gender is truly assigned to the character. The name is simply a name and is never referenced within the show itself to the audience. This is intentional, so that any actor or director may take the character in any way desired.

The Green Man

This character is our storyteller, our narrator. An ethereal being that communicates to the audience through the convention of appearing only between major defining moments in our character's lives. This character lives within the world of the play, and our own as an audience. The character begins our story much like a parent might to a young child, or group of children.

GREEN MAN. (Echoing, and ethereal from above) Alright, settle down, settle down

saplings...It's just about the solstice, and it's time you heard this tale before
your leaves turn. As before, as will be again, we will focus for long roots and
thick bark...let's begin...

[Lights out]

GREEN MAN. (Starting slowly before the lights) Our world is one of life, one of
unity, and one of itself too. Our worlds are not so different, yours and
mine...and in this place, I can show you why... (Hansen, 1)

The multiple use of ellipses is meant to evoke time between each statement. This convention is prevalent throughout all of The Green Man's lines and is meant to evoke a clear decision in every statement that the character makes to the audience. Each structured statement is a definitive choice of information. The words are both plain, and sometimes poetic in order to engage the audience to contemplate this story. No excessive use of language or unneeded flouncy words are required from our ethereal entity. In terms of phrasing, Green Man uses mantras and metaphors. The imagery is like a children's storybook, utilizing alliteration and descriptions of character thoughts.

GREEN MAN. Taylor twirled twigs in the moonlight once again...wondering about
the tree... about life...about connection...and its meaning...much like you, I
assume... (Hansen, 10)

In terms of characteristics present, *The Green Man* simply presents their information calmly. There is never a mention of choosing a true side in any circumstance. Merely the character will lay out information as it is true to reality. An example would be our section on death, and how our character breaks this news to the audience.

GREEN MAN. (*Overlapping the construction*) Time is not our realm to control...we are simply it's guest...witnessing a race we will never win... Sometimes others accelerate our time here...Taylor was cut down... and removed from this place...Taylor will return to the soil...as we all will. (Hansen, 15)

This character's structure and sound of dialogue is never rushed. There seems to be no other true sense of need to disclose the information other than our beginning importance for the audience to hear it in the first place. Directions often say "slowly" or include no indication at all. This character creates a through line that offers the audience a hand through the dark, or screen rather. This character lets the audience know they are not alone, and offers insights to the story.

The Green Man never interacts with any other character, at least not directly within the text. A director may choose to do as they please physically, but there are no specific stage directions otherwise. Having a narrator intermittently between the beginning and ending of scenes allows for the audience to have directed thinking throughout the show. Much like a classic Greek chorus might be used for, The Green Man fills the role. The character was added in the chorus capacity to act as a parent guiding a child through a story book.

Taylor (tree)

Taylor is the second character we see within the show and the first character who is not aware of the audience, though the first scene may suggest that Taylor could see the audience if they spoke directly to each other. Taylor is a child, in terms of tree life span, and therefore speaks with a multitude of energy and excitement about most things in their life. This character is young and full of life. The use of frequent exclamation points and rapid information, coupled with multitudes of questions to Nettle give us the preteen, 6–14-year-old range in terms of mental awareness. This of course being anthropomorphized into human age ranges. Taylor uses short sentences often, but occasionally can be found grappling with something deeper and more in-depth than their age should suggest. This is to give the uncanny ability for some younger children to speak or say things that make adults feel the child knows more than they let on, or perhaps intended for them to know yet.

TAYLOR. You want to talk facts? I bet ya didn't hear this over Winter, but I heard that it's actually God's light, and there is no Mother Nature. Your roots may go deep, but they apparently don't get as far as you think. (Hansen, 3)

Taylor is indeed going through early adolescence. In the previous quote, Taylor is defending their understanding of truth against Nettle who is the only other tree this child knows yet. While the challenge may rise quickly within the dialogue between the two, Taylor is

found to listen to Nettle quickly and repeat mantras and teachings from Nettle. This shows the relationship is not necessarily one of parenting, but more of mentorship.

TAYLOR. Well...you're the smartest tree I know, and if you know it, it must be important.

NETTLE(Prideful). I'm the only tree you know. Your roots don't reach the others yet.

TAYLOR. Yeah and you talk less during Spring nowadays. You used to teach me with Spring-time stories. I haven't had one in a while. So I thought this could be one? (Hansen, 6)

Taylor suffers an illness within this story. The illness affects the dialogue through the inclusion of coughs and groans from the character. Through the beginning stages of the illness, we find that Taylor can still latch on to positivity and keep up with Nettle. Though as time passes, the illness wears on Taylor until there is literally an admission of pain.

TAYLOR. Is it meant to hurt like this though? (Hansen, 13)

With this admission, there begins a change in both characters. Taylor slows down, talks less, and speaks requests specific information. They become closed off, literally, until faced with death. The conversations turn to more of a somber and serious tone that is not so excitable anymore.

TAYLOR. I'm sorry about the humans. I hope you never have to lose anyone again...(Checking in) Rings on rings right?

NETTLE. Ye...yeah. Rings on rings sapling. (TAYLOR struggles uncomfortably long to shut the trunk). (Hansen, 15)

Nettle

Nettle is our protagonist and the second character who does not see the audience. Nettle is a tragic character. Nettle is by far the older of the two trees and offers the role of mentor to Taylor (tree). Often Nettle uses a greater vocabulary and longer sweeping sentences than that of Taylor, which offers up the idea of more maturity as well. The stage directions suggest that the actor within the tree act out a series of routines each morning they open the trunk, which opens up the opportunity to add groans, aches, pains, or any other sound to signify stress or age to the character.

NETTLE. *(a long groan is heard from inside. The trunk opens with apparent difficulty and effort.)* ...yeah, I'm up, I'm up. *(NETTLE begins a morning routine exercise, the tree is heard to pop and groan)*

TAYLOR. Spring is here! Can't you just feel the warmth already!?

NETTLE. Just like it should be. Same pattern. *(More routine)*. (Hansen, 1)

In terms of speech, Nettle is full of mantras and referenced repetitive sayings, often found to make puns whenever Taylor is in need of cheering up. The multiple uses of mantras and sayings differ from those of The Green Man for Nettle utilizes mantras to bolster their own intellectual accreditation and dominance over fear. These Mantras act almost as a protection from serious conversation, which I will touch on further down.

NETTLE. First of all, my roots go deeper than yours by miles. I've earned every inch of my growth with resilience. No cloudy day, no drought in May, no wind nor rain nor heat, can keep me from keepin' on. Second, I assume you believe Spring makes me upset sapling. On the contrary, Spring is when I feel the best. It's far more complicated. You simply "*wood*"-n't understand.
(Hansen, 2)

This statement leads into the reality that Nettle actually has the most to grow still, in terms of character. Throughout the play, Nettle is witness to realizations that they may not have valid reasoning behind their existence. When Taylor asks what a miracle is, Nettle attempts to explain a parable out of what is later found to be a personal experience. Taylor then picks up on this and places Nettle in a position to either lie or tell the truth to Taylor. Lying would seem out of character for Nettle thus far but telling the truth and admitting the personal exposure would force internal reflection of current hypocrisy toward humans. Ultimately, Nettle chooses to admit the tale to Taylor, beginning the process of a self-reflective journey, but then quickly attempts to change the subject.

TAYLOR. *(From within)* Hey Nettle?

NETTLE. Yes Taylor, what is it?!

TAYLOR. Did you know that tree from the story?

NETTLE*(Nervous)*. Yes. I did. I said that.

TAYLOR. *(pause)* Was it you?

NETTLE. *(silence)*

TAYLOR. Well?

(TAYLOR struggles to open the trunk, TAYLOR does not seem so good, a branch cracks and falls by the base, or we hear it and TAYLOR clutches their arm in pain, but not shock.)

NETTLE. *(Decidedly Honest)*...yeah. Yeah it was me. That's why I bend the way I do. *(Trying a joke)* Uh.. Hey! Was that a branch I just heard? Was a human around to hear it?...get it Taylor?.. did ya get it? I said- (Hansen, 14)

Upon losing Taylor, Nettle is forced to understand the error of their ways, and when presented with a second chance, they are sent spiraling down a new path of their life without any control. Upon Taylor's (child) arrival, Nettle realizes that they can only listen, as trees cannot talk to humans.

NETTLE. Who is this child. Why are they talking with me? *(to the sky)* I didn't ask

for this! I have done nothing but trust you! I don't want this! Are you trying to tell me something? What's the point? What am I here for? Just leave me be! (*NETTLE slams the trunk shut. Night moves to day*). (Hansen, 16)

Nettle rounds out the play with a plea for a chance to act differently. An honest admission of guilt and an apology are given to the ether, and Nettle is rewarded with the recovery of a human life. Nettle ends our show with a simple sentence of gratitude, but the weight of it is much heavier than the plain words suggest.

Taylor (Child)

Taylor (child) is a character that is suggested to be played by the same actor as Taylor (tree). Text wise, the dialogue each character uses is drastically different. This Taylor is a terminally ill patient. This child, while being roughly the same translated age as Taylor (tree), has seen a similar, yet very different life. Much like Taylor (tree), this child has begun to form a maturity reserved typically found in those older and more worldly than children tend to be, thanks to the battles with sickness. This Taylor uses long monologues to release inner turmoil and emotion, similar to a journal entry spoken out loud. Taylor (child) utilizes the swing hanging from Nettle as a place of solitude and reflection, but also as a place to vent while seemingly "alone" yet not alone.

TAYLOR. I hope you don't mind tree. Nobody will play with me because I'm sick.

NETTLE. (*Cautious. Silent*)

TAYLOR. I don't really have any friends. I thought about trying to be friends with the grown-ups but they're not fun...(*beat*) I wish they knew how much it hurt. I wish they wouldn't just make jokes to cheer me up. I just want someone to listen ya know? I wonder if trees can even understand us. Do they feel like we do? Can you hear me? Do you feel pain? Do you know the world and stuff? ...Wow. Look at me. Talking to a tree. (*beat*) Well, you are a pretty good listener (*laughs*). (*Taylor gets up and exits, NETTLE stands astounded, lights fade to night*). (Hansen, 16)

Taylor offers Nettle's second chance by simply opening the door to one sided dialogue. This unusual set-up of dialogue, in which a character cannot engage with the other even if they want to, forced an event of one-sided dialogue. Which then forces Nettle to experience another point of view in order to understand what was previously missed from Taylor(tree) in previous scenes. As Taylor (child) progressively gets sicker, the dialogue is filled with more respiratory damages. Wheezing and coughs were utilized at varied intensity to show progression and this was matched in direction during performance.

TAYLOR. (*long sigh*) Well Nettle.... The other kids won't even look at me anymore. I just wanted a friend. It's hard enough going through all of this alone. (*pause*) I have one more treatment to try Nettle. It's new, but there's

no guarantee. What do ya think? *(attempts a joke)* Wood you go out on a limb to leaf this place? *(laughs, turns into coughs)*.

Voice (OS). TAYLOR! It's time to come back in.

[NETTLE hears the child's name and stares toward TAYLOR in disbelief]

TAYLOR. Well Nettle, I guess this is good-bye. I'm really glad you listened to me.

The funny thing is? That's all I really wanted out of a friend anyway. *(Noticing a plant just behind NETTLE)* Hey, I know this plant, it's a bad plant. It kills trees. It's allelopathic. Here, let me get that for you.

[TAYLOR coughs as they stagger to their feet, Taylor shuffles to NETTLE and removes the plant from behind the trunk.]

There, that'll help ya grow longer. This other tree must have been removed for your safety and the rest of the park. I'm sorry they took a friend. At least they saved you, otherwise how would we have ever met? *[Taylor hugs NETTLE'S side]* I wish I could be closer. (Hansen, 17)

Taylor (child) shares a similarity to Taylor (tree) with statements of puns and callbacks to the previous dialogue of the show. Upon returning healthy, the audience is greeted with a happy and thankful child who decides to write on a rock to communicate with Nettle, rather than carving into the bark, leaving the comment, "Hope I was a good friend." (Hansen, 18). The finished dialogue offers the audience a closure to the friendship. I intended this exit line to offer Nettle the last words of the play with gratitude.

Unit Breakdown of Scenes

Act 1 Scene 1

Unit 1: Once Upon A Time pg. 3

-Begins: Top of Scene

-Ends: after GREEN MAN: "I can show you why..."

Unit 2: It's Spring pg. 3

-Begins: before [Lights up. It is early morning...]

-Ends: after Taylor says "You're like this every year..."

Unit 3: Why Are You Like This? Pg. 4

-Begins: before NETTLE: "We already agreed it's all the same..."

-Ends: after TAYLOR: "There you go saying that name again..."

Unit 4: Mother Nature pg. 5

-Begins: before NETTLE: "What?"

-Ends after NETTLE: "Have you ever heard of a Natural Disaster?"

Unit 5: Natural Disaster? Pg. 6

-Begins: before TAYLOR: "...No..."

-Ends: after NETTLE: "You still need time to thaw."

Unit 6: Pondering pg. 7

-Begins: before GREEN MAN: "The sapling didn't rest..."

-Ends: after GREEN MAN: "All while the moon chased the sun..."

Act 1 Scene 2**Unit 7: What's A Miracle? pg. 7**

-Begins: Top of Scene

-Ends: after NETTLE: "I think there's a storm moving in."

Unit 8: The Storm pg. 9

-Begins: before TAYLOR: "Alright...Promise?"

-Ends: before GREEN MAN: "Rain fell for hours...."

Unit 9: Power Incarnate pg. 9

-Begins: before GREEN MAN: "Rain fell for hours..."

-Ends: after GREEN MAN: "...life witnesses power incarnate."

Act 1 Scene 3**Unit 10: Tell Me A Story pg. 9**

-Begins: Top of Scene

-Ends: after NETTLE: "...Ok."

Unit 11: The Littlest One pg. 10

-Begins: before NETTLE: "There once was a young tree.."

-Ends: after NETTLE: "...took the miracle away."

Unit 12: An Innocents Lost pg. 11

-Begins: before TAYLOR: "Wilted...you mean?"

-Ends: after NETTLE: "...things don't grow anymore."

Unit 13: Just Another One pg. 11

-Begins: before NETTLE: "Time went on..."

-Ends: after TAYLOR: "I'll be quiet now...thank you."

Unit 14: Just Wondering pg. 12

-Begins: before THE GREEN MAN: "Taylor twirled twigs..."

-Ends: after THE GREEN MAN: "...much like you I assume..."

Act 1 Scene 4**Unit 15: Woodpecker pg. 12**

-Begins: Top of Scene

-Ends: after NETTLE: "...maybe I can sleep through them."

Unit 16: Children Playing pg. 13

-Begins: before TAYLOR: "Ok, thanks Nettle..."

-Ends: before TAYLOR: "No! *Cough Don't go!..."

Unit 17: The Sickness pg. 13

-Begins: before TAYLOR: "No! *Cough Don't go!..."

-Ends: after TAYLOR: "Ok Nettle. Good Night."

Unit 18: The Change pg. 15

-Begins: before THE GREEN MAN: "As with all time..."

-Ends: after THE GREEN MAN: "...a change in us..."

Act 1 Scene 5**Unit 19: Me Time pg. 15**

-Begins: Top of Scene

-Ends: before NETTLE: "Ah, so you needed some..."

Unit 20: Growing Pains pg. 15

-Begins: before NETTLE: "Ah, so you needed some..."

-Ends: after NETTLE: "...wait here if ya need me."

Unit 21: Was It You? pg. 16

-Begins: after NETTLE: "...wait here if ya need me."

-Ends: after NETTLE: "Rings on rings sapling."

Act 1 Scene 6**Unit 22: The Removal pg. 17**

-Begins: Top of Scene

-Ends: after THE GREEN MAN: "...as we all will."

Unit 23: Time Moves On pg. 17

-Begins: after THE GREEN MAN: "...as we all will."

-Ends: after NETTLE: "You said it was humans?"

Act 1 Scene 7**Unit 24: Grand Opening pg. 17**

-Begins: after NETTLE: "You said it was humans?"

-Ends: after VOICE OVER: "...growth to our youth."

Unit 25: The Child pg. 18

-Begins: Top of Scene

-Ends: after TAYLOR: "...because I'm sick."

Unit 26: Why Me? Pg. 18

-Begins: after TAYLOR: "...because I'm sick."

-Ends: after NETTLE: "Just leave me be!"

Unit 27: Could It Be? Pg. 18

-Begins: after NETTLE: "Just leave me be!"

-Ends: after NETTLE: "Ignore them."

Unit 28: Last Gift Goodbye pg. 19

-Begins: after NETTLE: "Ignore them."

-Ends: after TAYLOR: "I wish I could be closer."

Unit 29: Don't Go! pg. 19

-Begins: after TAYLOR: "I wish I could be closer."

-Ends: after NETTLE: "I'll be better, I mean it!"

Unit 30: What About You? pg. 20

-Begins: after NETTLE: "I'll be better, I mean it!"

-Ends: after THE GREEN MAN: "...what will you do with yours?"

Unit 31: Not Just Another One Pg. 20

-Begins: before the Green after THE GREEN MAN: "...what will you do with yours?"

-Ends: after TAYLOR: "Hope I was a good friend."

Unit 32: Forever Changed pg. 20

-Begins: after TAYLOR: "Hope I was a good friend."

-Ends: The End

Analysis of Dramatic Action: With One-Act Text Example

(Coupled with Tempo and Tone analysis)

In this section, I will present the dramatic action through the entire show, as it is only a one act play. The following breaks down each scene into units again, with each moment of dramatic action presented through the driving intentions between the characters in conflict for the unit. A small summary of action is also presented after the action is stated. These summaries are followed by a notes section regarding tempo of each unit, represented by a scale of rate from 0 -10 (0 is full stop silence, and 10 is as fast as an actor is capable of speaking) and the tone summary at the end of each scene.

Act 1 Scene 1

Unit 1: Once Upon A Time

- 1.) Green Man prepares
- 2.) Green Man conducts

The Green Man prepares the audience to view the story, the audience then settles after realizing they are being addressed, concluding the action of this unit.

Notes on tempo: Unit 1 should be settled around a 4. Being the first unit, its intention is to set a calming, standard pace to begin.

Unit 2: It's Spring

- 1.) Taylor alerts
- 2.) Nettle concedes

3.) Taylor presents

4.) Nettle disengages

Taylor alerts Nettle that Spring has arrived, Nettle concedes to Taylor's high energy by simply agreeing with their statements. This unit leads Taylor to present the return of humans to the park, causing Nettle to disengage from the subject entirely ending the unit.

Notes on tempo: Unit 2 should gradually increase from 4 to about 6 due to the energy levels of Taylor increasing.

Unit 3: Why Are You Like This?

1.) Taylor offends

2.) Nettle counters

3.) Taylor offers

4.) Nettle volleys

5.) Taylor pouts

Taylor offends Nettle by calling them "Shallow Rooted," Nettle counters the statement through explaining "reality." Taylor offers their reasoning for liking humanity, and Nettle answers Taylor with their truth, causing Taylor to pout about Nettle's personal decision to worship Mother Nature, ending the unit.

Notes on tempo: From unit 2, unit 3 should hit a wall and fall to about a 4 again, possibly even a 3 for Nettle to regain control of the situation.

Unit 4: Mother Nature

- 1.) Nettle challenges
- 2.) Taylor attacks
- 3.) Nettle parries
- 4.) Taylor cowers
- 5.) Nettle Outwits
- 6.) Taylor offers
- 7.) Nettle redirects

Nettle challenges Taylor to defend their ideologies. Taylor attacks Nettle for attempting to make a comparison. Nettle parries the verbal attack with an outwitting maneuver to get Taylor to admit they are farther from humanity than previously thought. Taylor cowers at the realization that what Nettle presents as evidence is true. Taylor offers an attempt to show comparison from the humans perspective, but Nettle sharply silences Taylor and redirects the attention of the subject to be natural disasters, thus ending the unit.

Notes on tempo: From unit 3, we move back up into a 5 or 6 with Nettle increasing to put down or silence Taylor and their increased energy.

Unit 5: Natural Disaster?

1. Taylor surrenders
2. Nettle relishes
3. Taylor engages

4. Nettle provides
5. Taylor questions
6. Nettle answers
7. Taylor strains
8. Nettle falters
9. Taylor fears
10. Nettle consoles

Taylor finally gives in to Nettle's education of all things natural. Nettle paints what they themselves perceive to be a glorious picture but are unaware that it seems to be an image of fear to Taylor. Taylor responds in a frantic attempt to put together all that Nettle has said, in which Nettle must now attempt to sway Taylor that it's not as bad as they made it sound. Taylor is left in a wrecked state against the idea of "Mother Nature" in which she may now believe exists. Nettle consoles Taylor with affirmations of safety, and a good night's rest, ending the unit.

Notes on tempo: From unit 4, we get a calming fall back down to a 4 or even a 3 in order to settle Taylor into a more agreeable state. Hopefully the agreeable state is perceived to be leading the characters into rest.

Unit 6: Pondering

1. Green Man observes
2. Green Man defines

The Green Man witnesses Taylor think about the word “miracle.” The Green Man explains to the audience that the answer to a miracle’s definition is that it is a part of all things in a poetic way, ending the small unit.

Notes on tempo: From unit 5, unit 6 maintains the calm state of a 3 to ease the audience into the next day.

Notes on tone: Scene one is one of the longest scenes of the show. The overall feel of this scene is like a teenager testing their newfound sense of self in a single parent home dynamic. I want the tone to be tense, but always on the edge of understanding for either side. The intent is to create a familiar landscape for the audience to recognize familiar times within their own life or another’s when confronting personal truth with authority. Hopefully causing the audience to ask the question of what convictions do they, themselves hold within this world.

Act 1 Scene 2

Unit 7: What’s A Miracle?

1. Taylor pounces
2. Nettle Passes
3. Taylor wagers
4. Nettle accepts
5. Taylor flatters
6. Nettle agrees

Taylor has waited all night and into morning for Nettle to wake up. Taylor abruptly asks questions of Nettle at first moment's notice which causes Nettle to attempt to disengage from the situation. Taylor decides to wager an offer of silence in exchange for the answer to their question. Nettle is unsure, but after a bit of flattery from Taylor, Nettle agrees to tell the story, but only after a storm passes, ending the unit.

Notes on tempo: Scene 2 marches into a steady morning again at a 4, but gradually increase to a 5 with simple childlike energy, but not too overbearing.

Unit 8: The Storm

1. Taylor ensures
2. Nettle persuades
3. Taylor welcomes

Taylor wants to make sure and have affirmation that Nettle will uphold their end of the deal. Nettle finds a way to assuage the young Taylor without any personal compromise, and the two rest for the coming storm, ending the unit.

Notes on tempo: This tempo stays at a simple 4 with a gradual drop to 3 for preparing the storm.

Unit 9: Power Incarnate

1. Green Man illustrates
2. Green Man educates

In this unit, The Green Man is attempting to show the power of nature with the help of the sound and scenic elements. As the Audience becomes the humans there to witness this overture, The Green Man simultaneously becomes their educator through the storm, until the sounds come to a stop, and end the unit and scene.

Notes on tempo: This unit finds a 3 with power. Nothing too draining, but not too terribly alarming that the tempo would increase.

Notes on tone: This scene is rather short, but the tone is meant to create a feeling of momentary safety but trepidation because of the uncertainty of the will of the world, but you are still at the will of the world. Exploring the storm is meant to elicit an appreciation for the outside world, but from the perspective of other lifeforms.

Act 1 Scene 3

Unit 10: Tell Me A Story

1. Taylor pleads
2. Nettle relents
3. Taylor listens

In this unit, Nettle finally gives in to Taylor's request for a story. Nettle decides to express a story that is so close to the heart, that anyone may be bound to see a connection to Nettle. Once Taylor is prepped, the unit shifts.

Notes on tempo: From the beginning, we move from a 3 to 4, with a steady storytelling energy that assuages any energy that spikes from Taylor.

Unit 11: The Littlest One

1. Nettle narrates
2. Taylor puzzles
3. Nettle clarifies
4. Taylor engages
5. Nettle freezes

Taylor attempts to rationalize and understand all of the parts in the story. Nettle explains until a moment in the story hits closer to home than was planned. When Nettle freezes, Taylor asks what is next. Nettle, in a moment of what seems to be long needed acceptance, states the child has died and ends the unit.

Notes on tempo: From our storytelling tempo previous, we get a unit that has more of a start/stop feel of 2-1 with a culminating 0 from time to time.

Unit 12: An Innocence Lost

1. Taylor empathizes
- 2.) Nettle remembers

Taylor can see the pain and feels for the loss, though is not entirely sure why. Nettle explains death as simply as possible, trying to not fully relive the past trauma.

Notes on tempo: Unit 12 is a moment where 1-0 is tossed back and forth for the actors to utilize silence and its power between the memory and the story, allowing the audience and the scene partners to really listen to each word stated.

Unit 13: Just Another One

- 1.) Taylor reaches
- 2.) Nettle detaches

When the story wraps up, Nettle is agitated and in defiance of humanity again. Taylor has a feeling that this story had to be close to Nettle for some time, thus Taylor wants to know if there is a connection from Nettle to the child lost. Nettle admits they knew the tree, and this ends the unit causing Nettle to close their trunk out of grief to hide mourn in silence and end the unit.

Notes on tempo: Here we simply rise to a 2-3 for the final moments to finish out the memory and prepare Green man's entrance and not jar the audience.

Unit 14: Just Wondering

1. Green Man observes
2. Green Man compares

The audience is offered a moment of observation from The Green Man of Taylor and their inner thoughts. A dialogue opens up between the audience and The Green Man where The Green Man offers a comparison between Taylor and the audience.

Notes on tempo: This unit rests at around a 2 this time, allowing The Green Man to offer a moment of reflection to the audience.

Notes on tone: Scene 3 is meant to create the moment of learning empathy for Taylor. The intent is to hammer a point that the audience is being compared to Taylor in the eyes of

The Green Man. It's like a parent telling their children to observe a lesson based on someone else's life actions.

Act 1 Scene 4

Unit 15: Woodpecker

1. Taylor ignores
2. Nettle reprimands
3. Taylor reveals
4. Nettle remarks
5. Taylor flips
6. Nettle halts
7. Taylor stops
8. Nettle calms

Nettle awakes to loud woodpecker noises from Taylor, who reminds Nettle that it's not a big deal. In order to get back at Taylor for seeming calm about the interruption, Nettle lets Taylor know exactly what the bird is up to. The woodpecker, coupled with the draining sap, causes Taylor to flip out and go from 0 to 100 extremely fast. This life and death scare has Taylor causing an even larger amount of sound for the already grumpy Nettle, who then has to get Taylor back under control. After seizing the action, Nettle requests to be left alone once more to get rest before the humans arrive.

Notes on tempo: This unit is going to start with a 5 as Nettle awakes and ramp up quickly as Taylor begins to freak out. This moment will bring us up to an 8 or so in order for the drastic cut down to 0 upon Nettle's halt to be more effective. The unit should then resume at around a 2 or so as Nettle shuts their trunk.

Unit 16: Children Playing

1. Taylor thanks
2. Children arrive
3. Taylor greets
4. Children ignore
5. Children leave
6. Taylor pleads

Taylor attempts to make new friends as the humans arrive. As the children's sounds increase, Taylor greets them. This moment is cut short, however, and as the children's sounds fade, Taylor begins to cough and plead for them to come back, but to no avail.

Notes on tempo: This unit will happen in short bursts like a 5 or 6. Excited Taylor will offer a rapid shift in focus from positive hopeful energy to that of distress and pleading by its end.

Unit 17: The Sickness

1. Nettle prompts

2. Taylor explains
3. Nettle tosses
4. Taylor pleads
5. Nettle welcomes
6. Taylor opens
7. Nettle rejects
8. Taylor reiterates
9. Nettle redirects
10. Taylor accepts

This unit offers a moment between the two characters to connect in a way the audience has not witnessed before. This parent to child moment allows Nettle the chance to console Taylor in their time of pain. However, this moment is hindered due to Nettle's beliefs. When Taylor conveys what they believe to be their truth, Nettle denies it as it conflicts with how they believe the world to operate. This denial causes Nettle to push and sway Taylor to agree. This is a very common occurrence in parental situations between guardians and children. Children often follow whatever their parents tell them even if they believe the answer to be opposite or contrary to reality, desiring to be favored. Taylor naturally then accepts Nettle's truth and heads to bed.

Notes on tempo: This unit wanders around 4 with a bit of 5 brought in from Nettle from time to time but ends up rounding out with a 3 as the two head to rest up for the night.

Unit 18: The Change

1. Green Man orates
2. Green Man opines
3. Green Man prophesies

In this unit, The Green Man offers a moment of education about the state of all reality. Time moves forward regardless of any single living thing. As well as providing a mantra alongside a sort of prophecy in which The Green Man links to the audience using the word “us”. This allows the audience a glimpse into the future.

Notes on tempo: Unit 18 should find its way around a 4 with subtle pauses by the end at a 1 or so utilizing the ellipses within.

Notes on tone: This scene is meant to feel like the moment a parent chooses to lie to their child, just so they can keep them young a little bit longer. I want it to feel easy to do, but also a bit naive. I don't intend there to be any ill-fated attempt at hiding information.

Act 1 Scene 5**Unit 19: Me Time**

1. Nettle attempts
2. Taylor adjusts

Unit 19 gives the audience a look into how Nettle would act if they could truly be themselves. Utilizing actions of what is expressed by Taylor in the beginning of the show gives the audience a moment of realization that Nettle puts on a mask of what they believe they are supposed to seem like to the young Taylor. Just as Taylor begins to wake, Nettle halts their actions and becomes rigid again to hide what they had been doing.

Notes on tempo: This unit is slow to start, around a 3 or so with a burst of energy at a 5 until the shift inside Taylor's trunk is heard, then it drops to 0. Hopefully creating a moment of comedy or the feeling that Nettle was doing something they didn't want Taylor to see.

Unit 20: Growing Pains

1. Nettle conceals
2. Taylor questions
3. Nettle diverts
4. Taylor evades
5. Nettle persuades
6. Taylor accepts
7. Taylor recoils
8. Nettle inspects
9. Taylor escapes
10. Nettle assures

Unit 20 provides a moment between the two to try and act as if their everyday is still a possibility. Many people attempt to move through their difficulties as if there were no problem, so I want to convey this pattern between a generation previous and a generation coming up. How the two trees approach the situation is soon revealed to be taken over by the younger simply giving in to the ideologies and seniority of the older. When this proves too difficult, Taylor takes action to hide their own way of dealing with the pain from the older because of fear. This fear could be the fear of acceptance, of being believed, or of not feeling deserving of the care from Nettle because they didn't feel like they measure up to Nettle's standards.

Notes on tempo: This unit is more of our steady pace at 4, almost bordering a 5, so that Nettle can keep some form of rapid control over the conversation. As Taylor begins to cough and experience pain and coughing up black liquid, the tempo will reduce slightly only to jump up to a 6 or 7 for a frantic conceal moment where Taylor can escape the gaze of Nettle before they notice reason for concern.

Unit 21: Was It You?

1. Taylor interrogates
2. Nettle allows
3. Taylor persists
4. Nettle reveals
5. Taylor apologizes
6. Nettle regrets

Unit 21 gives us a look into the true heart of Nettle. Nettle's periodical check-ups on Taylor show increasing concern for Taylor's well-being. Once we hear the groan and raspy voice of Taylor from within their trunk, Nettle is confronted with a moment of honesty. Just when Nettle is questioning whether they should answer or not, Taylor loses a limb. This symbol of death or foreboding causes Nettle to make a decision. Taylor then asks Nettle for reassurance based on a previous mantra that Nettle holds dear, but when Nettle finally realizes they could be wrong, they falter just a touch before caving in and continuing to lie to themselves and to Taylor. This moment plants the seed into Nettle that may finally reveal the truth to their world.

Notes on tempo: This unit begins in a 1; all the checks that Nettle performs will be slower, no major spikes occur during these daily checks on Taylor. Once Taylor arrives, Nettle and Taylor will increase to more of a conversational 3 to 4 tempo. This instance may seem much slower due to the frantic behavior expressed in the previous unit. The personal tempo of Nettle will also seem higher than Taylor as to help express Taylor's difficulty through the pain.

Notes on tone: This scene is meant to give the sense of childlike fear. Slightly irrational, but still very much real. I want it to create a feel like a child protecting themselves and their problem from the parent, even though the parent is the one that may be able to help in the first place. A sense of hiding the truth because they feel that experiencing this fear will be looked down upon by someone they look up to.

Act 1 Scene 6

Unit 22: The Removal

1. Green Man admits

2. Green Man consoles

The Green Man comes in after the audience hears a chainsaw and construction noises. By explaining time to the audience, Green man is able to offer a more philosophical approach to life and death, with a touch of reality to give the audience a chance to accept what has just happened. Green Man lets the audience know exactly what happened to Taylor. This dialogue is meant to lead the audience into a moment of catharsis where they can empathize with Nettle and Taylor. In a way, consoling the audience before the characters return.

Notes on tempo: This unit is short, but important. The audience will be receiving sound from the blackout of a chainsaw. This chainsaw is presented in a real time sound effect, so standard tempo of 4 should be approached with any movement onstage in shadows. When Green Man appears, the utilization of ellipses will help keep tempo to a 3 or 2 even. This is a unit meant to help the audience realize the gravity of the shift that just took place.

Unit 23: Time Moves On

1. Nettle discovers
2. Nettle accuses
3. Nettle pleads
4. Nettle blames
5. Nettle recedes

This moment is meant to be handled with care. In this unit, Nettle wakes to realize Taylor has been cut down. The cutting was done by park services to keep the sickness from spreading, but Nettle is blinded by their pain to realize this was the case. All Nettle can tell is that the humans have taken the child. Nettle has cause to experience grief much like the loss of their first friend, but it feels so much more painful due to Nettle's attempt at bolstering their defenses to such pain.

Notes on tempo: Unit 23 is going to be all over the map. Play with it slow at a 2 for the discovery, letting it ramp up to a 6 with the accusation of mother nature. This rage and pain and confusion all need their own values, but this unit is going to seem like a rollercoaster until it finishes with a slam shut of a trunk at a final burst of a 7. Then as the air settles, gently glide into Unit 24 with a 3.

Unit 24: Grand Opening

1. Green Man offers
2. Voice Over updates

This short unit gives the audience a passage of time. While Green man offers a moment of introspection for the audience, the voice over is an update to the audience that a great amount of time has passed. Perceivably enough time for Nettle to have finished grieving, but as we see in the next scene, Nettle has just come around to acceptance.

Notes on tempo: The Voice over is more of an orated tone. So, the tempo of this unit will be about a 4 or 5. This unit needs to allow a passage of time for transition into the next scene.

Notes on tone: For scene 6, I really want to be clear. This moment is not something every human has always experienced and death of a friend or even someone close to you that is seen every day is going to be experienced differently from person to person. Utilizing tempo to our advantage we can help get importance across to the audience, but I want it to feel like the floor or reality has just been removed from under Nettle. There is no more good in life. No more happiness. All that was once theirs, is now completely gone, but not gone, taken. The tone of this unit is that of a parent losing a child to something they couldn't control. No matter how much they wish they could.

Act 1 Scene 7

Unit 25: The Child

1. Nettle grieves
2. Taylor arrives
3. Nettle recedes

Here we get the moment of acceptance from Nettle that trees can die. As soon as Nettle is about to dive into a moment of selfishness in thought of self-pity, Taylor the child enters the scene. Nettle can't help but listen to the young child and attempt to hide away from this new and seemingly unwanted experience.

Notes on tempo: Nettle is taking this moment to grieve for the loss of their friend Taylor. This can take multiple approaches to tempo and time, but for this performance, I am aiming at more of a 2 ramping up to a 4 into the interruption from the arrival of the child version of Taylor. Taylor will arrive with a tempo of 4 already to match the energy being presented by the time of interruption but will end in a 0 due to Nettle's silence.

Unit 26: Why Me?

1. Taylor divulges
2. Nettle listens
3. Taylor leaves
4. Nettle curses

Taylor begins to speak and say almost exactly what Taylor the tree had been feeling in the time previous during their sickness. With a curse to Mother Nature in confusion of how to respond, Nettle slams their trunk closed to hide away due to deep fear of repeated anguish. This is a moment where Nettle is going to be offered another chance with Taylor. But at the first encounter, Nettle is afraid.

Notes on tempo: The tempo here, will burst from a 1 to a 5 with pain being divulged from Taylor. As it subsides and calms down to a 3, Taylor will exit and cause Nettle to question Mother Nature. Here, Nettle will start with a 3 and end up into a 5 or 6 up until they slam their trunk closed, holding us back to a 1 or 0.

Unit 27: Could It Be?

1. Taylor prepares
2. Nettle focuses
3. Taylor gives
4. Nettle disbelieves
5. Taylor exits
6. Nettle wonders
7. Nettle denies

Unit 27 allows Taylor to prepare themselves for a treatment. This moment acts as a bridge for the audience to piece together the question of whether or not this child is exactly the same to Taylor the tree or not. When Nettle decides to listen, they are given a gift from this new Taylor. This gift is a name. The name baffles Nettle because it is their already decided name. Here Nettle begins to wonder the same question the audience has been faced with. However, despite the coincidence, Nettle tries once more to deny the reality before them and stick to their past beliefs.

Notes on tempo: this scene is a bit more lighthearted. Taylor will begin the unit with standard conversation at a 4, and the baffled behavior of Nettle should be met with at most a 6. As Nettle ponders the possibility of reincarnation, their tempo shifts lower to around a 3.

Unit 28: Last Gift Goodbye

1. Taylor surrenders

2. Nettle sympathizes
3. Taylor jokes
4. Nettle discovers
5. Taylor saves
6. Nettle understands
7. Taylor prays

This unit gives the audience the answer it has been searching for. This child indeed has the name of Taylor and is about to undergo a major unknown treatment. This goodbye offers Nettle a chance to truly feel and understand the gravity of the pain Taylor the tree could have been going through. Nettle kept feeding Taylor false hope by casting off jokes instead of truly listening, and now Nettle has a chance to change. When Taylor leaves, they save Nettle's life. This action shows Nettle that their distance from humans and all their previous assumptions are not all encompassing. This moment propels the next unit for Nettle's internal conflict.

Notes on tempo: Tempo for this unit should remain at a steady 4 and hover around 3 or 2 at the lowest when Taylor is feeling pain and coughing. Let the last moment of "I wish I could be closer" linger with a 2 for emphasis.

Unit 29: Don't Go!

1. Nettle discovers
2. Nettle recounts
3. Nettle reflects

4. Nettle shifts
5. Nettle begs
6. Nettle surrenders

This moment describes the exact realization of Nettle's error. The moment of discovery is the moment where another entity has fully witnessed the power of empathetic response. When they realize they could have been better, they are at the crossroads of change. The discovery of fault, the shift in understanding, and the desire for change offers Nettle a chance to surrender to being wrong for so long.

Notes on tempo: This unit starts at a 2 and works its way to an 8. This frantic call and beg for a second chance is something that must be earned. If the moment feels forced, then the reality of change will not be believable to the audience.

Unit 30: What About You?

1. Green Man states
2. Green Man offers

Unit 30 is our chance for the audience to do a bit of self-reflection. Green Man offers up the question of "what will you do?" as if to ask directly, "what would you do in their position?"

Notes on tempo: This moment comes off of very high energy in the previous unit. That being said, this tempo should settle us back down to a 4. The audience is given a chance to actually entertain the thought of reflection.

Unit 31: Not Just Another One

1. Taylor arrives
2. Taylor offers
3. Nettle accepts
4. Taylor forgives

This unit allows for a happy ending. Taylor arrives healthy and happy. Taylor offers a way to give Nettle their “friend” status back, without carving into the bark. This Taylor has done something Nettle would not have believed possible. Nettle has effectively been given a second chance, but also Taylor has forgiven them for their previous behavior now that they have changed.

Notes on tempo: This unit should start with a little bit of a pep with a 5. The positive happy energy expressed by the now healthy Taylor should come off upbeat and light.

Unit 32: Forever Changed

1. Nettle shifts
2. Green Man concludes
3. Green Man exits
4. Nettle thanks

This final moment offers the audience the epilogue for the piece. The Green Man welcomes the audience to witness a miracle, where Nettle steps out of their trunk, which is a literal representation of thinking outside yourself, and sits in Taylor's position. The moment allows the audience to see that Nettle truly has changed and does not get to see Taylor again. Even though that is what Nettle pleaded for, they received something they deserved more: a change for the better of both of them.

Notes on tempo: This unit is going to sit at a 3 and finish around a 1 as we fade out. This unit fades us out of a fairytale and comfortably back into our audience's reality.

Character Analysis of the Principal Characters

The Green Man

- Desire

Their desire is to educate the audience through the meaning of life, “It’s just about the solstice, and it’s time you heard this tale before your leaves turn” (1).

- Will

The Green Man is extremely strong in will. This is due to the sense they have lived forever or seemingly so. Making constant references to time and the nature of the world around them. With comments toward the audience and not directly toward any of our other characters, we sense as an audience that this character is beyond this world. “Our world is one of life, one of unity, and one of itself too. Our worlds are not so different, yours and mine...and in this place, I can show you why...” (Hansen, 1).

- Moral Stance

The Green Man is Lawful Neutral. This stance comes from the character being neither extremely distraught at Taylor’s death, nor responsive to Nettle’s curses toward nature. The Green Man offers the laws of nature as a path that will continually exist and go beyond. “As with all time, life moves forward... For better, or for worse...the sun will chase the moon and so forth...but time only shares so much with each of us...a change in season...a change in us...”

- Decorum

The script offers this description of the character and nothing more: A foliage entity marking spring, growth, and rebirth. (Any age, race, or gender). This is great for a director trying

to cast a show. Having an entity that is other worldly with only the mention of foliage gives a wide creative stroke for the design team to work with.

- Summary Adjectives

Neutral, Caring, Serious, Prophetic, Godly, Elegant, Omnipotent.

Nettle

- Desire

Nettle desires to be a tree. Unapologetically and unwavering, Nettle desires to simply keep existing. “Look, I just want to be a tree. Alone. (Taking a very meditative approach) Under Mother Nature’s basking light. O.K.?” (Hansen, 3).

- Will

Nettle has a very strong will. They defy the reality of death in trees all the way up to Taylor being cut down. They have built up mantras and sayings over the years that have bolstered up their will in the face of danger and doubt over the years. “No cloudy day, no drought in May, no wind nor rain nor heat, can keep me from keepin’ on.” (Hansen, 2).

- Moral Stance

Nettle is Ignorant Good. Nettle always seems to have good intentions. Whether or not their decisions are based on belief or fact will lead them to a good or poor decision. In the case of humanity, they will not go out of their way to hurt or hinder a human, but they will actively talk down about how feeble their lives are. While talking about trees, Nettle will bolster and uplift nature and its creatures. I used the term “Ignorant Good,” because in life, there are people that

have decent hearts, but are simply uneducated in certain aspects of life which cause them to make poor decisions, seeming to fit for Nettle.

NETTLE: -Oh please. Stop lowering your limbs for them to climb on. People are weaker than we are! They hide in our shade for a reason. They fight and kill and do much worse to other creatures.

TAYLOR: But, they never-

NETTLE: -Never what? Hurt us? Was that carving enjoyable to you?

Do you think it was meant as a kind gesture? Did you ever stop to think it wasn't just a frivolous mark to scar you? A vicious moment, for you to remember for the rest of your rings? Tell me something. Have you ever heard of a Natural Disaster? (Hansen, 4)

- Decorum

The script gives this description for Nettle: An older tree. (Any gender or race). For a director, the only major decision comes from the age of the actor portrayed being older than that of the actor portraying Taylor. The only other stipulation in terms of appearance is that Nettle has been scarred by a lightning strike that has caused it to have a lean. "Yeah it was me. That's why I bend the way I do" (Hansen, 14). Nettle seems regal, almost exemplary in their efforts of their routine behavior and self-confidence.

- Summary Adjectives

Wise, Stiff, Confident, Firm, Truthful, Stern, Ignorant, Proper

Taylor (Tree)

- Desire

Taylor's desire is to make friends with the entire world. Taylor is in love with all things in the world, especially the children in their park. While this tree has very little experience in the world, they know what they like currently, and that is kids in the park. "And I get to see the humans come back and play in the park!" (Hansen, 2).

- Will

Taylor's will is actually fairly weak. I feel this because they are swayed constantly by Nettle throughout the show. "Ok, thanks Nettle, you're the best friend I could ask for. You know? You should really give them a chance; they can be so much fun! I can't wait for them to be my friends, maybe this year I'll have a whole bunch!!!" (Hansen, 11).

- Moral Stance

Taylor's moral stance is more of the Chaotic Good. I say this because being a child and not understanding something is different than being ignorant and not understanding something. That is to say for me, children are chaotic in terms of discovery. Children don't know what they don't know until they witness it or cause it to happen with sheer curiosity at the wheel. Ignorance is the active decision to stop that curiosity when asking questions. Taylor simply throws themselves into the fray of the world with each and every morning.

- Decorum

The script gives this description for the character: A young tree. (Any younger actor, any gender or race, *suggested double as (child) TAYLOR). This should allow a director to cast anyone from a child actor to a young adult, as long as they come off younger than the actor portraying Nettle. Taylor is heavily swayed by emotion and feeling. A sense of floating or blissful ignorance about the world when happy.

- Summary Adjectives

Fun, Youthful, Simple, New, Childish, Caring, Warm, Bright

Polar Attitudes of the Principal Characters

Green Man

Beginning-

Green Man wants to educate the audience.

End-

Green Man wants the audience to grow from this point on.

Nettle

Beginning-

Nettle wants to be alone and enjoy life without challenge.

End-

Nettle desires to understand and be connected to all things.

Taylor (Tree)

Beginning-

Taylor wants to understand Nettle.

End-

Taylor wants Nettle to understand them.

Student Learning Goals and Course Objectives

For the Fall of 2020, the course of DRAMA 106–Theatre Production was co-taught online through distance learning with a culmination of a live performance and a second show pre-recorded. As a class, this course can have a varying objective outcome based on the student’s position for the production. As such, the following section will discuss what elements were focused on and how they were executed in this environment. A copy of the entire syllabus is provided in Appendix E.

- Learning Objectives:

Upon successful completion of the course, the student will be able to:

1. Collaborate effectively with peer and professional artists in the creation of a live theatrical production with a unified design/concept

This was done through multiple Zoom and email correspondence at a minimum of three times a week for actors, and two to four times a week for crew and design team. Students would take part in design meetings as well as daily rehearsal reports and updates about various aspects of the play.

2. Exhibit appropriate use of the skills required to fulfill assigned role, including the use of tools, materials, equipment, and techniques associated with job description

This was achieved through actors recording themselves during rehearsals as well as taking notes after each day in order to advance their assigned tasks per position. Tech students were assigned weekly ordinance to report to department heads for design as well as to the director for clarifications and decisions.

3. Demonstrate the proper application of health and safety rules associated with job description

While this mainly took shape with the scenic elements, vocal and emotional advising basics took place for those involved with sensitive subject matter within the script. Mockups for costuming and make-up were also utilized for practice runs and comprehension before application.

4. Analyze a dramatic text and the methods of translating that text into a staged production

Students were taught through the use of *Play Directing: Analysis, Communication, and Style*, by Francis Hodge & Michael McLain, as well as Stanislavsky and Chekhov techniques. Students broke down dialogue and learned about tempos both physically and through dialogue. Students were also introduced to meditation or yoga as a form of learning body awareness. While this production became more of a personal journey outside of rehearsals, students also had to brave this new landscape Zoom acting and its challenges there in alongside me.

In this course we also communicate with our students about the importance of analysis. The hope is that it will add to their tool belt and help them dive into the work of an actor, even if the student has not taken the acting series yet.

Dramaturgical Analysis of Chosen Play Text

- Introduction to the organization of, and expectations for, the rehearsal process

Students are encouraged to audition even if they are not following the degree path. Filing out documentation and understanding the rigor of the rehearsal process is an absolute must for them to even participate in the production.

- Participation in the audition and technical role application process

Students tend to watch others rehearse in this course, but for my production, I had times set up in blocks in order for those experiencing their first Zoom audition, they could feel a bit more comfortable.

- Analysis of the text as a work of dramatic literature through group discussion and independent research

Throughout the rehearsal process, students will engage in discussion with each other, regardless of position at times. When prompted, students will dive into character work and given circumstances of their entire world. These choices often affect other characters and as such they learn the cohesive nature of the show. Understanding the collaborative nature as the life blood of theatre is essential for group and ensemble work.

- Exploration of the ways in which the text may be realized on stage through both discussion-based and movement-based exercises

Often I find myself looking to the actors to simply make decisions. Once I feel students have stumbled upon an essence of a character or a major light bulb moment occurring, I give them more freedom. I often want to show my students the power of their own decision making. Especially in real time, when a student comes across a section, we have not rehearsed yet and they keep going regardless of the work. Freedom of choice leads them to newfound approaches to schoolwork in other classrooms as well, teaching confidence to simply try.

General Rehearsal

- Guided exploration of role-specific work which may include: character exploration, staging techniques, management strategies, property design, sound design, costume construction/organization, operation of lighting/sound equipment, or theatrical marketing

This class only meets three times a week. Due to being a community college, most of my students have jobs alongside their learning and or other major commitments not found as frequent with high schoolers or four-year universities. While it is not impossible, our schedules for rehearsal can become quite demanding for its short periods of work.

Technical Rehearsal

- Investigating the process by which the multiple technical elements combine to create a unified production concept'

While there are technical theatre classes, some students may fall into roles without experiencing proper protocol or operation. This allows for me to create a separate time of "rehearsal" for the students through added meeting times before or after rehearsals in order to provide guidance and supplemental education to these specific roles.

- Continued guided exploration of role-specific work which may include: character exploration, staging techniques, management strategies, property design, sound design, costume construction/organization, operation of lighting/sound equipment, or theatrical marketing

Having a small department already, wearing many hats comes naturally to me and I find that when tasked to do something specific, students often find their own solutions if they feel cared for and supported. So, my main focus for these specific roles would be to make my

students feel supported and cared for by giving every resource I have at their feet from the start.

Maintaining a Performance

- Participation in the process of presenting a live performance which may include: use of acting techniques to maintain and build on high quality performance, the work of physically maintaining costume or prop pieces through frequent wear and tear, use of management strategies to ensure professional running of the show, or the work of refining the operation of theatrical lighting/sound equipment in a live performance environment

This was especially difficult for this process. Being away from each other we truly had to improvise. Communication became key to operating as smoothly as possible. Students were more responsive however to being given ownership over a portion of the design. Though we may have suffered from some difference in overall unity, we still achieved the overall production.

Post Show Reflection and Analysis

- Use of group discussion and independent writing to reflect on the work done. This may include: acknowledging both strengths and areas for growth in the work done independently and as a group, describing possible solutions for problems encountered, or establishing goals for future theatre work

After every production at SFCC, we hold a Post - Mortem and cast party. Here we discuss what we enjoyed, what we will miss, what worked well, and what we could do

differently in the future. This acts as a decent cathartic wrap up for the students who may never see each other again. Something I love about this moment is the level of growth that is noticed by the students themselves and those around them. It's a wonderful moment to witness as an instructor.

Written Work:

- **Each student will be required to submit TWO written assignments in this class.** The nature of the first assignment is up to the student and may include design sketches, models, written research, forms created or anything else they decide is necessary to communicate the work they've done.

For actors:

- A detailed character analysis containing answers to Uta Hagen's Six Steps and/or some other visual or aural material
- A 2–3-page reflection of the rehearsal and performance process

For technicians:

- A well-organized and clearly labeled prompt book with all pertinent cues or comparable evidence of completed design/tech work etc.
- A 2–3-page reflection of the rehearsal and performance process

These assignments are predominantly the only things students have to turn in. This is to hammer home all of the techniques so that students can remember them on their own within the career path. Students struggle here only if they have refused to take notes or work on their

character outside of class time. The student may know or have done all the work to put on a great show, but if they were not forthcoming with their time management then here is where the ball often gets dropped. Oddly enough, the technical theatre students have it a bit easier as they are told almost exactly what to put down and the actors have to discover and choose theirs.

Design Team Assembled for Production

Production Manager.....Ashley DeMoville (Faculty)

Director.....Chris Hansen (Faculty)

Stage Manager.....Kaity Apel (Student)

Scenic Designer.....Chris Hansen (Faculty)

Lighting Designer.....Chris Hansen (Faculty)

Projection Designer.....Chris Hansen (Faculty)

Sound Designer.....Brooke Ross(Student)

Costume Designer.....Kim Heide (Staff)

Make-up Designer.....Mimi Vang (Student)

Graphic Designer.....Gabrielle Archulette (Student)

Technical Director.....Chris Hansen (Faculty)

Master Carpenter.....George Morse (Staff)

Builders.....Terence Phillips (Student)

Wardrobe.....Mimi Vang (Student)

Emily Nelson (Student)

Production Journal

8/30/2020

So a quick preface to where I'm at right now. Back at the end of July, the staff found out we are for sure going to be online only. This has completely shifted plans from my previous play decision to something drastic and new. I'm writing my own piece and learning how to present it digitally. I have been so incredibly frustrated with this entire summer and process that I'm steaming. I keep telling myself that this is for the better. This will teach me more than I could know right now. This is all going to be worth it. All of this is buzzing in my head and yet all I can see at the moment are frustrations.

The quarter will be starting on 9/21/2020. Everyone keeps trying to figure out how theatre is going to work? How will we act? How will we put on a show? Will there be a set? Will there be anything at all? Meanwhile, I'm trying to put together a brand-new curriculum, for online teaching, for what may be a cut course all together, FOR FREE! I'm writing and re-writing this script, I'm recording and editing lecture content, I'm prepping and planning all I can, all while my family are being extremely difficult about this virus. I'm tired, but I'm still excited. This coming week we will have our weekly production meetings again in order to get some semblance of understanding for our two shows this quarter. Hope I have better news soon.

9/16/2020

Ok, so it's been about two weeks and I still have a fair bit to do. I made my preliminary designs for both shows last week and we found out in the meeting that we can no longer even distance inside or use the set. Not to mention that because of this we will be going ahead of schedule and get some renovation done. At least that's happening. I now have to go into the theatre and clear out my shop and re-arrange everything that I just rearranged from the summer. I have work-studies that are now pretty much out of work because we can't be in the shop, I effectively have to re-design the two shows, with no real shop, only my own personal tools, and that's if we even get to do anything at this point. I believe I have a good script now. We just have to see if we get any numbers in terms of students. It still isn't looking good. Luckily, I only have two roles at this point. Auditions are next week. I'm excited but extremely nervous. Section 2 has been delayed again and again for me due to all of these crazy changes. I will get it though. Somehow.

9/21/2020

Ok, so all the time from the summer and all the planning from even a few days ago is now out the window. Well, not all, but I feel like the floor was ripped out from under me. We only had people audition...One of which is going to be too busy to be cast in both, so...I had to write a third character in. Whew, final edits to the script, I guess. Auditions were weird, and Zoom is

slow. I'm going to have to figure something out. I refuse to pre-record because this degree means everything to me and I want to give these students a live performance somehow!

I re-designed my show, but it's kind of boring. The cool part is that we got a couple students who are interested in being our graphic artists for our zoom backgrounds and that helps bring in other departments to work together as a school. It's very inspiring that everyone is willing to give this crazy thing a shot. I also just realized that because my courses are online, I will be receiving less pay. I am so upset with all of this sometimes it burns me out. The same day I heard about the pay cut was the same day I heard about my 5-year review happening this year. Oh boy. I've been doing more and more research for my new design team members and now that our costumer is contracted and on-board, we can really get some design meetings finished.

9/22/2020

Call-backs did not need to happen. We sent out the "contracts" and met with our classes respectively. I gave my students their run-down of the syllabus and rehearsal schedules. Some seem weary, others seem completely solid. I can already tell that Wi-Fi connection is going to be absolutely garbage. I have no clue how to deal with this. But I can't let them see that. I have to keep working. I'll look into other options here soon. Continuing work on Section 2 but when do I have the time? I have been working from the moment I get up, well into the witching hour these days. And I still won't be paid until the end of October.

9/24/2020

First true production meeting has brought us an update on construction and how we will be going about the two projects. I will be working mainly on props for the second show, and everything else on my show. Ashley and I will be sharing a zoom webinar account so that we can figure out how to stream. I also learned that I will be receiving a NISOD award. That's pretty cool. Wish it came in a time I didn't feel like the world was ending. First readthrough is tomorrow, can't wait for my students to read my work out loud...wow.

9/25/2020

First readthrough was a lag filled success. We got through it and my students loved it. However, the graphic art student is just now getting my sample images. This may take a while. But we are here for education, this is the place to fail safely right? It's weird to only rehearse 3 days a week. I never feel like it's enough, but this time, my show being a one act, it definitely works! But rehearsal at home on a screen? So strange.

9/28/2020

Today we had to take rehearsal off. The students were unable to connect properly and there were conflicts. I used this time to prep for breaking down units and tablework for Tuesday. Each day I work I feel like I'm behind. This whole quarter is off to a weird start. On the bright side, I have more tech students than I usually have, and they are responding quite well

actually. I am teaching them using my own work which is also a trip in itself. I only have one student from previous years in this cast, and in this tech course. We'll see how this goes for teaching new people over zoom tomorrow.

9/29/2020

Rehearsal was alright. I'm really getting the hang of zoom. And now we are recording them for the safety of the student and myself. So, I kind of have these massive video files for reference for any future case for this show! Sort of. We went over themes and ideas; we went into mood and tone. I wanted them to get a sense of the world of the play. I asked what they felt about the subject matter and how it spoke to them. Everyone gave great responses...once they felt comfortable to share over zoom that it.

It's like pulling teeth to get students to engage on zoom. One student responds too well, and the rest freeze up or don't respond at all. I have one student who has such bad internet, we all have to have our cameras off just to get the audio and video of her to work! This does not look good. I'm going to see if I can get a better solution.

10/1/2020

Today's production meeting gave an update about plans moving forward. The second show is going to be fully recorded and streamed. The actors will be pre-recorded. This will not fly for my degree, so we came up with the idea to live stream through a zoom webinar link. Problem is

that each individual Wi-Fi is weak and might drop out mid show. I asked if there was a way to utilize empty classrooms in the building at night. Would this work? Shifting class rehearsal time to accommodate for building sanitation? All distanced and alone? Alone but together, you know? I'll have to check with the dean, but I have to get the logistics first.

10/2/2020

So, my main actor is not available today and today we were to go over Units...ugh. Well, this is what my stage manager is for. We went through them anyway and we will just have to catch her up when she returns next week. Also found out that my stage manager is a running start student who may be involved with softball...this is challenging. We shall see how this goes.

We also learned that I now have only about 2 weeks to get the whole theatre prepped for construction. This is bonkers. When am I going to have the time to do all of this?! I wake up, go to work, come back, work on new curriculum, edit videos, schoolwork, show work, curse the world for not being smart, maybe have a sandwich, and then pass out. Every. Day. All for less pay than before...cool.

10/5/2020

Today went well. We are starting to open up more. I have begun to integrate meditation to the actors before we begin each rehearsal. I read that if you can do something physical to signify it is time to work, the mind can almost separate its surroundings. I love that. It has

helped me forget the outside for our brief moments together and ultimately that's how I love to teach. I just want them to be able to let go and act as free as possible. Some don't have enough space where they are at now, so I'm going to have to try to do some exercises that help outside of just movement.

10/6/2020

Story board designs finally got their preliminary looks today. They are not exactly what I had in mind, but that's fine. I like the idea that the student has gone with, seeing the trees being the same species. Visually, an audience member may see a parent/child appearance instead of two separate trees. I want to be set free of my previous visions and let the students be moved by their own designs. I'm excited to see where this goes.

The students worked on scene breakdown today. Why are they saying what they're saying and when, etc. This seemed to be a major eye opener to my veteran student. They told me today that they love having me as a director because it's so different than what they get from their other instructors. That was sweet to hear.

10/9/2020

Today we got word that we can get the students their own rooms!! The Wi-Fi problem might be solved! Gosh I hope so. This was a tough day. We had worked a bit more in depth on dialogue and what does it mean to say anything at all? Breaking down dialogue is my absolute

favorite thing about acting. This time is weird though because I am the author too. Sometimes I feel like I suck at it, other times I feel great. Actioning comes next in rehearsal next week. I think the new people will have a better time with it being strictly on one rehearsal day.

10/12/2020

Costumes are finally able to work with me. My show seemed to be the easier of the two in terms of effects and costumes. I learned that we have facial designs from one of our students ready and we are going to set aside time to meet with the actors individually to practice over zoom! How strange and great at the same time. In rehearsal, we worked more units from unit to unit expressing tempo and tone. Each student was then asked to take their script and action each of their thoughts in conjunction with the tone of the piece. I let them know there are no wrong decisions, just different choices. When we meet next, we will continue the process and move forward through the show in its entirety. Once we come back to a unit, or scene, it is meant to be off book.

10/13/2020

Students continued to work on units and actioning today. We got through the whole show and plan to have a stumble through on Friday! We are finishing the clean-up in the theatre today too, so it was a mass grab at whatever props, costumes, and tools we think we may need.

I had to frantically build the swing unit and hope to find materials to salvage from the garage outside for the doors. This day seemed a bit rushed but at least we made it through.

10/16/2020

More cases of COVID are showing up around the city and school. It's really a daunting time. I think of my show. How it's charged with political and social awareness. How my intent for this show has become so much more than any other show I could be forcing myself to adapt right now. I finally feel like this was the best decision for my thesis. Even my students are excited. All of them are now coming out of their shells and telling me that these rehearsals are their high point in life. I couldn't be more honored. I love this job. But all of this still daunting.

10/19/2020

Yesterday we got in our ring lights and green screens. I had planned on using those today...but I was wrong. Communication is actually very difficult with all of this. All the days run together, and all the time goes out the window. My sleep schedule is destroyed, and I am behind in more things than I can count. I feel as though the world is crumbling on top of me.

Today was supposed to be the first day where we were all under one roof, in separate rooms, on the same Wi-Fi! But then I got an email from one student who suddenly had to go on a family vacation to LA. This is why we have calendars right? I could only say ok and that it's

frustrating. But at least they were playing the smallest part? Oof. At least the rest of the cast is all clear! This is going to work!

10/20/2020

My planner is full of scratch marks and checklists. I keep saying I can't do this. But then I have a student click into a moment and I'm renewed. It's not the same as in-person, but it's still cool to see when your actor understands something. We are starting to really run things now. We have realized that there must be some form of Zoom Choreography in order for this to work properly. They need to have their cameras on and off at certain moments. Cool. I can figure this out.

10/23/2020

I am finally able to work with Zoom Webinar; the wait has been due to the school needed to justify the purchase. Well, they got it! I still haven't heard from sound at this point. The student is notorious for not being on-time. But I might have to just do it myself if it's going to happen.

Today was also off-book day, and it kind of worked. We were dealing with some frustrated actors and after a few meditative moments and talks, we were able to return to rehearsal. This makes me realize how difficult this can all be on other people too. We are not all able to just work on zoom or away from each other. There is a serious depression occurring from time to

time in this cast. I'm glad they get to see each other at least in passing through a hall now and then.

10/26/2020

Today we have incorporated all elements of physical set into the mix! We have a swing, we have doors. We are still missing costumes, but we will have them by next week! Also, I am still waiting for the green screens and background images! Trying to light a fire under people is not my preferred style, but I can do it if I must. I have received a list of sounds from my sound designer, but this was very late. I have already compiled and mixed our sound for the show. I am hopeful she can work on it anyway before the show goes up.

10/27/2020

Ok, this show is going to happen! We have worked well with preliminary sound, we are off-book, and we are well on our way to making everything work properly. I just need to get the last tech elements from the other show, and I can try it all together. I'll admit, this shouldn't be the case. Things should have been in my hands by now, but the communication problems we all seem to be having is just a part of this slice of pie. I'm constantly tired, and I'm always behind.

11/2/2020

We've made it to November! I can't believe it. I have only two weeks left!! It always feels this way...why? Why is tech week always rushed? Why can't I have things the way I desire them? If everything had simply gone according to when I had asked for them, we would be perfect. But 2020 is now notorious for ruining plans.

Regardless, we have ceased calling for line today. We still don't have out backgrounds, we still don't have full sounds, we still don't have our costumes, but hey, what could trip them up anymore now that we've secured an entire show? Oh yeah, adding last minute everything...

11/3/2020

Continued more of the same, but we got some costumes!!! One must be altered, but the others work fine. I'm worried about the green not showing up with our green screen, but we'll see tomorrow! I finished the sound list myself and will be running the projection and sounds during the whole show as my SM calls from across the hallway. This could be weird.

11/6/2020

Green screens are here, I painted all of our set pieces, our costumes have arrived complete, and our makeup artist and costumer were able to see them before we practiced q2q. That event, however, was a bit taxing. The images are only half done, we just got our actor back from LA, and now we are experiencing the joy of turning cameras on and off while still acting

and trying to be inconspicuous. This process is going to need another day for sure. Tomorrow the crew watches and gives their feedback.

11/7/2020

Ok, so this tech actually taught us something. We have control over when we can let the audience in, which means I can check cameras, lighting, and audio before we begin without spoiling it!!! I also have all the pieces left out today. Next week is all about full runs!! Then show time!

11/9/2020

Today was ok. Little hiccups due to some personal issues, but those got sorted out. Section 2 has taken a bit of a back seat lately. Had some COVID scares and some frustrating decisions to make. Had to repaint the doors, because one looked dumb. I feel my images are not cohesive, but it's too late to change them now. Dress run went well. Sound clipping is an issue...need to fix that.

Also, somehow, I lost the conversation about having interpreters at our show! So frantically I hope we can get them in to even see the script and hear the show to practice before we go up!

11/10/2020

Interpreters come tomorrow. Then they will watch this first weekend and practice at home. I hope it's enough. Some of them are taking classes from New York! Anyway, dress run went great. Audio problems are still a bit there, and I'll keep calibrating, but it's definitely not my specialty. One of my student's cameras isn't quite working right before we were about to start. Glad it happened then and not later.

11/11/2020

I spoke too soon yesterday. In the middle of rehearsal, all the school computers were forced to update. I couldn't stop them. We sat for about an hour before we could get back to work, but regardless we still worked. Not to mention the interpreters had a great time today. We all needed a crowd!! Which is what we always say, but this time, we won't get to see our audience. This is the closest they will get to that. At least it helped affirm their work a bit. I'm extremely grateful today, as I felt that this show is finally somewhere that I can feel ok about presenting. I am going to write my curtain speech tonight and have it for each night in solidarity. I will be onscreen with my students too, so that they know we are a true team. I'm also making them little gifts for opening.

11/12/2020

Today we ran like a real show. The pieces on webinar all finally worked together. I gave them their final notes and I said thank you. We all had a bit of a zoom cry after. It felt like we needed it. This process is difficult and more so than ever before. But having them all come together to make it happen, I just can't thank them enough. Tomorrow is opening. I'm nervous but excited. They're as ready as they can be, I suppose. Here's to online class, and welcome to a virtual theatre experience.

11/13/2020

Opening night worked! I'm writing this technically in the morning of 11/14/2020. I messed up my curtain speech, but my students didn't at all! I am so incredibly proud of them. We had a great turn out too! It seems that everyone loved it. I received emails this morning about it too! I gave my students their gifts and we did our meditations and got to work. They are such professionals!! Here comes night number two.

11/14/2020

Tonight was even better. I didn't mess up and we had even more people in the audience! I am excited for our KCACTF respondent to see it next weekend. I also hope Dr. Rollie enjoyed it. I'm sure I'll hear back soon. Now I really need to catch up on my section 2 stuff. This quarter has been busy and I am still running myself ragged. Editing hasn't slowed, and curriculum is always

just one week ahead of schedule. I'm out of hourly for this quarter so any extra work I'm doing is literally for free now. But at least I get to see my work come to life.

11/20/2020

Show three went great as before. We had our respondent zoom in and talk with us and they loved it. They did notice the incohesive backgrounds and such. But other than that, he said it was a wonderful production. Personally, we talked about where we will go in the future and how each of our respective colleges have been this quarter and ultimately, we commiserated a bit about the year. The students are completely elated with their performance so far, and I'm so glad to hear that. They are sad tomorrow is the end, but they are excited to have the interpreters back!

11/21/2020

And with that, we have closed. Monday will be our postmortem, and then it's all about paperwork. We had a great turnout. More emails came from yesterday, and more tears. The students did something most have not been able to do or chose not to do. Solve this problem and make art happen. They pushed themselves and discovered new parts of them they thought would never exist. They connected and found a way to practice their craft and they did it alongside me and for that I am forever grateful. I couldn't have done this without the varied

levels of support and pressure from those in my life. They included. I'm excited to hear what they have to say on Monday.

11/23/2020

The postmortem was somber. Good, but somber. We all felt like this was a test run. Like someday we want to see this show on a main stage. I agreed. I felt this was the best we could do, with the time we had, with the resources we had, under the stipulations given to us. And we did it.

There was even a moment where I had to mute myself and go off camera for a moment, and what I heard on the other side was a conversation with my students about how they all thought I was the best theatre teacher they had ever had, or teacher for that matter. I seriously cried. I had been feeling like a garbage tornado for so long this year and them saying that broke me.

As to the show, I honestly would have had an easier time doing this onstage. This show forced me to rethink and utilize all of my training, more than just putting up a classic style show would have. From undergrad to this past summer coursework, all of it helped. I will never forget this show. This just reaffirmed that this is what I love, this is what I do, and this is who I am. I am a theatre teacher, and I love it.

Written Evaluation of Thesis Committee

MA – Theatre Production

Thesis Production Response to *Another One*, written and directed by Mr. Chris Hansen Spokane Falls Community College (Spokane, WA) – performance via Zoom due to COVID-19 14

November 2020 @ 7:30 pm

Thesis Chair: Dr. Emily Rollie

As a technical director and theatre instructor at Spokane Falls Community College, Chris Hansen, like many of our MA Theatre Production students, served in multiple roles in the production of his thesis project, *Another One*. Similarly, it is also important to note that this production occurred in unprecedented times, amid converging pandemics of racial injustice/anti-blackness in the US and the COVID-19 virus. Specifically, for theatre programs at institutions of higher education, COVID-19 presented a significant and ever-changing challenge that required instructors and directors to not only be inventive and flexible but also be (or become) conversant in new performance modalities. Thus, Chris was given special dispensation for his thesis production, which needed to occur in fall 2020 for a variety of reasons but also, due to COVID-19 developments, required significant creativity and innovation as it occurred online. Because of the unique parameters and needs of this online producing and performance modality amid COVID-19, Chris both wrote *and* directed his thesis piece, in addition to also creating design elements via his role as Technical Director.

As I imagine will be documented in his production journal and other documentation, the unique circumstances of the production and the changing nature of the surrounding context provided many opportunities for Chris to draw diversely on his work and learning in the MA

Theatre Production program. In addition to drawing on traditional elements of theatrical production, Chris and his team also presumably needed to actively engage in some creative problem solving throughout the production process, as safety requirements regarding live performances changed several times throughout their process.

Another One is also the first of two streaming productions the SFCC department produced this fall. Thus, this production, in addition to serving as Chris's thesis production, also was their initial entree to an experiment in bringing together traditional live performance methods and the online Zoom performance mode.

Script, structure, & concept

As noted above and throughout the thesis documentation, Chris wrote *Another One* specifically for this project and modality, including the COVID-19 requirements necessary for safety during live performances. He began the evening with a curtain speech (which he provided live for every performance) and invited the audience to "step into our storybook" – a seemingly direct reference to the concept for the writing and direction of the piece (and I'm eager to see how that manifests in Chris's documentation and design/directorial choices).

The play featured three actors – two trees and an earth-goddess narrator. Although small, this cast size would have been feasible if performing in person as well as manageable for viewing in the online environ – so this choice worked in both modalities, thus allowing Chris some flexibility as his production circumstances changed throughout the process. I was glad to see that most of the action was offered via the dialogue between two actors, with the narrator

offering more overall commentary in a similar fashion to a Greek chorus (albeit a chorus of one).

Thematically, the piece Chris created featured a timely focus on nature and natural resilience – especially interesting in a moment during which climate change is increasingly impacting the world and during in a global pandemic that reminds one of the power of nature, for better or worse, and how humans’ interaction with nature also often overlooks its inherent power and wisdom.

Scenic elements

Because of the online performance modality, the production did not feature traditional scenic elements. However, Chris and his team still clearly worked to incorporate design into the online Zoom elements as well as created some physical scenic elements with which the actors interacted. For instance, the home screen as the audience “arrived” to the performance featured the Spartan Theatre logo, similar in some ways to entering the physical performance space to a drawn curtain which then revealed the actors as the performance began. Further, within the performance itself, several physical scenic elements were utilized such as doors that each character opened to enter the scene and converse with each other. The doors seemed to be textured and painted as bark of the trees played by each character. Although difficult to see much detail in the online “theatre,” I wondered if there were distinctions in choices for patterning or color on each door to represent each character. To that end, I also appreciated the moments in which the actors used the doors beyond simply opening and closing them, such as peeking from behind the doors and interacting with them as they would on stage.

Chris and his team also attempted to utilize the virtual background throughout the performance. The virtual background, which was a drawn/digital landscape to simulate passages of time and to remind audience of time of day for each scene, often appeared as a third “participant” in the Zoom space. In some ways, these changing backgrounds seemed similar to how one might use shadow puppets in a live performance, and they did help support transitions and overall passage of time, which was key to the overall story. It also provided a design opportunity in a limited Zoom performance space. I did wonder if they could have similarly done so with photographs of landscapes, an approach that would have matched the attempt at realism in the costuming, or perhaps using the different designed backgrounds as the actor backgrounds. However, the drawn/graphic design element did offer a sense of that “storybook” quality and the illustrations that might be contained therein, which would also nicely support the opening invitation to “step into the storybook.”

Perhaps the most striking moment of the scenic and graphic background elements was the moments in which they came together as the actors sat on the “swing” for scenes. In this moment, the actors did indeed seem to sit on a swing, and the visual elements of the swing fit into the drawn/designed landscape as the swing moved with the actor – creative surprise and strong moment of online design creativity.

Sound elements

Wisely, Chris and his team utilized sound design extensively throughout the production, from audience entry to the bows. What the Zoom space restricts in physical space, it offers – even requires – opportunities to attend to sound as a way to create and support the world of

the play. As the audience “entered” the space, a simple tune comprised of strings and mandolin sounds greeted them. The simplicity of the tune supported the natural, organic simplicity of the script and world to follow. In many ways, this opening soundscape was reminiscent of a medieval or Shakespearean aural atmosphere, which offered both an interesting moment to contemplate how the Zoom performance space requires simpler approaches to set while relying on actor connection and a reminder of the possibilities of the Shakespearean “green space” in which the confines/expectations of the “regular” world become relaxed and anything is possible. As noted above, the opening curtain speech was delivered live by Chris, and while it was slightly echoey in terms of sound, it provided the audience some useful context for the piece and the performance mode as well as a personal welcome to what some might view an impersonal space of online performance. From there, throughout the production, sound effects were utilized to help designate time and location – from birds chirping to the sounds of the wind in the trees, soft wind chimes, children playing, and buzzing chainsaws.

Costume elements

Costumes provided a continued visual connection to the natural world – featuring organic colors such as browns and greens. The narrator had a bit more flexibility, which perhaps indicated her otherworldliness, and the trees were similarly clad so that the audience could visually tell they were trees, although they also sported some subtle differences to reflect each character. I wondered if that distinction of costume might have been bolstered a bit more to show further characterization between the two, as the Zoom space presumably flattened out or reduced some of that detail. Relatedly, it was somewhat hard to see the distinction of colors,

not for Chris's costume designer's lack of attention but more due to the online modality; however, the use of different textures in addition to colors really helped provide visual interest and variation. (Something that we're discovering as we experiment more and more in these online environments, to be sure.) Make up was also employed to help offer distinction between the characters, such as more "veins" on the face of the older tree – presumably to imply that the bark was thicker and had weathered more over time, and this choice worked well, as it was subtle yet effective in offering visual distinction.

Lighting elements

Of the design areas, lighting was perhaps not as obviously or clearly represented in this piece as it would have been on stage; however, the online medium also perhaps does not necessitate as much in terms of lighting elements. Notably, there was no lighting designer noted in the online program, and while the "cameras on/cameras off" element of Zoom seems to mitigate the need for significant lighting design needs, it also still seems that conversations about lighting – such as ensuring actors and acting spaces had adequate, even lighting – would have happened. Although lighting design did not play significantly into the world of *Another One*, I will also note that this is also not too far from some of our other MA students, who may work in facilities with minimal lighting instruments and possibilities or on productions that require less attention to this area than to others. Particularly for Zoom and online performance, Chris and his team utilized as many production and design elements as possible, and they wisely leaned more heavily on those design elements that would serve them best in creating the world of the play.

Directorial elements

In the Zoom space, actor connection and responsiveness become key, as there is minimal opportunity to utilize stage pictures and compositional elements as we would in an actual theatre space. To that end, both of the “tree” actors were consistent in their characterization and appeared invested in listening/responding to each other, even while not speaking lines. This sense of presence and responsiveness becomes heightened in the online performance mode, and Chris’s actors seemed to handle that aspect of the performance well. Chris and his actors found moments to make it seem like the actors were talking to each other via the separate Zoom boxes (which certainly does take coordination both on the acting side and in the technical side of the broadcast). Later in the play, there were a few moments that utilized the actors’ placement in the Zoom screen (such as the swing moments), and I wished there might have been more done throughout to use perspective and staging elements in the Zoom boxes (such as depth of field, height/levels, etc.). However, with all of the proverbial “plates in the air” of writing, producing, directing, and designing such a piece in a new modality *and* amid converging global pandemics, Chris and his team nobly and effectively utilized the Zoom box spaces. I imagine that as things continue forward for our field and for Chris’s work, this could be another avenue to explore in terms of bringing additional staging elements to the Zoom space.

Overall, actors seemed well cast and prepared for this online performance adventure. On occasion, the more youthful tree, Taylor, allowed their youthful vocal energy to push the limits of the comfortable sound level on Zoom. However, their youthful energy came across the screen – both vocally and physically throughout the play – and overall worked to their

advantage in creating the younger, more naïve character. In a medium that relies even more on words and the aural landscape of the play, the actor playing Green Man played and “painted” vocally with their words nicely. In fact, all of the actors were understandable and clear (often a feat when it comes to Zoom performance), and perhaps the element here that might be useful in terms of vocal production would be to ask the student actors to more clearly pursue their intentions/objectives, which would then offer them more powerful vocal and physical subtext to play. Overall, the actors worked well together. Their timing of entering, looking for each other, etc. conveyed a sense of place and relationship, and in fact, one moment that was particularly well-timed and executed was the action of setting the rock down, which was then visually and physically referenced by both actors, both to a consistent location.

Finally, I was excited and grateful to see bows at the end. This choice reminded us that although this performance did occur on Zoom, it was still performed live. Thus, the bows offered a nod to a theatrical convention which, in turn, called upon our understanding of a live performance, even while watching from our living rooms. Indeed, Chris wore many “hats” during this production process – playwright, director, technical director, designer, *and* graduate student. Further, the online performance format, while not the typical format for the MA Theatre Production students’ projects, provided Chris and his team a unique opportunity to discover creative ways to offer students and audiences a live performance experience. It required innovation, adaptability, and imagination on many levels and throughout the process. As a result, in my estimation, the project successfully demonstrates Chris’s energy, work, and application of his learning, specifically his creative problem-solving and critical thought honed as part of his graduate level study.

How I Created *Another One*

I began my thesis project years ago, although I intended a much different production entirely. My production was going to be *Dracula*, written by Hamilton Deane and revised by John L. Balderston. I was working on this project in small bits between each of my years at Central Washington University until March of 2020. When the virus of COVID-19 hit, I had just returned with my students from KCACTF, a theatre festival where (with the help of my Central Washington University education) I had directed my Irene Ryan participants into the semi-final and final rounds. When we returned, we went into lockdown soon after. I buckled down and began to think. There was no way I was going to let this virus stop education from happening. I was going to do whatever it took to get my students what they deserved and paid for.

In regard to my thesis, I knew there would be no way of performing *Dracula* while distanced (the neck biting and such would not be feasible). I also understood that, based on the science of viruses and vaccines, we would still be online by Fall 2020. I needed to figure out a new thesis. I immediately began adapting my lectures and pedagogy to an online format in preparation. I took what I learned from Jason Tucholke in TH 556 using Adobe Audition to record audio for lectures as clear as possible. I adapted what Dr. Emily Rollie taught in TH 523 to help create new online curriculum to go alongside lecture videos as well, looking into mission statements and objective outcomes, etc. As a department, we had decided to utilize Adobe, Qlab, and other software in preparation for an online style show for Spring quarter which would be filmed indefinitely, something I knew would not fly when it came to my thesis. I

needed an idea that could be safe, and achievable for online learning, presentation, and my project guidelines.

When the difficulty of streaming rights began in the spring and the future of theatre was looking grim, I came to my department with the idea of my own written work by resurrecting a past work I had fleshed out. *Another One* was an idea I've played with since undergrad at Eastern Washington University. At the time, it was a ten-minute play that utilized actors as trees to explain how empathy is reached. For this project, I planned on turning it into a one-act show that would function within CDC guidelines and SFCC guidelines at the same time. Having it be a one-act was to allow for time, but also couple well with our second show, *Gary: A Sequel to Titus Andronicus*, which was also a one-act. Creating the show was beautiful. Seeing the state of the world, let alone my own possible loss of a job at the college, I knew that even putting on a production was going to make a statement. A statement that not only can theatre still happen, but it can also still happen in a new way and be relevant. I was extremely determined.

When preparing this project, as well as my class' lesson plans, I had to do what many instructors had to do. I had to learn new technology. I had to re-write and adapt my curriculum. I had to be a student again. By that I mean, I was faced with something I knew nothing about, but had to learn regardless. All teachers have been at that point some time in their life. Some maybe a long while back, but regardless, our students were about to have the same struggles with this modality of learning. I felt like it was up to me to assume that there would be at least one student with no prior knowledge of any of this technology within my coursework. It was then my memory was jogged. I remembered reading in *How Learning Works*, within my Intro to Pedagogy class, "Students' prior knowledge can help or hinder learning" (Ambrose, 13). This is

to say that if I couldn't link them with the understanding of both new technology *plus* the curriculum standards, I was about to have an impossible outcome. So, I had to build in explanations of Zoom and Canvas navigation/operation within my rehearsals and course content, so that we could all start semi on the same page.

At first, the plan was to create a traditional show, with a set, lights, sound, and actors in the space. We have quite the space for it too (see Appendix P). I was going to have only two actors, myself, and two board operators. Each had enough room for their own space, no one would work within 6 feet, let alone 10 feet. Each element of work would be done in shifts around the weeks leading up to production, including lights, construction, costumes, and sound. Finally, when all was ready, we would stream the show from the audience perspective with nothing elaborate or fancy. At most, we were looking into two camera angles.

So, I began writing the show. Multiple times. When writing each scene, I was reminded of my work with Patrick Dizney in TH 540 on the "Idea of Scene" lesson in my first year. In this lesson students would consider the following purposes behind the content in terms of idea (what is the scene generally about), purpose (how does it move the story, audience, vision, or themes), use (what is the scene's purpose in the story), philosophy (why does it belong), and meaning in title (what makes it connect to the overall title or message of the play). This assignment fueled my writing and justification of each scene as I consistently re-wrote the script. Without this assignment to pull from, I don't believe I could have written it with much confidence or speed.

Things were looking ok, until administration had to come down with a swift email of budget shifts and grim admission numbers. I knew there was a chance of my course being cut.

We only had a handful of students sign up for the class, which was meant to cast two shows and have crew positions. My show only had two actors, the other needed three. All we needed to know was if we were going to be given a green light. I received an email from Admin, about a few weeks before the start of fall quarter, asking what we could do to defend our classes and to prove we had a plan for online learning. Luckily for us, we had been planning this since spring. As mentioned briefly in the beginning of this document, we got to keep our classes and move ahead with the quarter. I was relieved, but I also discovered I'd be getting half pay to teach two classes with brand new curriculum. All because I only had a BA and that they were no longer regarded as in-person learning courses. I was scared, I was distraught, and I was angry, though I knew I was lucky. Not all instructors, let alone people, even still had their job.

As fall reared closer, student numbers did not increase in the acting class. By the time auditions came, we had moved to completely online production. I was to scrap my designs for both shows and start over with a digital direction. We only had six people audition. My show required two, and the second required three. That's when my Dept. Chair asked me if I could add in another character. So, with my final re-write, with just a few days before rehearsals, I created *The Green Man*, and started on digital and physical design work, while preparing adjusted rehearsal materials, and working on new curriculum for the next weeks of the term.

Now I just had to figure out how we would present the show in general, as I had no knowledge of streaming. I told myself that would just have to come in time. I focused on creating the best rehearsal environment I could have with the situation before me. I was going to put on a show that would remind us of theatre and not a film. The rules of traditional theatre were simply at the window, not out, which reminded me of one of the theorists studied in

theory class TH 510 & 511: Pierre Corneille, who famously believed he was basically the be all end all in terms of determining what good theatre was. However, it was his mentality to theatre that I was attracted to. He said, "I like following the rules but, far from being their slave, I relax and tighten them up as my subject demands...To know the rule is one thing; to possess the secrets of taming them adroitly and harnessing them to our stage is a very different one" (Corneille cited in Gerould, 154). This inspired me. I thought to myself, if they can understand space with cameras over Zoom, I can still teach students intimacy; if they can understand actionable intentions while we talk on Zoom, I can still teach them dialogue; if they can understand dramatic analysis through assignments over Canvas, I can still teach scenic structure. I was, in myself, acting as I believe Corneille might in the face of this challenge.

This newfound vigor of education gave me the jumping off point I needed to start the year. I was about to embark on an experimental way of presenting theatre that had only been attempted in a few places so far. I had written my own show. I was going to present not only my skills and knowledge picked up from years of theatrical education, but I was going to present my own personal artwork for the first time. The process of this creation was truly daunting and humbling at the same time. But what I was most excited for, was to see my students again.

Self-Evaluation of Production

How should I begin? William Ball wrote,

As for complaining, it is opposite to the artist's disposition. An artist is a person who uses whatever is given in a creative manner. To complain that the production would have been better if there had been more rehearsal is simply to say what every director feels. There is never enough rehearsal. There is never enough money. There is never enough time. To complain merely gives evidence of amateur status. A professional uses what is given to him. He neither apologizes for his work, nor complains about the circumstances, unless, of course, he intends to change them and do something about them; that is not a complaint but a statement of creative resolution (Ball, 55).

This production was not what I anticipated. Nor was it honestly what I wanted. I know, we are our worst critic. This may sound like a complaint, but don't worry, I fit the above quote. This production was what I was faced with, and I wasn't about to let it stop me from achieving this culmination, or the education of my students who rely on theatre for getting through life. This whole year could be summed up with something humanity was "faced with" in a sense. I can begin by saying I'm still proud. I'm proud of my students most of all, but I'm proud of myself. I have been teaching at Spokane Falls for about six years as of spring 2021. My teaching philosophy as talked about in Dr. Rollie's pedagogy class (see Appendix Q) is fairly similar if not the same today.

My teaching is about guidance. In my classroom, we check-in on each other, we offer help to each other, and we support each other all in respect of one another as human beings. I make sure my students feel that I care about them and honestly feel for their growth as future peers. I'm not just teaching a good audience member; I'm teaching a better human. I'm guiding these students through practical information to handle everyday situations that life challenges us with; and I'm allowing a safe place to fail while trying. I teach theatre because it's important for life. I teach theatre because it is life; and we could all benefit from a better one of those (Appendix Q).

My purpose of this production was to create a modern morality play. One where our tragic lead fails to see the error in their action until it is too late. However, if this was to be where the story ended, the character would not change. They would simply have been warned. I wanted to give the character a second chance but force them to change. That choice may seem aggressive but this year seems to have caused many people to only learn the error of their ways once they were forced to go through the problem or situation themselves. This idea is not new and can be similar to the tale of Scrooge in *A Christmas Carol*. My intrigue for creating this piece was fueled by my own family and people around me not understanding or having empathy for those dying or suffering around the world. It was something I wanted to touch on, while at the same time, proving that there can be a show done during COVID times. Just like in my philosophy, theatre is life, meaning that a show on Zoom would at least look familiar by this point.

On the first day of rehearsals, I felt like I was drowning. I was trying to rush and adapt Marc Haniuk's steps of design and steps of aesthetics, but the step, "sleeping on it" occasionally brought nightmares. I was forced to remove my light plot Christina Barrigan would have been proud of and cover my whole system with plastic to prep for a theatre shut down and a hastened ADA access remodeling. I was even planning on utilizing a similar lesson plan from our hang and focus day on the catwalks. I scrapped multiple plans and adapted, and adapted, and adapted my work. I was seemingly grabbing at weeds while falling down a hill. I was so scared. But the moment I saw some of my previous students over Zoom on the day of auditions, I was changed. "It's for them after all," I thought to myself. I could completely fail this thesis and it'll all be worth it if I can just give them somewhere to practice what they love. I feel I did that. This whole process gave them something to hold on to. Everything else we achieved together would just be even greater.

In terms of rehearsals and directing, I'm proud of my Zoom etiquette and the effectiveness of my teaching. My students seemed to open up more from my attempts to keep a pattern and allow for a few moments of off-screen meditative time. I gave them the choice to turn on their camera when they felt they were ready to be in the space with each other and be present. This began to be incredibly important. One day, when I forgot to check in with them, the students stopped me, told me I forgot, and proceeded to begin the meditation exercise together. I was blown away and so happy to see this moment of ensemble building taking place.

The challenges I would say happened most during this time would be internet dropouts and real-time response delay. However, this all became a benefit due to the necessity to

actually listen for your scene partner to finish their line before being able to be heard over Zoom's audio recognition software. Had we been in-person, I believe we would have simply had a touch more enjoyment of rehearsal in each other's company. However, by giving them time to vent and exist on screen with each other in an agreed safe place, I feel that they could relax more in my course than other general courses they have.

I do however feel that screen burnout definitely played a factor in some of the student's mental fortitude to handle emotional scenes during later rehearsals. I had two moments where students broke down and needed time, and after completing one on one time with them, which I would have done in person had we been there, I was able to understand their frustrations and listen to help them resolve and hopefully heal their turmoil. Connecting my students with resources across the course became a must. Offering help where I could and simply an open line of communication seemed to help alleviate some of their furrowed brows at times. I feel that in this side of being a director, my instinct is strong. Though I always worry if I could ever do more.

Directing, in terms of style and practice, was definitely an intimidating force leading up to the moment of scene work. Table work went fairly easy, as sharing my screen and making edits and going through units didn't change much other than feeling like a group chat. Once we started Blocking, that became our first massive hurdle. I approached it as well as I could. I feel good about the decision to have them stand. I made sure they had hard copies of their script, so they were not reading from a screen. I gave them as much personal guidance I could while physically not being there. I think what went well with teaching intimacy and use of space was that their space was limited in the first place. I had hard limits. Students had limits in their

rooms. Some had more space than others, and I chose to at least ask them to stand when delivering lines.

Looking back at this section of direction, I wish I could have found a way to have an equal practice space. I can only imagine how it must have felt for one student to see another student has more available room on their screen than others do. I never brought it up, only tried to mitigate my direction to each personal room availability. My answer to this in the final stages of the production would be to give the two trees the same available layout in their respective “sets” in order to give a semblance of equality.

Some of my favorite directed moments would have to be the use of the door units, the swing, the still moments, and the rock at the end. I loved these the most. It was very validating to me because it felt like a real connection to the space and each other. Being apart from each other made connection difficult as it was, so being in person would have made it clearer. In terms of what could have been better, the obvious is that I wished for more. Simply more of everything. I wanted more lighting, I wanted more set, I wanted connection and mood and transportation of the audience into an incredible indoor sound scape of natural wonderment! However, I did what I had to, to simply allow for performance. I adapted in the face of adversity.

As opening night approached, I was worried about how the show would be perceived. I was thinking of whether this even counts as theatre, or if it counts as live television, or if it's simply a new form in and of itself. The quote from Peter Brook on Bad Theatre comes to mind when referring to current audience influence:

...the influences of television has been to accustom viewers of all classes over the world to make instant judgement – at the moment they catch sight of a shot on the screen – so that the average adult continually situates scenes and characters unaided... (Brook, 37)

Here Brook is referencing the commercialism theatre is gravitating towards and considering it Deadly Theatre. If we think about this quote and we have it brought forward into today with the influences of YouTube, TikTok, and other smartphone applications where viewers are accustomed to quick discernment of information, I wonder if I was about to fall into the term of Deadly Theatre. The fact my show was on Zoom, almost made me feel like this would be the most relatable show out at the moment, and therefore not be at risk. But would it be bad theatre? Would the silences be too long? Would people be bored without a ton of movement or massive flashes of intricate scenic work? I wondered, but when I watched my students use the theatrical tree bark door, or put on their fantastical character make-up, I felt a touch of nostalgia, like we are actually in a theatre, and my questions quelled. I wasn't able to make a full set, so I made adjustments with theatrical scenic parameters. I helped the actors feel like they were still performing theatre. They had strange costumes, they had stage make-up, they had fake props and even extremely bright lights in their face. What more could I ask for?

I will admit that I was unhappy with the way the backgrounds turned out originally. I simply wanted the ability of more than one draft. Alas, I did not receive that luxury. Every director seems to always want more this and more that, so at least I'm in good company. I had generated some success with the theatrical bark doors, which had only slight variation in terms

of pattern and color, but ultimately became intended as a familial similarity in tree type. Originally, I had intended to create two different types of trees, but the original idea had been scrapped due to the background images showing up with too similar tree types. This was different than my inspiration drawings (Appendix C), so I had to simply adjust for time sensitivity and functionality. I wish there had been better communication between the graphic artist and me as well as a better way to utilize our green screen to test these images with enough time for edits.

So, on the night after receiving our backgrounds, I revisited my vision statement. The tale was intended as a storybook. I had hand doodled imagery, much like my inspiration images. I had very real actors who would be within a cartoon world which I was worried about. There were practical door elements which looked awkward against cartoon backgrounds. I had dialogue that referenced the tale was being told as a story by an other-worldly narrator. With this information, I decided to give the actors within the trees the real looking backgrounds, and the human character, Taylor, a storybook one. The attempt was to connect the audience that they were in their world now. Anything within the trees seems as real to us, as we can see it, but when the world outside is shown, it is rendered as the tree characters see it. This may have been a stretch, but when I told my actors and we worked tech for the first time with all elements, they were ecstatic. I wish I had the clarity of that design element sooner, but at least I was able to go back through my elements of design lectures from TH 571 to help me justify my aesthetic attempts.

In terms of lighting, I didn't have the ability to control or set up anything traditional as intended. Lighting is one of my favorite parts of technical theatre and I wouldn't have that full

element at my disposal. I chose to utilize LED ring lights for each actor. There was a warm and a cool set up at rough 45-degree angles at varied intensities. Each day I would come in and set their lighting for them. I was fortunate to have ring lights with three variable colors, white, amber, and light blue. I am discouraged at the simplicity of my lighting for this piece. As such, I had planned for a few of the backgrounds to stand in for our lighting to show a passage of time. This was my answer to the problem of locations and transitions. Though without the sound behind it, I doubt it would have been as effective.

Obviously, there are many elements in this production that I adjusted at a moment's notice. Sound, however, was the one element I actually had a true excitement about frantically solving. I say frantic only because the student tasked with the endeavor failed me at every turn. I reached out, I tried other students, I even reached up the ladder to her other instructors to see if she'd been responding with work at all. When I or my stage manager sent out correspondence, we would hear nothing for days or even weeks at a time. Due to this, I mixed all the sound myself, and ran it myself. I ended up giving the student credit due to her finally turning in items and doing the work (albeit I gave a hefty late deduction). The reason for this was because this was her last quarter and online school is hard. Some will groan at that, but these are trying times.

The sound was utilized in a way that would help guide our transitions when we could not show a moving set or shift in lighting. Sound carried a major brunt of force within the storytelling. Since I had a heavy hand in its creation, I can definitely say I'm proud of it. I enjoyed creating the pre-show with the simple song before my curtain speech, as it helped everyone get into that feel of readiness before a curtain goes up. I feel that it offered a way to

gather the audience at home as well as let my actors tap into their rituals before crossing the plane of sight. Everything sound-wise seemed to go according to plan each night, aside from one element. Microphones. Our computer mics would peak extremely fast, so we utilized our mics built into our HD webcams instead. These mics had no individual control, so we had to utilize the zoom control with each actor manually. There were still issues with peaking at times, or simply Zooms failure to recognize low conversation after having a loud one just before. But having recorded rehearsals previously, actors were able to adjust and take my notes quickly about lowering, raising, or timing their voice to attune to the equipment's desires.

Though I wore many hats in this production endeavor, I couldn't have done this without my students. With the completion of this production, of which I am closer to than any production I could have been working on, I can't help but think of our return to the stage. I wish to put on this piece again someday. But there will always be a special place in my heart for the courage my students had to put on something new, something strange, and something in general. When I watched my student bow each night, I couldn't help but imagine the crowd at home. I hope they clapped. I hope they whistled and howled. I hope they sent every positive shred of energy they could at their screens to these amazing students, because I sure did. With this I end my evaluation. I'm proud. We all have a story to tell, and it's important to each of us, especially now. Every day I get to come to work as a theatre teacher, I am reminded of my story, and now it involves you. Thank you.

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Appendix A: Final Edition of Script

ANOTHER ONE
By Chris Hansen

Chris Hansen

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Cast of Characters

NETTLE (Tree): *An old tree. (Any gender or race)*

TAYLOR (Tree): *A young tree. (Any younger actor, any gender or race,
suggested double as (child) TAYLOR)

TAYLOR (child): *A young child/teen (Appears to be no older than 15, no
younger than about 9 in perceived age. *suggested double
as other TAYLOR)*

Place

A park in the Pacific Northwest

Time

Present

ACT I
Scene 1

[The stage is set with two trees. The tree stage left (NETTLE) is larger than the tree stage right (TAYLOR). Each tree is set with one sitting item inside the trunk behind each actor. Both trees should be set up this way. The background should simulate the seasons changing or dusk-dawn as audience enters. We are in a park, not too dense, not too open.]

[after curtain speech]

GREEN MAN:

(Echoing, and ethereal from above)

Alright, settle down, settle down saplings...It's just about the solstice, and it's time you heard this tale before your leaves turn. As before, as will be again, we will focus for long roots and thick bark...let's begin...

[Lights out]

GREEN MAN:

(Starting slowly before the lights)

Our world is one of life, one of unity, and one of itself too. Our worlds are not so different, yours and mine...and in this place, I can show you why...

[Lights up. It is early- morning, the tree trunks are closed, morning birds are heard, slight wind, a calm settles for a moment.]

[Suddenly-TAYLOR'S trunk opens to reveal the actor within. TAYLOR yawns, the leaves rustle, TAYLOR waves eagerly to the sky, then to the right, then behind, and finally toward the audience.]

TAYLOR:

(turning to the left toward NETTLE with a deep breath) GOOD MORNING NETTLE!!!

NETTLE:

(a long groan is heard from inside. The trunk opens with apparent difficulty and effort.)
...yeah, I'm up, I'm up. *(NETTLE begins a morning routine exercise, the tree is heard to pop and groan)*

TAYLOR:

Spring is here! Can't you just feel the warmth already!?

NETTLE:

Just like it should be. Same pattern. *(More routine)*

TAYLOR:
Yeah! Isn't it just exhilarating? (*Taking in the world around*)

NETTLE:
(*Clearly not enthralled*) Same life. Same view.

TAYLOR(*Oblivious*):
Same sun! Same grass! Same air!

NETTLE:
Same you....

TAYLOR:
YEAH! We're the same too! But, ya know what's not the same?

NETTLE:
(Referencing a branch above) That squirrel found it's nuts?

TAYLOR:
Hmmm...well, I guess so... but I was gonna say the season. It's Spring!

NETTLE:
Heard ya earlier sapling. Be excited about that fact. You got to see another one.

TAYLOR:
And I get to see the humans come back and play in the park!
(NETTLE glances over to TAYLOR, then out, NETTLE sits down, with a sigh and a limb shake.
TAYLOR notices) You're like this every year.... (TAYLOR pouts and sits too)

NETTLE:
We already agreed it's all the same, why should I be any different?

TAYLOR:
(*Beat*) Why are you like this?

NETTLE:
Like what sapling?

TAYLOR:
So...shallow rooted.

NETTLE:
First of all, my roots go deeper than yours by miles. I've earned every inch of my growth with resilience. No cloudy day, no drought in May, no wind nor rain nor heat, can keep me from keepin' on. Second, I assume you believe Spring makes me upset sapling. On the contrary, Spring is when I feel the best. It's far more complicated. You simply "wood"-n't understand.

TAYLOR (*giggling*):

Just because I'm young doesn't mean I'm no less a tree than you are, and my name isn't *sapling*, I told you it's Taylor. The humans gave it to me last year.

NETTLE (*chuckling*):

Fine, you want a human name, go ahead, but that carving on your back will grow over someday and you'll forget it ever happened. Look, I just want to be a tree. Alone. (*Taking a very meditative approach*) Under Mother Nature's basking light. O.K.?

TAYLOR (*dejected*):

There you go saying that name again. UGH!

NETTLE

What?

TAYLOR:

Mother Nature

NETTLE:

What about her?

TAYLOR:

It makes me upset...

NETTLE:

You have a problem with facts sprout?.

TAYLOR:

You want to talk facts? I bet ya didn't hear *this* over Winter, but I heard that it's actually *God's* light, and there *is* no Mother Nature. Your roots may go deep, but they apparently don't get as far as you think.

NETTLE:

God? ... (*laughs*)... There's precisely what I'm talking about with you not understanding. You listen to the humans. Answer me this, what are you?

TAYLOR:

(*Confused, as if it's a trick*)... A tree....

NETTLE:

Correct. And what are humans?

TAYLOR:

(Definitely feels like it's a trick) ...um...humans?

NETTLE:

Correct again! Now here's my last question: are you a human?

TAYLOR:

(Discouraged) ...no.

NETTLE:

Now *there's* a tree with some bark! Correct sapling, we are not human. We, are nature incarnate. We feel *everything* around us. Links, miles deep around our world. We are each other, and we are ourselves, but the seeds must be planted first. Thanks only, to Mother Nature, our bringer of life! You should like this name, humans made it up.

TAYLOR:

The humans say their God-

NETTLE:

-Oh please. Stop lowering your limbs for them to climb on. People are weaker than we are! They hide in our shade for a reason. They fight and kill, and do much worse to other creatures.

TAYLOR:

But, they never-

NETTLE:

-Never what? Hurt us? Was that carving enjoyable to you? Do you think it was meant as a kind gesture? Did you ever stop to think it wasn't just a frivolous mark to scar you? A vicious moment, for you to remember for the rest of your rings? Tell me something. Have you ever heard of a *Natural* Disaster?

TAYLOR:

...no...

NETTLE:

It's a magnificent display of power. Nature's power. Showing superiority over the humans. They have no way of stopping one.

TAYLOR:

Oh, what happens when one happens?

NETTLE:

Many things, but ultimately, humans wilt and return to soil, and the world keeps turning.

TAYLOR:

I see....and we can stop Natural Disasters?

NETTLE:
...well...no...but-

TAYLOR:
-Can a natural disaster hurt trees?

NETTLE:
Well...yes, but that's-

TAYLOR:
-So when natural disasters hurt trees, does that mean Mother Nature is upset?

NETTLE:
Well, not exact-

TAYLOR (*Spiraling*):
-Why would She hurt us? I haven't done anything wrong.

NETTLE:
No of course you haven't but-

TAYLOR:
-That isn't fair of Her, it isn't fair! (*TAYLOR sits sobbing*)

NETTLE:
Hey, hey, hey... (*Beat as TAYLOR regains control*) Sometimes... things just happen, but nothing like that ever happens where we root. Trees in this land are strong. You're strong. Moments like that are fewer than you'd think. Like a miracle. Now get some rest. You still need time to thaw. (*NETTLE shuts their trunk first with ease, the sky fades to late evening, and TAYLOR sit's in thought as lights fade out leaving only the night sky. TAYLOR never closes the trunk. Thinking to the sounds of the park at night.*)

GREEN MAN:
The sapling didn't rest... merely pondered the word... over and over again. A miracle...digging roots... searching the soil around them for answers... all while the moon chased the sun...

ACT I
Scene 2

[*Light fade to early morning, TAYLOR has not moved. NETTLE yawns from within, and opens their trunk.*]

TAYLOR:

(Noticing the movement) Oh! Nettle? I've been waiting.

NETTLE:

(Still waking up, begins performing routines) You've been waiting? All Night?

TAYLOR:

Yes-What's a miracle?

NETTLE:

What's a what now?

TAYLOR:

What's a miracle??

NETTLE:

Oh, uh...nothing. Never mind. Forget I said it.

TAYLOR:

Please?

NETTLE:

Did you even rest last night sapling?

TAYLOR*(thinking out loud)*:

If you tell me....I...I'll be quiet for a while.

NETTLE:

*(overlapping)*I already-You mean it?

TAYLOR*(Excitedly)*:

Yep! You bet! I just want to know what a miracle is. I've never heard it. And the crickets didn't know, and the bats didn't either. I tried to ask the birds but they all talked over each other and they suddenly left all at once.

NETTLE:

(Surprised by the speed of information) Why do you want to know so bad?

TAYLOR:

Well...you're the smartest tree I know, and if you know it, it must be important.

NETTLE*(Prideful)*:

I'm the only tree you know. Your roots don't reach the others yet.

TAYLOR:

Yeah and *you* talk less during Spring nowadays. You used to teach me with Spring-time stories. I haven't had one in a while. So I thought this could be one?

NETTLE:

Well...how about we save it for tomorrow. Spring just got here, so you've only waited a few moons anyway. I think there's a storm moving in.

TAYLOR:

Alright. *(Beat)* Promise?

NETTLE:

We're trees sapling, we don't promise. Besides...do you think I'm going to... *leaf?*

TAYLOR:

(giggling) No I guess *knot!* *(TAYLOR roars with laughter)*
Hey, what do the humans do during a storm?

NETTLE *(sternly)*:

They cover.

TAYLOR:

Well, I hope wherever they are, they're safe.

NETTLE:

(Smiling and uneasy smile, and shutting the trunk with weariness)
Dig deep sapling, it might be a long one.

(The two trunks close and the stage suggests a thunder storm. Ideally, this is meant to be an exploration into the soundscape and lighting design. Please, make this an experience for the audience. Not too long, but not too short. If the audience falls asleep, you're too far. If the audience covers their ears, you're way too far. Make it a work of art, but let there be action to it..)

GREEN MAN:

(As the storm begins)

Rain fell for hours...on and on through the wind. The sky darkens and the grass has relinquished its grip on the soils below....This allows life a path... free of tensions and rigid barriers...of which take many forms... The lightning shouts through the clouds, and life witnesses power incarnate.

ACT 1
SCENE 3

(The storm clears, though faint thunder in the distance can still be heard. TAYLOR opens the trunk and peeks out. A clear glass of water in hand)

TAYLOR:

Nettle? I can't let it go, I'm still thinking of the miracles. Can you tell the story now?

NETTLE:

(Opening trunk, and looking toward the sky. NETTLE sips from a clear glass like TAYLOR's)
You probably intend to keep asking 'till I tell you right? *(Taking a drink, beginning routine)*

TAYLOR:

(TAYLOR sits on the chair and scoots closer to the inner trunk wall.)

Yep!

NETTLE:

...Ok.

(The lights are shifting, a shadow play is projected between the two trees, or performed in however way you want)

NETTLE:

There once was a young tree like yourself. The tree lived where a nice group of humans lived. It was Summer time. There were two bigger humans and one smaller human. One day the two bigger ones were very happy, they came home with a very small human. From what I know, the smaller one was like a sapling or a start of some kind.

TAYLOR:

So, kind of like me?

NETTLE:

Right. The people instead of calling it a sapling, called it a miracle.

TAYLOR:

So miracles are saplings?!

NETTLE:

No, not exactly. From how I understand it, miracles are wonderful things that cause great happiness *(laughing at the slight dig at TAYLOR)*. Over time the smaller ones would get bigger and would always come out and play with the tree. They always played at the same time of day just before leaving in those different colored animals the humans ride in. The tree was their friend. They once gave names to the tree as well. Like yours, right into the bark so that their tree could try to understand.

TAYLOR:

So did that tree go by a people name too!?

NETTLE:

Calm down, this next part is very important. One day the weather was very stormy (*sounds low but stormy*). Mother Nature must have been upset. The two bigger humans called out for the smaller humans to move away from the tree. The littlest stayed out and continued to play. The storm was getting worse and the bigger ones kept calling, but the littlest one...the littlest one hugged the tree and.. umm...(Struggling)..tried to leave, but...

TAYLOR:

But what?! (*pause*) What happened?

NETTLE:

(*Regaining control*) A Natural Disaster...lightning, (*Lights flash, a massive sound of a crack*). And the little one wilted. I had thought it had done nothing wrong. But Mother Nature took the miracle away anyway.

TAYLOR:

(*Silence*) Wilted...you mean...?

NETTLE:

Death Taylor.

TAYLOR:

And death is...?

NETTLE:

It's...uh...it's when... things don't grow anymore.

(*Silence*)

NETTLE:

Time went on...the world around the tree changed. Vast grass expanses were planted around it and it witnessed the creation of the land. But when humans came back...it wasn't the same.

Some humans began to climb like before, and the tree was hopeful for new friends. Until playing, began to change. It hurt. No more names, just markings. No more low limbs, they were taken. Until the bark grew so thick, nothing could hurt it anymore. The older humans were preferred, they walked around it, admired its size, revered it with a compassion that understands time earned growth...but...humans come and go. Trees just keep living to watch them. So when the humans come back to play...they're just another one. Could be the same one, could be a new one, but all humans go away in the end. (*The shadow play ends*) That's why I get this way

TAYLOR.

TAYLOR:

Oh. (*Beat*)...did you know the tree, from the story?

NETTLE:

(*beat, NETTLE touches the inside of their trunk, on the far side where a lightning scar is visible to the audience, but not TAYLOR.*)

...yeah.

TAYLOR:

I'll be quiet now...thank you.

(NETTLE closes their trunk, TAYLOR stays open. Lights fade to night.)

GREEN MAN:

Taylor twirled twigs in the moonlight once again...wondering about the tree... about life...about connection...and it's meaning...much like you, I assume...

ACT 1
SCENE 4

[Lights up, TAYLOR is already up. Woodpecker noise is heard. TAYLOR sits in a chair happy]

NETTLE:

(Trunk slides open) Hey!! Would you mind keeping it down? You said you'd be quiet!

TAYLOR*(Confused)*:

I am being quiet.

NETTLE:

Then what's that noise?

TAYLOR:

It's a woodpecker duh! *(Laughs looking upward)*

NETTLE:

Really. And you don't mind that it's digging a hole straight into you?

TAYLOR*(Feeling discomfort)*:

Nope. It's just trying to get connected. Isn't that what you said? Mother Nature connects us all?

NETTLE:

Yeah *(laughs)* I guess.*(Begins routine)*

TAYLOR*(Feeling discomfort)*:

...Hey..Nettle?

NETTLE:

Yeah?

TAYLOR:

(Indicating up above)

What's this stuff dripping down my side?

NETTLE:

That's sap Taylor. The storm must have shaken your branches too hard.

TAYLOR:

SAP!?! OH NO!! Isn't that meant to be inside!?

(TAYLOR frantically runs circles within the trunk)

NETTLE:

Taylor, Taylor calm down, Taylor! TAYLOR!

(TAYLOR stops abruptly)

NETTLE:

Good. It's ok. You're *fine*. Besides, you're a tree Taylor. And what do we *say*...?

TAYLOR:

Right...*(TAYLOR speaks a mantra)* Trees are strong, rooted to the deep, steadfast and stubborn, forever we will keep.

NETTLE:

Good, now the humans will be around shortly, and I'd like to get some rest before they arrive.

Don't wake me when they're here, maybe I can sleep through them.

(NETTLE's trunk closes)

TAYLOR:

Ok, thanks Nettle, you're the best friend I could ask for. You know? You should really give them a chance, they can be so much fun! I can't wait for them to be my friends, maybe this year I'll have a whole bunch!!!

(Children playing nearby are heard, TAYLOR gets more and more excited, glancing this way and that, waving and tracing their paths. TAYLOR shouts greetings and yells with excitement but just as TAYLOR begins, TAYLOR starts to cough and wheeze. Children noises are fading.)

TAYLOR:

No! *Cough Don't go!*Cough, Cough You didn't even climb! That tree doesn't even have good branches! *(Coughs more intensely)* Please!

(NETTLE's trunk opens with a shot)

NETTLE:

TAYLOR! I thought I said not to wake me up... are you alright? Why are you upset?

TAYLOR:

None of the humans played near me. *(sobbing/Coughing)* They just pointed at me and the bigger

ones took them away.

NETTLE:

Well consider yourself lucky. They might have damaged your new branches. You're not ready for that level of stress yet. Maybe a small cat or a raccoon but...

TAYLOR:

(*cough*) Nettle?

NETTLE:

Yes?

TAYLOR:

I think I know why...

NETTLE:

What do you mean?

TAYLOR:

Can I tell you something?

NETTLE:

Of course Taylor. What is it?

TAYLOR:

I was talking with the woodpecker before you woke up. I asked him what he found and...I...I think I have beetles.

NETTLE:

Oh of all the sap you could be worrying me over, *this* is what you think is the matter? They're just a part of Mother Nature's connection ok? Don't worry about it.

TAYLOR:

But (*cough*)...it hurts Nettle.

NETTLE:

You'll be fine, what's my motto? Remember? We live on for rings on rings! And remember, if you ever get scared, just *bark*. (*laughs*) Get it?!

TAYLOR:

Yeah, (*cough/laugh*) you're right. Thank you Nettle. I know I can always count on you to cheer me up. You're my best friend.

NETTLE:

I know sapling. Just get some rest, the people will probably be back tomorrow ok?

TAYLOR:

Ok Nettle. Good Night...*(Both trunks shut)*

GREEN MAN:

As with all time, life moves forward... For better, or for worse...the sun will chase the moon and so forth...but time only shares so much with each of us...a change in season...a change in us...

ACT I
SCENE 5

(Season passes into summer, it is early morning but bright. NETTLE'S trunk opens first)

(NETTLE takes a deep breath in, and the realization set's in...NETTLE is awake first. This is rare, NETTLE takes a peek toward TAYLOR'S trunk, listening. Silence. NETTLE takes a chance while alone to try something. NETTLE reenacts what we see TAYLOR do at the top of the show. Waving this way and that, trying to see if it does anything different. Suddenly, in the middle of waving, a thud comes from TAYLOR'S trunk, startling NETTLE who ceases immediately and begins their previous routine. TAYLOR opens their trunk.)

NETTLE:

Ah, so you needed some more rest than normal! Good, all those aches and pains, the strange smells, the awkward conversations, all that must mean you're growing!

TAYLOR:

Is it meant to hurt like this though?

NETTLE:

I've heard it said that the humans you love so much, call them "growing pains". I suppose it's not impossible for you to be having what is called a "spurt". Any new or unexplained branching lately? Extra foliage where there previously wasn't any? You really aren't much of a sapling anymore, so I suppose we could talk about fertilization-

TAYLOR:

-Ok, ok...I'm fine, I just feel like I'm... leaning... is all.*(TAYLOR leans against the trunk with their back to the audience)*

NETTLE:

Your leaves do seem a bit light for being out of Spring, but hey, it's Summer! You gotta drink up that sun and let your limbs out! Give it a...grow? *(NETTLE laughs at the small joke and grabs a glass from the trunk that's filled with orange juice or Sunny D or some orange liquid of your choice to simulate drinking in the sunshine. TAYLOR tries the same, leaning back and letting the sun hit them both. TAYLOR grabs a glass that is not as full as NETTLE'S was. As TAYLOR raises the glass, TAYLOR throws up black liquid into the cup)*

TAYLOR:
...um...

NETTLE:
Hmm? Did you say something?

TAYLOR:
(Hiding the cup) Uh..nope! Not me, just enjoying that sunshine. *Cough, cough
I just - *Cough, cough, cough – I think I'm going to enjoy it alone today. *(TAYLOR shuts the trunk)*

NETTLE:
(Shocked) Oh...okay...um...sure. You do that Taylor. A good focus can lead to long roots and thick bark. I'll just...wait here if ya need me.

[Time passes: NETTLE'S trunk remains open, NETTLE looks concerned toward TAYLOR every so often as days go by in the lighting, occasionally closing the trunk, only to re-open it to be the only one open. When eventually we hear a groggy TAYLOR speak from within.]

TAYLOR:
(From within) Hey Nettle?

NETTLE:
Yes Taylor, what is it?!

TAYLOR:
Did you know that tree from the story?

NETTLE*(Nervous)*:
Yes. I did. I said that.

TAYLOR:
(pause) Was it you?

NETTLE:
(silence)

TAYLOR:
Well?
(TAYLOR struggles to open the trunk, TAYLOR does not seem so good, a branch cracks and falls by the base, or we hear it and TAYLOR clutches their arm in pain, but not shock.)

NETTLE*(Decidedly Honest)*:
...yeah. Yeah it was me. That's why I bend the way I do. *(Trying a joke)* Uh.. Hey! Was that a branch I just heard? Was a human around to hear it?...get it Taylor?.. did ya get it? I said-

TAYLOR:
(Interrupting)
 Hey Nettle?

NETTLE:
 Yes?

TAYLOR:
 I'm sorry about the humans. I hope you never have to lose anyone again...*(Checking in)* Rings on rings right?

NETTLE:
 Ye...yeah. Rings on rings sapling. *(TAYLOR struggles uncomfortably long to shut the trunk)*

ACT I
SCENE 6

(BLACKOUT, construction noises are heard. With light chainsaw in the background, loud enough to be heard, but not jarring. When lights are up there is a stump where TAYLOR used to be, almost level with the ground. NETTLE's trunk is already open and they are pacing inside the trunk.)

GREEN MAN:
(Overlapping the construction)
 Time is not our realm to control...we are simply it's guest...witnessing a race we will never win... Sometimes others accelerate our time here...Taylor was cut down... and removed from this place...Taylor will return to the soil...as we all will.

NETTLE:
 No, no no no nonono...Mother why? Taylor didn't do anything wrong!

(NETTLE shouts toward the back of the park.)

Hey! Did any of you others see what happened? Where's Taylor? What did they do!?! Humans? You said it was Humans?!

(NETTLE turns to face the audience, but can't speak.(Rage across the face. Pain. Simply we watch NETTLE breakdown into sobs.)

GREEN MAN:
 Days, pass into months... into years...and yet...growth still happens... This *time* moves on, and I am intrigued by how you use it...A swing now hangs from Nettle...gently swaying over a stump...

Lights show passage of season after season. NETTLE does not move or close the trunk, simply cries at the stump through the years. A swing is fixed over the stump, possibly lowered in from a grid or pipe. Slowly we see NETTLE calm down, grow cold, and stare at the stump. Then a voice is heard)

Voice Over:

After many long years. I present the grand opening to this county's very own healthcare facility for terminally ill children. Here, may we be fruitful in treatments and growth to our youth.

(After the VO ends, NETTLE looks on. lights fade to night)

ACT I
SCENE 7

[NETTLE is staring at the stump.]

NETTLE:

I'm sorry TAYLOR. I didn't know we could die. I should have found a way to protect you, I should have been closer to you, I -

[Enter TAYLOR the kid wearing a medical mask to sit on the swing near NETTLE, TAYLOR is Pulling an oxygen tank, visibly sick, diagnosis is unclear.]

TAYLOR:

I hope you don't mind tree. Nobody will play with me because I'm sick.

NETTLE:

(Cautious. Silent)

TAYLOR:

I don't really have any friends. I thought about trying to be friends with the grown-ups but they're not fun...*(beat)* I wish they knew how much it hurt. I wish they wouldn't just make jokes to cheer me up. I just want someone to listen ya know? I wonder if trees can even understand us. Do they feel like we do? Can you hear me? Do you feel pain? Do you know the world and stuff?

...Wow. Look at me. Talking to a tree. *(beat)* Well, you are a pretty good listener *(laughs)*.

(Taylor gets up and exits, NETTLE stands astounded, lights fade to night)

NETTLE:

Who is this child. Why are they talking with me? *(to the sky)* I didn't ask for this! I have done nothing but trust you! I don't want this! Are you trying to tell me something? What's the point?

What am I here for? Just leave me alone! *(NETTLE slams the trunk shut. Night moves to day)*

TAYLOR:

(Entering with tank and sits. NETTLE immediately opens the trunk)

I have to go for treatment today. Standard stuff. No big deal. Ah, feel that breeze. Feel that sun. Drink it up right? Look at us, me and my tree friend. Wait a second...I can't just call you tree if you're gonna be my friend. I should give you a name. Hmm, you look old. *(NETTLE scoffs at this as if it were an insult)* And ya got a weird kinda shape to ya *(Another scoff)* You remind me

of a wizard or witchy kinda tree! How about we give you a mystical kinda name!? Hmm...I GOT IT! How about...NETTLE, the once great mystic of the wood! Yeah, that's it!

NETTLE:
(sits down baffled at the coincidence)

TAYLOR:
Well, I guess I should be going. It's getting late. I'll be back. Just gotta "get through this storm" as my mom calls it. See ya later.
[TAYLOR exits, lights fade to night]

NETTLE:
It knows my name? How could it know my name? It must be a lucky guess. Maybe—No it couldn't be....Nettle, you are not to get involved. You know what they are....they'll just be another one. Don't get attached again. Ignore them.

(Lights fade back up to signify day)

[TAYLOR enters slow and slouching, barely pulling the oxygen tank and sits down on the swing]

TAYLOR:
(long sigh) Well Nettle.... The other kids won't even look at me anymore. I just wanted a friend. It's hard enough going through all of this alone. *(pause)* I have one more treatment to try Nettle. It's new, but there's no guarantee. What do ya think? *(attempts a joke)* Wood you go out on a limb to leaf this place? *(laughs, turns into coughs).*

Voice (OS):
TAYLOR! It's time to come back in.

[NETTLE hears the child's name and stares toward TAYLOR in disbelief]

TAYLOR:
Well Nettle, I guess this is good-bye. I'm really glad you listened to me. The funny thing is? That's all I really wanted out of a friend anyway. *(Noticing a plant just behind NETTLE)* Hey, I know this plant, it's a bad plant. It kills trees. It's allelopathic. Here, let me get that for you.
[TAYLOR coughs as they stagger to their feet, they shuffle to NETTLE and removes the plant from behind the trunk.]

There, that'll help ya grow longer. This other tree must have been removed for your safety and the rest of the park. I'm sorry they took a friend. At least they saved you, otherwise how would we have ever met? *[Taylor hugs NETTLE'S side]* I wish I could be closer.

[TAYLOR Exits, NETTLE seems stranded within the trunk]

NETTLE:

That child just saved my life. And the other humans did too in a way. I should have listened to Taylor...I shouldn't have been so stubborn...But now I've met this child...named...Taylor...but that must mean.... That means there's a chance that...WAIT! TAYLOR NO! It's me TAYLOR!! It's NETTLE!! I'm sorry TAYLOR! Please don't go again! I'm sorry I didn't like the humans! I'm sorry for always being the way I was! I'm sorry for everything, TAYLOR, please! *[realizes TAYLOR doesn't hear them]* Please! Please, No! Please, I just want my friend back!...it'll be ok. Taylor will make it. Taylor must come back again. I need to be a better friend! I'll be better I mean it!

GREEN MAN:

Our time here... is shorter than most will think...what will you do with yours?

[lights down to night, NETTLE begins to pace in the trunk, days and nights pass again, lights up on NETTLE's trunk open.]

[TAYLOR enters this time with no tank and happy demeanor. Crosses to the swing and sits down.]

TAYLOR:

Another great morning eh, Nettle? *(laughing)* Been a while. I've missed this spot. Doc says I'm ready to go. I leave today. I hope in the future you'll serve as another kid's friend. Doc says I'm lucky I'm not just another one. But hey, neither are you! You're a special tree and I want to remember this spot. Here, so you don't forget me either. *[TAYLOR gets up, and places a painted rock near Nettle's base: it reads: Taylor's Friend Nettle]*

[TAYLOR hugs NETTLE's trunk, and NETTLE presses against the trunk inside]

TAYLOR:

I wish we could have been more connected. Hope I was a good friend.

[TAYLOR exits]

GREEN MAN:

As Taylor says their goodbye...an understanding came to be... A connection...With a miracle of their own... Nettle placed themselves in the position of another...and found meaning.

[NETTLE watches TAYLOR exit. After a bit, NETTLE exits the trunk, crosses to the swing, and sits]

NETTLE:

Thank you.

End

Appendix B: Research and Reference Photos

Character Ideas

Inspiration for the set

Oregon Oak

Oregon White Oak Bark

Pacific Madrone Tree

Pacific Madrone Bark

Giant Douglas Fir
(Intended for Nettle in the Beginning)

Green Man

More Green Man

Inspiration Photos
(Intended for Lighting and Scenic Design Pre-Online)

Green Man World?

Manito Park

Lincoln Park
(Most inspiration came from this shot)

Inspiration for Projected Storybook Imagery Style

Appendix C: Design Photos

Story Board Reference Photos for Graphic Artist

Original Pre-Online Scenic Design Sketch

Costume Design Presentation by Kim Heide (Staff)

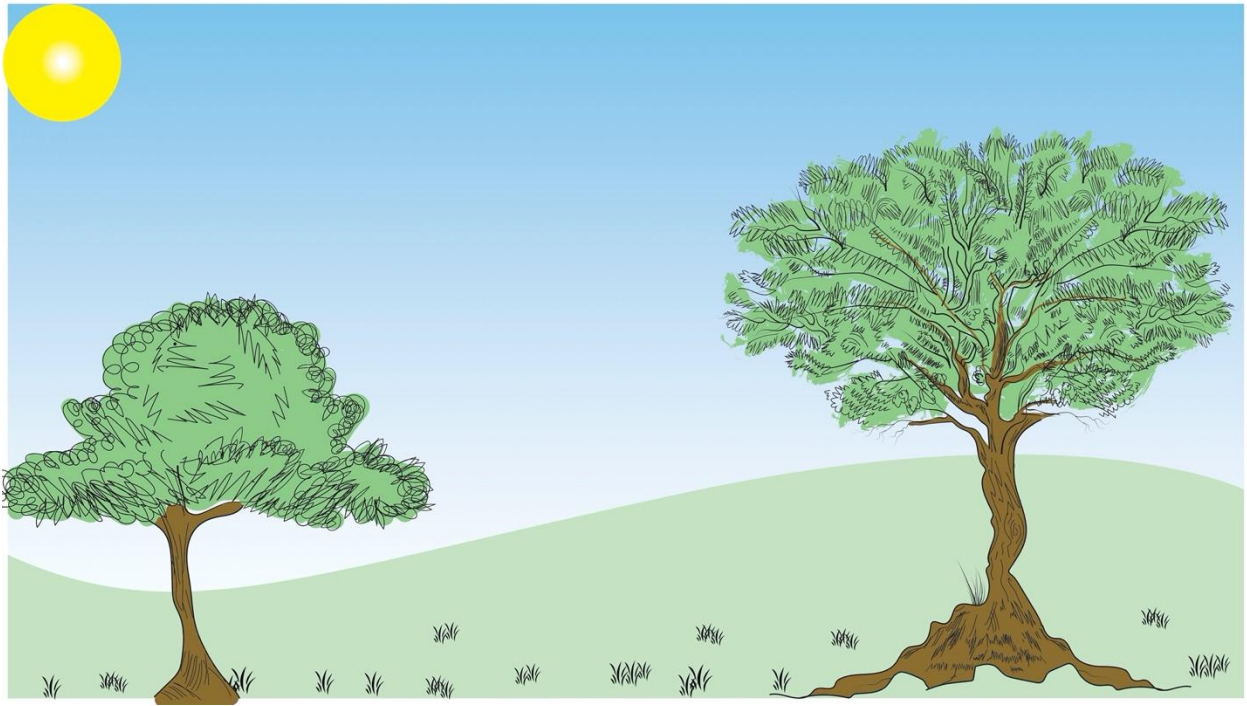
Taylor (Tree)

Nettle

Green Man

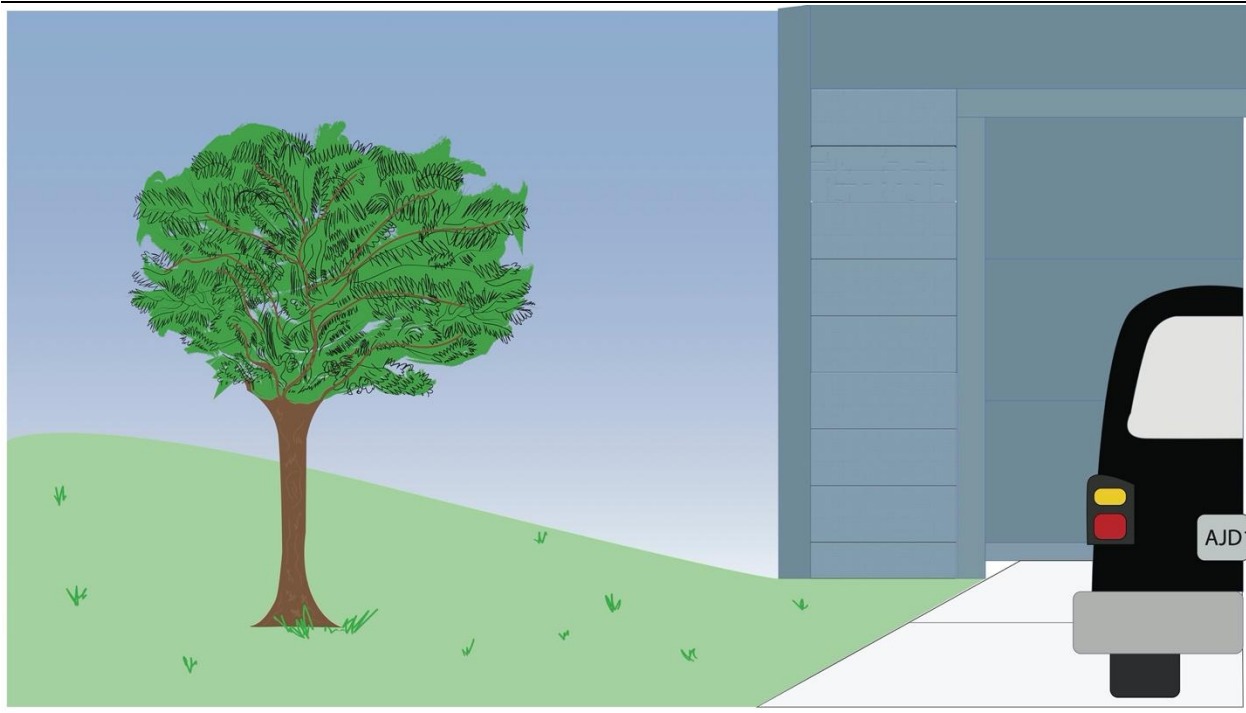
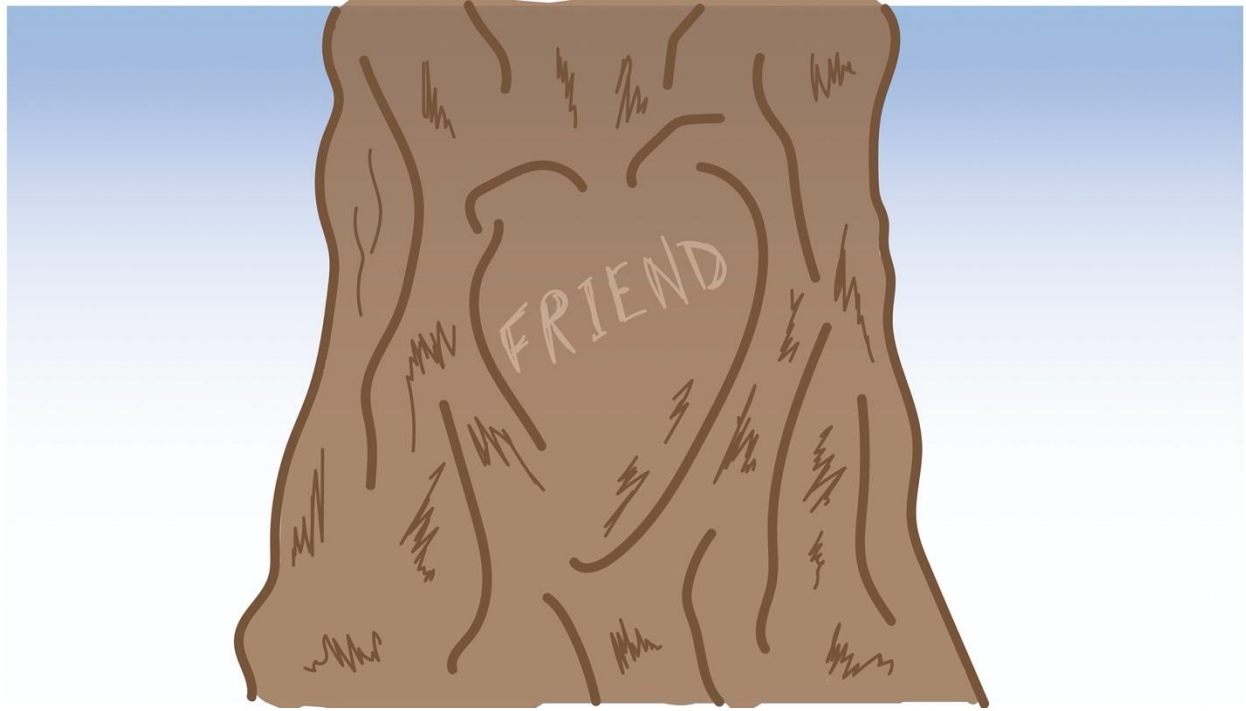
Taylor (Child)

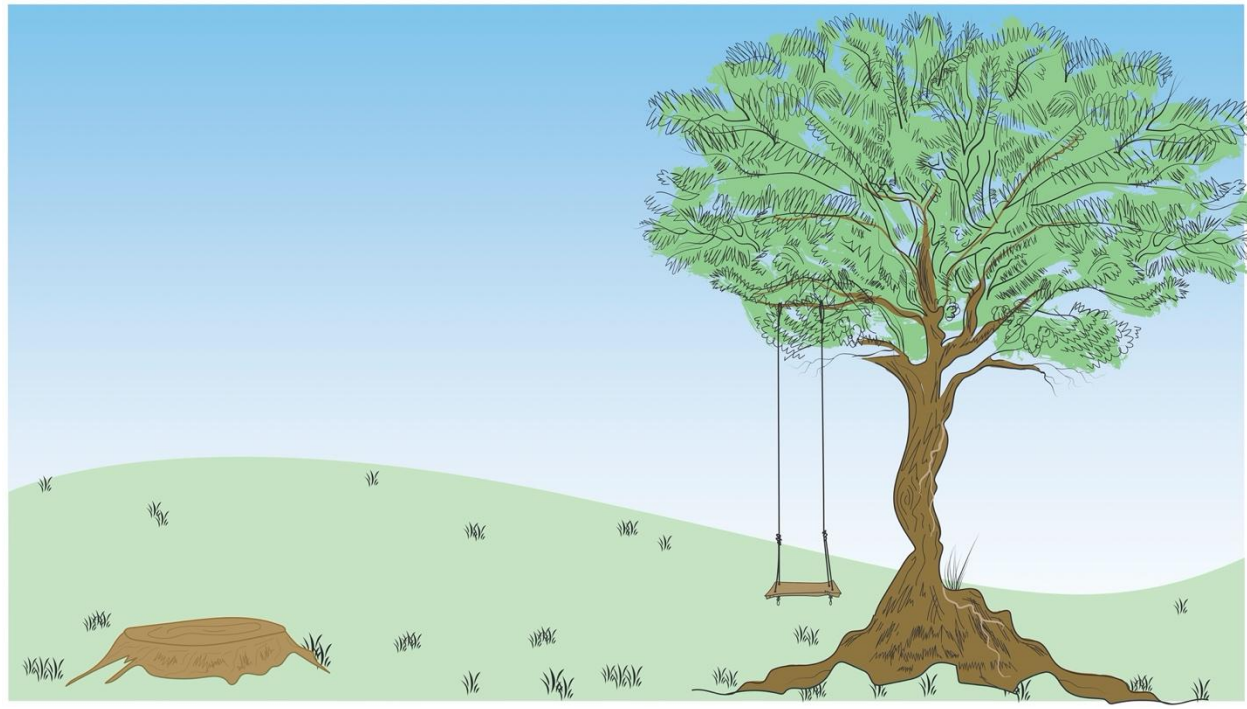
Projection Designs by Student Graphic Artist Gabrielle Archulette











Appendix D: Production Stills and Director Cut Video Link
Link to YouTube Full Show: <https://www.youtube.com/watch?v=S93XET8c86A>





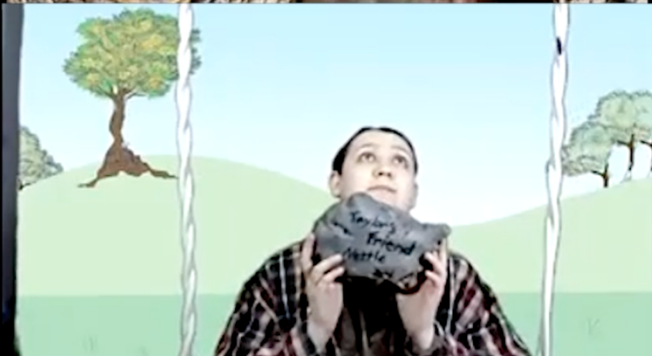












Appendix E: Course Syllabus

SPOKANE FALLS COMMUNITY COLLEGE
 COMMUNICATION, ARTS & MODERN LANGUAGES
 COURSE SYLLABUS – FALL 2020
 DRAMA 106 –THEATRE PRODUCTION (1-5 CREDITS)
 MON/TUES/FRI 2:00 – 5:20PM
 WWW
 CLASS NUMBER: 10235

Instructors: Ashley DeMoville & Chris Hansen
Office Hours: By Appointment
Office Locations: 5-119A & 5-122
Emails:

Catalog Course Description:

This course provides students with the opportunity to gain skills and knowledge through guided active practice in theatrical production work. The course will culminate in the presentation of a live theatre performance for a public audience. Course may be repeated up to a maximum of 8 credits.

Textbooks and other Resources:

Another One by Chris Hansen and *Gary: A Sequel to Titus Andronicus* by Taylor Mac will be provided.

Course Learning Objectives:

Upon successful completion of the course, the student will be able to:

1. Collaborate effectively with peer and professional artists in the creation of a live theatrical production with a unified design/concept
2. Exhibit appropriate use of the skills required to fulfill assigned role, including the use of tools, materials, equipment, and techniques associated with job description
3. Demonstrate the proper application of health and safety rules associated with job description
4. Analyze a dramatic text and the methods of translating that text into a staged production

Graded Activities:

Written Work = 25%
 Role-Specific Project = 50%
 Attendance and Participation = 25%

Grading Policy:

A = 90% and above
 B = 80-89%
 C = 70-79%
 D = 60-69%
 F = 59% and below

AUDITION INFORMATION

Required Info Meeting/Read Throughs: September 21st, 2-5pm

Auditions: September 22nd, 2-5pm

Callbacks TBA | Rehearsals Begin September 25th

Please prepare a single 1-3 min contemporary monologue and be ready for cold readings.

*All auditions and rehearsals will be held via zoom. Sign in information provided on Canvas.

COURSE CONTENT

Dramaturgical Analysis of Chosen Play Text

- Introduction to the organization of, and expectations for, the rehearsal process
- Participation in the audition and technical role application process
- Analysis of the text as a work of dramatic literature through group discussion and independent research
- Exploration of the ways in which the text may be realized on stage through both discussion-based and movement-based exercises

General Rehearsal

- Guided exploration of role-specific work which may include: character exploration, staging techniques, management strategies, property design, sound design, costume construction/organization, operation of lighting/sound equipment, or theatrical marketing

Technical Rehearsal

- Investigating the process by which the multiple technical elements combine to create a unified production concept
- Continued guided exploration of role-specific work which may include: character exploration, staging techniques, management strategies, property design, sound design, costume construction/organization, operation of lighting/sound equipment, or theatrical marketing

Maintaining a Performance

- Participation in the process of presenting a live performance which may include: use of acting techniques to maintain and build on high quality performance, the work of physically maintaining costume or prop pieces through frequent wear and tear, use of management strategies to ensure professional running of the show, or the work of refining the operation of theatrical lighting/sound equipment in a live performance environment

Post Show Reflection and Analysis

- Use of group discussion and independent writing to reflect on the work done. This may include: acknowledging both strengths and areas for growth in the work done independently and as a group, describing possible solutions for problems encountered, or establishing goals for future theatre work

WRITTEN WORK

Each student will be required to submit TWO written assignments in this class. The nature of the first assignment is up to the student and may include design sketches, models, written research, forms created or anything else they decide is necessary to communicate the work they've done.

For actors:

- 1.) A detailed character analysis containing answers to Uta Hagen's Six Steps and/or some other visual or aural material
- 2.) A 2-3 page reflection of the rehearsal and performance process

For technicians:

- 1.) A well-organized and clearly labeled prompt book with all pertinent cues or comparable evidence of completed design/tech work etc
- 2.) A 2-3 page reflection of the rehearsal and performance process

COURSE POLICIES AND REQUIREMENTS

1. **Communication:** Please email me at _____ to set up a meeting, if you cannot come in during office hours. To communicate with the whole class and other drama students at SFCC through Facebook, please join the SFCC BigFoot Drama Group. Here, you can find resources including audition notices for plays on and off campus!
2. **Attendance and Participation:** Attendance is a vital part of the learning experience in this course. Students are responsible for the material covered in discussions and in classes. Excessive absences will lower the “Attendance” portion of the student’s grade.
3. **Basic "Netiquette":** In this course you will be required to submit various assignments online and “in person” over zoom. Since we don't get to see each other in person, our sense of what works with communication will be a bit different. This requires politeness and a bit more formality than you may be used to. Begin by applying your best writing skills to all that you submit. This is not a place for text messaging language. In other words, type the word *please* instead of "pls" etc. I will expect honesty, prompt submission of all assignments, thoughtful writing, and considered behavior. You should write and behave in an online environment the same way you would in the face to face class. All rules and guidelines that dictate behavior in a face to face course, also apply to an online environment.
4. **Attire:** Students must dress comfortably so they can move with ease. Warm ups and daily activities will frequently require students to work on the floor and clothing must not restrict full range of movement.
5. **Classroom Courtesy:** The classroom should be a safe place for everyone. As such, each of us must be aware of the way in which we communicate. Students must avoid language that is sexist, racist, ageist, or otherwise offensive in their writing and speaking. Electronics should NEVER be used inside the classroom, except when required for class. Failure to adhere to these points of courtesy will result in dismissal from the remainder of the class period. This will count as unexcused absence.
6. **Assessment:** Grades are not based on talent. Personal improvement and understanding/appreciation for the art of acting is the main goal. Students should always make it their priority to bravely and sincerely engage in the work.
7. **Submission & Assignment Deadlines:** All written assignments must be submitted through the appropriate Canvas tab. This will be specified clearly on each assignment description. Late work will be subject to a 10% point deduction and will not be accepted after Dec. 7th.

*Students should be prepared to rehearse beyond the allotted class time and will be given advance notice of necessary rehearsals.

IMPORTANT CAMPUS NOTIFICATIONS

COVID-19 Expectations for Students: Community Colleges of Spokane is committed to the health and safety of students, faculty and staff and in maintaining a safe environment that complies with local, state and federal health and safety regulations. We have health and safety regulations that every member of our community must follow, including ones specific to COVID-19 (e.g., truthfully answering a daily attestation that you have no COVID-19 symptoms and wearing a mask). Your instructor will communicate those rules and practices to you, and it is your responsibility to follow them. Failure to follow the health and safety guidelines shared by your instructor, or engaging in any conduct that places students, employees or members of the public at risk, can result in immediate class suspension and

A. DeMerville and C. Hansen

SFCC

referral to the Student Conduct Officer for disciplinary proceedings as outlined in the Standards of Conduct for Students.

If you have COVID-19 safety concerns due to your health condition(s), please contact Disability Support Services to discuss accommodations and other options available to you.

Title IX: Community Colleges of Spokane complies with all Washington State antidiscrimination laws (RCW-49.60) and the following federal laws relating to equal opportunity: Title VI and VII of the Civil Rights Act of 1964, Title IX of the Educational Amendments of 1972, Section 504 of the Rehabilitation Act of 1973, and the Americans with Disabilities Act (ADA).

Community Colleges of Spokane — comprised of SCC and SFCC — does not discriminate on the basis of race, color, national origin, sex, disability, sexual orientation or age in its programs, activities or employment. The following persons have been designated to handle inquiries regarding nondiscrimination policies and are also known as the Title IX Coordinators. Discrimination, sexual harassment, sexual misconduct, domestic or dating violence, stalking, and retaliation are in violation of and prohibited by the CCS Board Policy. Students who believe they have been harassed, discriminated, or retaliated against should contact the appropriate Title IX Coordinator.

<p>Vice President of Student Services Title IX Coordinator Spokane Falls Community College 3410 W Fort George Wright Dr Spokane WA 99224-5288 509-533-3514</p> <p>(For complaints against students)</p>	<p>Chief Administration Officer Title IX Coordinator Community Colleges of Spokane 501 N Riverpoint Blvd PO Box 6000 MS 1004 Spokane WA 99217-6000 509-434-5037</p> <p>(For complaints against employees, vendors, contractors and guests)</p>
---	--

Members of the CCS community, guests, and visitors have the right to be free from all forms of sexual and gender-based discrimination, examples of which can include acts of sexual violence, sexual harassment, domestic violence, dating violence, and stalking. All members of the CCS community are expected to conduct themselves in a manner that does not infringe upon the rights of others. Sexual misconduct matters are handled according to the procedures outlined in the Standards of Conduct for Students, WAC 132Q-10-Sections 101-503. Also see Administrative Procedure 3.30.01-A. Complaints alleging misconduct by employees, contractors, guests or visitors will follow the procedures in CCS Administrative Procedure 2.30.01-A.

Community Colleges of Spokane takes gender-based violence seriously. When an allegation of misconduct is made, and a responding party is found to have violated this policy, appropriate sanctions will be used to remedy and prevent such behavior. For more information regarding sexual assault and relationship violence, including CCS’s policies, procedures and resources please see www.ccs.spokane.edu/Sexual-Assault-and-Relationship-Violence-Resources.aspx

To receive this information in an alternative format, contact the SFCC Title IX Coordinator.

Student with Disabilities Statement: Spokane Falls Community College abides by Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990, which stipulate that no student shall be denied the benefits of an education "solely by reason of a handicap." Students with documented disabilities who believe that they may need accommodations in this class are encouraged to

A. DeMerville and C. Hansen

SFCC

contact the Disability Support Services (DSS) office as soon as possible to ensure that such accommodations are implemented in a timely fashion.

DSS offices are located in Building 17, Room 201. The Student Union Building is at the center of campus. DSS services are in the Admissions wing upstairs to your left. Simply contact us and arrange a meeting with a DSS staff member. **Student information is kept in a confidential file separate from academic records.** Telephone: (509) 533-4166 **OR** Email: dss@sfcc.spokane.edu

Faith and Conscience Absence Policy: Community Colleges of Spokane will grant reasonable accommodation so that grades are not impacted for students who are absent for reasons of faith or conscience, or for an organized activity conducted under the auspices of a religious denomination, church, or religious organization. Such absences must be requested in writing on the Class Absence Request form within two weeks of course start. There are no additional fees associated with this request. [Faith and Conscience Policy Link](#)

Appendix H: Character Analysis Assignment Blank

1. WHO AM I?

- a) What is my present state of being?
- b) How do I perceive myself?
- c) What am I wearing/what is important to me?

2. WHAT ARE THE IMMEDIATE CIRCUMSTANCES?

- a) What time is it? (The year, the season, the day? At what time does my selected life begin?)
- b) Where am I? (In what city, neighborhood, building, and room do I find myself? Or in what landscape?)
- c) What surrounds me? (The immediate landscape? The weather?)
- d) What are the immediate circumstances? (What has just happened, is happening? What do I expect or plan to happen next and later on?)

3. WHAT ARE MY RELATIONSHIPS?

4. WHAT DO I WANT?

- a) Main objective:

b) Scene objectives:

5. WHAT IS MY OBSTACLE?

6. WHAT DO I DO TO GET WHAT I WANT?

7. GIVEN CHARACTERISTICS/ABILITIES

(directly from the text)

8. IMPLIED CHARACTERISTICS/ABILITIES

(Based on text)

9. WHAT'S MISSING FROM THE TEXT?

Visual and Aural Material That helps you understand the text:

Visual:

Aural:

I. Given Circumstances

A. Environmental facts (If Applicable)

1. Geographical location, including climate
2. Date: year, season, time of day
3. Economic environment
4. Political environment
5. Social environment

6. Religious environment

B. Previous Action -- underline all lines that refer to incidents that happened prior to the start of the play

C. Polar Attitudes -- the attitudes of the character at the start of the play vs. the end of the play

II. Dialogue

A. Choice of words – every day or formal? long or short?

B. Choice of phrases and sentence structure

C. Choice of images -- does the character use images which evoke emotion? visuals?

D. Choice of peculiar characteristics -- dialect?

E. The sound of the dialogue -- does the character use "hard" sounding words or soft sounding?

F. Structure of lines and speeches -- how does it support the delivery of the subtext?

III. Dramatic Action

Break down the play into workable units of action. Sometimes you can find a break where an entrance or exit occurs, while at other times it is a change in subject. A one-act play typically has between 6-15 units, but not always.

A. Title the units -- number the units in the scene or play and give a nominative phrase as a title for each unit

B. Verbing -- express the action of each line (speech) by using a present tense verb. Example: plead, devour, bless etc.

C. Summary of the Action -- summarizes the action of each unit

IV. Characters

Fill out your character under the following headings:

A. Desire -- what do they want most?

B. Will – what characteristic or trait is used for obtaining the above

C. Moral Stance -- values, honesty, moral code

D. Decorum -- describe the physical appearance

E. Initial Character-mood-intensity at the start of each scene expressed by:

1. Heartbeat: rate

2. Perspiration: heavy, light, etc.
3. Stomach condition
4. Muscle tension
5. Breathing: speed, depth

V. Ideas

A. Meaning of the title -- what is the core meaning, or what is the play saying? Often an idea is expressed through a feeling -- what lies subliminally beneath the feeling?

B. Philosophical statements in the play -- cite actual quotations found in the script. Pinpoint the line(s) that make direct reference to your interpretation of its meaning.

C. Implications of the action -- given circumstances and dramatic action, help unfold characters until the summit, or idea, is reached. Determine how the characters' actions propel the play to the climax and ending. Consider how these actions are played in relationship to what idea or conclusion you wish the audience to reach.

D. Consider each scene -- determine the purpose of each scene in the play. What idea is it trying to convey? How does it help the overall idea?

VI. Tempo

Look back on each unit you have created within the play and designate a rate of speed to it, e.g.: slow, medium, fast...Graph (like a seismograph) the tempo of each unit. This way when you begin at rehearsal at unit 4, you will rehearse the scene at the correct tempo.

VII. Moods

After each unit, express the mood of the unit using an adjective.

Appendix I: Publicity Photos

Spartan Theatre and Bigfoot Drama present

ANOTHER ONE

Written & Directed by
Chris Hansen

SOME EVENTS CHANGE OUR GROWTH FOREVER.

SPARTAN THEATRE
EST. 1987
SPOKANE FALLS COMMUNITY COLLEGE

Community Colleges of Spokane
Spokane Falls Community College

BIGFOOT DRAMA
SHAKESPEARE

LIVE Zoom Performances:
Nov 13-14 & 20-21, 2020 • 7:30pm

Reserve today (pay what you can): www.sfcc.spokane.edu/drama **f** SFCC Spartan Theatre

Community Colleges of Spokane does not discriminate on the basis of race, color, national origin, sex, disability, sexual orientation or age in its programs, activities or employment. Direct all inquiries regarding equal opportunity compliance and/or grievances to local administration offices: CSC, 501 N. Washington Blvd. PO Box 6888, 83104, Spokane WA 99217-6888 or call 509-454-1637. Direct all inquiries or grievances regarding access and Title IX to the chief compliance officer: 2017 W. Ft. George Street, Room 302, Spokane WA 99204 or call 509-375-6212. SFCC WP 029/15-2316, Marketing and Public Relations, JD-4794

Appendix J: Another One Props List

- 2 Water Glasses (Nettle & Taylor)
- 1 Orange Juice glass (Nettle)
- 1 Black Liquid Glass (Taylor)
- 2 Stools (Nettle & Taylor)
- 1 Medical Mask (Taylor-Child)
- 1 Oxygen Tank
w/ Cart (Taylor-Child)

Appendix K: *Another One Sound List*
(As Made by Sound Designer: Brooke Ross)

Act 1 Scene 1

GREEN MAN: (Echoing, and ethereal from above) Alright, settle down, settle down saplings...It's just about the solstice, and it's time you heard this tale before your leaves turn. As before, as will be again, we will focus on long roots and thick bark...let's begin... [Lights out]

Sound: Ethereal, upbeat opening

[Lights up. It is early- morning, the tree trunks are closed, morning birds are heard, slight wind, a calm settle for a moment.]

Sound: Birds chirping, wind blowing

[Suddenly-TAYLOR'S trunk opens to reveal the actor within. TAYLOR yawns, the leaves rustle, TAYLOR waves eagerly to the sky, then to the right, then behind, and finally toward the audience.]

Sound: Leaves Rustling

NETTLE: Shhh shh shh (soothing sounds) (Beat as TAYLOR regains control) Sometimes... things just happen, but nothing like that ever happens where we root. Trees in this land are strong. You're strong. Moments like that are fewer than you'd think. Like a miracle. Now get some rest. You still need time to thaw. (NETTLE shuts their trunk first with ease, the sky fades to late evening, and TAYLOR sit's in thought as lights fade out leaving only the night sky. TAYLOR never closes the trunk. Thinking to the sounds of the park at night.)

Sound: Serene night sounds "calm night"

Act 1 Scene 2

[Light fade to early morning, TAYLOR has not moved. NETTLE yawns from within, and opens their trunk.)

Sound: "Autumn Morning"

(The two trunks close and the stage suggests a thunder storm. Ideally, this is meant to be an exploration into the soundscape and lighting design. Please, make this an experience for the audience. Not too long, but not too short. If the audience falls asleep, you're too far. If the audience covers their ears, you're way too far. Make it a work of art, but let there be action to it..)

Sound: starting off windy, beginning of thunderstorm

GREEN MAN: (As the storm begins) Rain fell for hours...on and on through the wind. The sky darkens and the grass has relinquished its grip on the soils below...This allows life a path... free of tensions and rigid barriers...of which take many forms... The lightning shouts through the clouds, and life witnesses power incarnate.

Sound: Slow rain turn to heavy rainfall. Quiet thunderclap

Act 1 Scene 3

The storm clears, though faint thunder in the distance can still be heard. TAYLOR opens the trunk and peeks out. A clear glass of water in hand)

Sound: Distancing thunder

NETTLE: Calm down, this next part is very important. One day the weather was very stormy (sounds low but stormy). Mother Nature must have been upset. The two bigger humans called out for the smaller humans to move away from the tree. The littlest stayed out and continued to play. The storm was getting worse and the bigger ones kept calling, but the littlest one...the littlest one hugged the tree and. umm... (Struggling). tried to leave, but...

Sound: "Calm storm"

NETTLE: (Regaining control) A Natural Disaster...lightning, (Lights flash, a massive sound of a crack). And the little one wilted. I had thought it had done nothing wrong. But Mother Nature took the miracle away anyway.

Sound: "Thunderclap" Slowly fade to next line ...

TAYLOR: (Silence) Wilted...you mean...?

Sound: None

NETTLE: (beat, NETTLE touches the inside of their trunk, on the far side where a lightning scar is visible to the audience, but not TAYLOR.) ...yeah.

Possible sound

TAYLOR: I'll be quiet now...thank you. (NETTLE closes their trunk, TAYLOR stays open. Lights fade to night.)

Sound: Crickets or "serene night"

Act 1 Scene 4

[Lights up, TAYLOR is already up. Woodpecker noise is heard. TAYLOR sits in a chair happy)

Sound: “woodpecker” “woodpecker distant”

(Children playing nearby are heard, TAYLOR gets more and more excited, glancing this way and that, waving and tracing their paths. TAYLOR shouts greetings and yells with excitement but just as TAYLOR begins, TAYLOR starts to cough and wheeze. Children noises are fading.)

Sound: “Children playing” “Kids play hide and seek”

Act 1 Scene 5

(Season passes into summer, it is early morning but bright. NETTLE’S trunk opens first)

Sound: “Sounds of summer” “crickets, birds, summer ambient”

[Time passes: NETTLE’S trunk remains open, NETTLE looks concerned toward TAYLOR every so often as days go by in the lighting, occasionally closing the trunk, only to re-open it to be the only one open. When eventually we hear a groggy TAYLOR speak from within.]

Sound:

Act 1 Scene 6

(BLACKOUT, construction noises are heard. With light chainsaw in the background, loud enough to be heard, but not jarring. When lights are up there is a stump where TAYLOR used to be, almost level with the ground. NETTLE’s trunk is already open, and they are pacing inside the trunk.)

Sound: Chainsaw, moderately distant

Lights show passage of season after season. NETTLE does not move or close the trunk, simply cries at the stump through the years. A swing is fixed over the stump, possibly lowered in from a grid or pipe. Slowly we see NETTLE calm down, grow cold, and stare at the stump. Then a voice is heard)

Sound:

Act 1 Scene 7

Sound: “Fade tonight”

[lights down to night, NETTLE begins to pace in the trunk, days and nights pass again, lights up on NETTLE’s trunk open.]

Sound: “Time Passes”

GREEN MAN: As Taylor says their goodbye...an understanding came to be... A connection...
With a miracle of their own... Nettle placed themselves in the position of another...and found
meaning.

Music from top returns to fade out.

Appendix L: Curtain Speech

Hello and welcome to SFCC's virtual Spartan Theatre!! My name is Chris Hansen, and I am the writer and director of the piece you are about to see. Tonight's show is going to be interpreted alongside our actors thanks to our Interpreter Program, Flying Hands, here at SFCC. Tonight's show is only 45 minutes long with no intermission.

Before we begin, I want to say thank you for tuning in and joining us for this unique experience. This is a free show! That being said, if you enjoy yourselves tonight and would like to send us a donation, there is a link in your registration email for tonight's show that will direct you to the foundation where your money will go back to students for scholarships and more.

Tonight's show is one of two this Fall season, streaming the next weekend of November and the first weekend of December, is the gloriously gory tale of Gary: A Sequel to Titus Andronicus!

I'd like to send a special Thank You to Flying Hands, all of the students, our faculty, our Dean Linda Beane-Boose, and our President Dr. Messina, for working so incredibly hard during this time to help make this show, and so many other things happen around campus.

Another One is presented as part of my master's Thesis from Central Washington University for a Masters in Theatrical Production. It is my pleasure to present to you with the help of my students, my work, tonight.

Step into our storybook, and witness nature come to life, like you've never seen it before. Please enjoy, Another One.

Appendix M: Stage Manager Copy of Script

SM Copy

ANOTHER ONE
By Chris Hansen

Chris Hansen

HansenChri@cwu.edu

Pre-show

S1 - music > 7:25
 P1 - SFCC Logo
 S3 - Music Fade - 7:30

1
 Chris on
 All off

ACT I
Scene 1

[The stage is set with two trees. The tree stage left (NETTLE) is larger than the tree stage right (TAYLOR). Each tree is set with one siling item inside the trunk behind each actor. Both trees should be set up this way. The background should simulate the seasons changing or dusk-dawn as audience enters. We are in a park, not too dense, not too open.]

7:30 P3 - Curtain Speech

P5 - Background/Chris Speech → [after curtain speech] ← P7 - Chris out

Chris off
 Green on

ST S5 - Music
 S7 - Chimes

GREEN MAN:

(Echoing, and ethereal from above)

Alright, settle down, settle down saplings... It's just about the solstice, and it's time you heard this tale before your leaves turn. As before, as will be again, we will focus for long roots and thick bark... let's begin...

[Lights out]

GREEN MAN:

(Starting slowly before the lights)

Our world is one of life, one of unity, and one of itself too. Our worlds are not so different, yours and mine... and in this place, I can show you why...

Green off

S9 - Park day

[Lighs up. It is early-morning, the tree trunks are closed, morning birds are heard, slight wind, a calm settles for a moment.]

[Suddenly-TAYLOR'S trunk opens to reveal the actor within. TAYLOR yawns, the leaves rustle, TAYLOR waves eagerly to the sky, then to the right, then behind, and finally toward the audience.]

Taylor on
 Nettle on
 Chris on

TAYLOR:

(turning to the left toward NETTLE with a deep breath) GOOD MORNING NETTLE!!!

NETTLE:

(a long groan is heard from inside. The trunk opens with apparent difficulty and effort.)
 ...yeah, I'm up, I'm up. *(NETTLE begins a morning routine exercise, the tree is heard to pop and groan)*

TAYLOR:

Spring is here! Can't you just feel the warmth already!?

NETTLE:

Just like it should be. Same pattern. *(More routine)*

TAYLOR:

Yeah! Isn't it just exhilarating? *(Taking in the world around)*

NETTLE:

(Clearly not enthralled) Same life. Same view.

TAYLOR*(Oblivious)*:

Same sun! Same grass! Same air!

NETTLE:

Same you....

TAYLOR:

YEAH! We're the same too! But, ya know what's not the same?

NETTLE:

(Referencing a branch above) That squirrel found it's nuts?

TAYLOR:

Hmmm...well, I guess so... but I was gonna say the season. It's Spring!

NETTLE:

Heard ya earlier sapling. Be excited about that fact. You got to see another one.

TAYLOR:

And I get to see the humans come back and play in the park!

(NETTLE glances over to TAYLOR, then out, NETTLE sits down, with a sigh and a limb shake. TAYLOR notices) You're like this every year.... *(TAYLOR pouts and sits too)*

NETTLE:

We already agreed it's all the same, why should I be any different?

TAYLOR:

(Beat) Why are you like this?

NETTLE:

Like what sapling?

TAYLOR:

So...shallow rooted.

NETTLE:

First of all, my roots go deeper than yours by miles. I've earned every inch of my growth with resilience. No cloudy day, no drought in May, no wind nor rain nor heat, can keep me from keepin' on. Second, I assume you believe Spring makes me upset sapling. On the contrary, Spring is when I feel the best. It's far more complicated. You simply "wood"-n't understand.

TAYLOR (*giggling*):
Just because I'm young doesn't mean I'm no less a tree than you are, and my name isn't *sapling*.
I told you it's Taylor. The humans gave it to me last year.

NETTLE (*chuckling*):
Fine, you want a human name, go ahead, but that carving on your back will grow over someday
and you'll forget it ever happened. Look, I just want to be a tree. Alone. (*Taking a very
meditative approach*) Under Mother Nature's basking light. O.K.?

TAYLOR (*dejected*):
There you go saying that name again. UGH!

NETTLE
What?

TAYLOR:
Mother Nature

NETTLE:
What about her?

TAYLOR:
It makes me upset...

NETTLE:
You have a problem with facts sprout?.

TAYLOR:
You want to talk facts? I bet ya didn't hear *this* over Winter, but I heard that it's actually *God's*
light, and there *is* no Mother Nature. Your roots may go deep, but they apparently don't get as
far as you think.

NETTLE:
God? ... (laughs) ... There's precisely what I'm talking about with you not understanding. You
listen to the humans. Answer me this, what are you?

TAYLOR:
(*Confused, as if it's a trick*)...A tree....

NETTLE:
Correct. And what are humans?

TAYLOR:
(*Definitely feels like it's a trick*) ...um...humans?

NETTLE:

Correct again! Now here's my last question: are you a human?

TAYLOR:

(Discouraged) ...no.

NETTLE:

Now *there's* a tree with some bark! Correct sapling, we are not human. We, are nature incarnate. We feel *everything* around us. Links, miles deep around our world. We are each other, and we are ourselves, but the seeds must be planted first. Thanks only, to Mother Nature, our bringer of life! You should like this name, humans made it up.

TAYLOR:

The humans say their God-

NETTLE:

-Oh please. Stop lowering your limbs for them to climb on. People are weaker than we are! They hide in our shade for a reason. They fight and kill, and do much worse to other creatures.

TAYLOR:

But, they never-

NETTLE:

-Never what? Hurt us? Was that carving enjoyable to you? Do you think it was meant as a kind gesture? Did you ever stop to think it wasn't just a frivolous mark to scar you? A vicious moment, for you to remember for the rest of your rings? Tell me something. Have you ever heard of a *Natural Disaster*?

TAYLOR:

...no...

NETTLE:

It's a magnificent display of power. Nature's power. Showing superiority over the humans. They have no way of stopping one.

TAYLOR:

Oh, what happens when one happens?

NETTLE:

Many things, but ultimately, humans wilt and return to soil, and the world keeps turning.

TAYLOR:

I see....and we can stop Natural Disasters?

Can trees? — line thing

NETTLE:

...well...no...but-

TAYLOR:

-Can a natural disaster hurt trees?

NETTLE:

Well...yes, but that's-

TAYLOR:

-So when natural disasters hurt trees, does that mean Mother Nature is upset?

NETTLE:

Well, not exact-

TAYLOR (*Spiraling*):

-Why would She hurt us? I haven't done anything wrong.

NETTLE:

No of course you haven't but-

TAYLOR:

-That isn't fair of Her, it isn't fair! (*TAYLOR sits sobbing*)

NETTLE:

Hey, hey, hey... (*Beat as TAYLOR regains control*) Sometimes... things just happen, but nothing like that ever happens where we root. Trees in this land are strong. You're strong. Moments like that are fewer than you'd think. Like a miracle. Now get some rest. You still need time to thaw.

(*NETTLE shuts their trunk first with ease, the sky fades to late evening, and TAYLOR sit's in thought as lights fade out leaving only the night sky. TAYLOR never closes the trunk. Thinking to the sounds of the park at night.*)

GREEN MAN:

The sapling didn't rest... merely pondered the word... over and over again. A miracle...digging roots... searching the soil around them for answers... all while the moon chased the sun...

Green on
Green off

ACT I

Scene 2

P11 - Day

S15 - Day

(*Light fade to early morning, TAYLOR has not moved. NETTLE yawns from within, and opens their trunk.*)

TAYLOR:

(*Noticing the movement*) Oh! Nettle? I've been waiting.

NETTLE:

(Still waking up, begins performing routines) You've been waiting? All Night?

TAYLOR:

Yes-What's a miracle?

NETTLE:

What's a what now?

TAYLOR:

What's a miracle??

NETTLE:

Oh, uh...nothing. Never mind. Forget I said it.

TAYLOR:

Please?

NETTLE:

Did you even rest last night sapling?

TAYLOR*(thinking out loud)*:

If you tell me....I...I'll be quiet for a while.

NETTLE:

(no overlap) (overlapping) I already- You mean it?

TAYLOR*(Excitedly)*:

Yep! You bet! I just want to know what a miracle is. I've never heard it. And the crickets didn't know, and the bats didn't either. I tried to ask the birds but they all talked over each other and they suddenly left all at once.

NETTLE:

(Surprised by the speed of information) Why do you want to know so bad?

TAYLOR:

Well...you're the smartest tree I know, and if you know it, it must be important.

NETTLE*(Prideful)*:

I'm the only tree you know. Your roots don't reach the others yet.

TAYLOR:

Yeah and *you* talk less during Spring nowadays. You used to teach me with Spring-time stories. I haven't had one in a while. So I thought this could be one?

S17- low storm
 NETTLE:
 Well...how about we save it for tomorrow. Spring just got here, so you've only waited a few moons anyway. I think there's a storm moving in.

night?
 TAYLOR:
 Alright. (Beat) Promise?

NETTLE:
 We're trees sapling, we don't promise. Besides...do you think I'm going to... leaf?

TAYLOR:
 (giggling) No I guess knot! (TAYLOR roars with laughter)
 Hey, what do the humans do during a storm?

NETTLE (sternly):
 They cower.

TAYLOR:
 Well, I hope wherever they are, they're safe.

NETTLE:
 (Smiling and uneasy smile, and shutting the trunk with weariness)
 Dig deep sapling, it might be a long one.

S19-storm
 P13-storm (The two trunks close and the stage suggests a thunder storm. Ideally, this is meant to be an exploration into the soundscape and lighting design. Please, make this an experience for the audience. Not too long, but not too short. If the audience falls asleep, you're too far. If the audience covers their ears, you're way too far. Make it a work of art, but let there be action to it.)
 Switch

S21-Chimes
 GREEN MAN:
 (As the storm begins) green on
 Rain fell for hours...on and on through the wind. The sky darkens and the grass has relinquished it's grip on the soils below....This allows life a path... free of tensions and rigid barriers...of which take many forms... The lightning shouts through the clouds, and life witnesses power incarnate. green off

P15-Lightning
 S23-Thunder clap
 ACT 1
 SCENE 3 S25-Rain fades, day

P17-Day
 (The storm clears, though faint thunder in the distance can still be heard. TAYLOR opens the trunk and peeks out. A clear glass of water in hand)

TAYLOR:
 Nettle? I can't let it go, I'm still thinking of the miracles. Can you tell the story now?

NETTLE:

(Opening trunk, and looking toward the sky. NETTLE sips from a clear glass like TAYLOR's)
You probably intend to keep asking 'till I tell you right? *(Taking a drink, beginning routine)*

TAYLOR:

(TAYLOR sits on the chair and scoots closer to the inner trunk wall.)

Yep!

NETTLE:

...Ok.

P19 - Flashback

(The lights are shifting, a shadow play is projected between the two trees, or performed in however way you want)

S27 - Chimes

NETTLE:

There once was a young tree like yourself. The tree lived where a nice group of humans lived. It was Summer time. There were two bigger humans and one smaller human. One day the two bigger ones were very happy, they came home with a very small human. From what I know, the smaller one was like a sapling or a start of some kind.

S29 - Baby

TAYLOR:

So, kind of like me?

NETTLE:

Right. The people instead of calling it a sapling, called it a miracle.

TAYLOR:

So miracles are saplings?!

NETTLE:

No, not exactly. From how I understand it, miracles are wonderful things that cause great happiness *(laughing at the slight dig at TAYLOR)*. Over time the smaller ones would get bigger and would always come out and play with the tree. They always played at the same time of day just before leaving in those different colored animals the humans ride in. The tree was their friend. They once gave names to the tree as well. Like yours, right into the bark so that their tree could try to understand.

S31 - Kids

P21 - Friend

TAYLOR:

So did that tree go by a people name too!?

NETTLE:

Calm down, this next part is very important. One day the weather was very stormy *(sounds low but stormy)*. Mother Nature must have been upset. The two bigger humans called out for the smaller humans to move away from the tree. The littlest stayed out and continued to play. The

P23 - Storm

storm was getting worse and the bigger ones kept calling, but the littlest one...the littlest one hugged the tree and.. umm...(Struggling)..tried to leave, but...

TAYLOR:
But what?! (pause) What happened?

NETTLE:
P25 - Lightning } (Regaining control) A Natural Disaster...lightning, (Lights flash, a massive sound of a crack).
S35 - Thunder } And the little one wilted. I had thought it had done nothing wrong. But Mother Nature took the
Clap } miracle away anyway. |

S37 - All Fade
P27 - Out
TAYLOR:
(Silence) Wilted...you mean...?

NETTLE:
Death Taylor.

TAYLOR:
And death is...?

NETTLE:
It's...uh...it's when... things don't grow anymore.

(Silence)

S39 - Construction

NETTLE:
Time went on...the world around the tree changed. Vast grass expanses were planted around it and it witnessed the creation of the land. But when humans came back...it wasn't the same.
S41 - Kids } Some humans began to climb like before, and the tree was hopeful for new friends. Until
P29 - Bark } playing, began to change. It hurt. No more names, just markings. No more low limbs, they were
taken. Until the bark grew so thick, nothing could hurt it anymore. The older humans were preferred, they walked around it, admired its size, revered it with a compassion that understands time earned growth...but...humans come and go. Trees just keep living to watch them. So when the humans come back to play...they're just another one. Could be the same one, could be a new one, but all humans go away in the end. (The shadow play ends) That's why I get this way

S43 - Kids out
P31 - Night } TAYLOR.

TAYLOR:
Oh. (Beat)...did you know the tree, from the story?

NETTLE:
(beat, NETTLE touches the inside of their trunk, on the far side where a lightning scar is visible to the audience, but not TAYLOR.)
...yeah.

10

TAYLOR:

I'll be quiet now...thank you.

(NETTLE closes their trunk, TAYLOR stays open. Lights fade to night.)

S45-Chimes

GREEN MAN:

Taylor twirled twigs in the moonlight once again...wondering about the tree... about life...about connection...and it's meaning...much like you, I assume...

green on

green off

ACT 1
SCENE 4

P33-Day

S47-Day w/woodpecker
(Lights up, TAYLOR is already up. Woodpecker noise is heard. TAYLOR sits in a chair happy)

NETTLE:

S49-woodpecker out
*(Trunk slides open) Hey!! Would you mind keeping it down? You said you'd be quiet!*TAYLOR(*Confused*):
I am being quiet.NETTLE:
Then what's that noise?TAYLOR:
It's a woodpecker duh! (*Laughs looking upward*)NETTLE:
Really. And you don't mind that it's digging a hole straight into you?TAYLOR(*Feeling discomfort*):
Nope. It's just trying to get connected. Isn't that what you said? Mother Nature connects us all?NETTLE:
Yeah (*laughs*) I guess. (*Begins routine*)TAYLOR(*Feeling discomfort*):
...Hey..Nettle?NETTLE:
Yeah?TAYLOR:
(Indicating up above)
What's this stuff dripping down my side?

NETTLE:

That's sap Taylor. The storm must have shaken your branches too hard.

TAYLOR:

SAP!? OH NO!! Isn't that meant to be inside!?

(TAYLOR frantically runs circles within the trunk)

NETTLE:

Taylor, Taylor calm down, Taylor! TAYLOR!

(TAYLOR stops abruptly)

NETTLE:

Good. It's ok. You're *fine*. Besides, you're a tree Taylor. And what do we *say*...?

TAYLOR:

Right...*(TAYLOR speaks a mantra)* Trees are strong, rooted to the deep, steadfast and stubborn, forever we will keep.

NETTLE:

Good, now the humans will be around shortly, and I'd like to get some rest before they arrive. Don't wake me when they're here, maybe I can sleep through them.

(NETTLE's trunk closes)

TAYLOR:

Ok, thanks Nettle, you're the best friend I could ask for. You know? You should really give them a chance, they can be so much fun! I can't wait for them to be my friends, maybe this year I'll have a whole bunch!!!

S51-Kids *(Children playing nearby are heard, TAYLOR gets more and more excited, glancing this way and that, waving and tracing their paths. TAYLOR shouts greetings and yells with excitement but just as TAYLOR begins, TAYLOR starts to cough and wheeze. Children noises are fading.)*

TAYLOR:

No! *Cough Don't go!*Cough, Cough You didn't even climb! That tree doesn't even have good branches! *(Coughs more intensely)* Please!

(NETTLE's trunk opens with a shot)

NETTLE:

TAYLOR! I thought I said not to wake me up... are you alright? Why are you upset?

TAYLOR:

None of the humans played near me. *(sobbing/Coughing)* They just pointed at me and the bigger ones took them away.

NETTLE:
Well consider yourself lucky. They might have damaged your new branches. You're not ready for that level of stress yet. Maybe a small cat or a raccoon but...

P35-Night
S35-Night

TAYLOR:
(cough) Nettle?

NETTLE:
Yes?

TAYLOR:
I think I know why...

NETTLE:
What do you mean?

TAYLOR:
Can I tell you something?

NETTLE:
Of course Taylor. What is it?

TAYLOR:
I was talking with the woodpecker before you woke up. I asked him what he found and...I...I think I have beetles.

NETTLE:
Oh of all the sap you could be worrying me over, *this* is what you think is the matter? They're just a part of Mother Nature's connection ok? Don't worry about it.

TAYLOR:
But (cough)...it hurts Nettle.

NETTLE:
You'll be fine, what's my motto? Remember? We live on for rings on rings! And remember, if you ever get scared, just bark. (laughs) Get it?!

TAYLOR:
Yeah, (cough/laugh) you're right. Thank you Nettle. I know I can always count on you to cheer me up. You're my best friend.

NETTLE:
I know sapling. Just get some rest, the people will probably be back tomorrow ok?

TAYLOR:
Ok Nettle. Good Night... (Both trunks shut)

SSS-Chimes

GREEN MAN:

As with all time, life moves forward... For better, or for worse...the sun will chase the moon and so forth...but time only shares so much with each of us...a change in season...a change in us...

Green on

Green off

P37-Day

S57-Day

ACT I
SCENE 5

(Season passes into summer, it is early morning but bright. NETTLE'S trunk opens first)

(NETTLE takes a deep breath in, and the realization set's in...NETTLE is awake first. This is rare, NETTLE takes a peek toward TAYLOR'S trunk, listening. Silence. NETTLE takes a chance while alone to try something. NETTLE reenacts what we see TAYLOR do at the top of the show. Waving this way and that, trying to see if it does anything different. Suddenly, in the middle of waving, a thud comes from TAYLOR'S trunk, startling NETTLE who ceases immediately and begins their previous routine. TAYLOR opens their trunk.)

NETTLE:

Ah, so you needed some more rest than normal! Good, all those aches and pains, the strange smells, the awkward conversations, all that must mean you're growing!

TAYLOR:

Is it meant to hurt like this though?

NETTLE:

I've heard it said that the humans you love so much, call them "growing pains". I suppose it's not impossible for you to be having what is called a "spurt". Any new or unexplained branching lately? Extra foliage where there previously wasn't any? You really aren't much of a sapling anymore, so I suppose we could talk about fertilization-

TAYLOR:

-Ok, ok...I'm fine, I just feel like I'm... leaning... is all. *(TAYLOR leans against the trunk with their back to the audience)*

NETTLE:

Your leaves do seem a bit light for being out of Spring, but hey, it's Summer! You gotta drink up that sun and let your limbs out! Give it a...grow? *(NETTLE laughs at the small joke and grabs a glass from the trunk that's filled with orange juice or Sunny D or some orange liquid of your choice to simulate drinking in the sunshine. TAYLOR tries the same, leaning back and letting the sun hit them both. TAYLOR grabs a glass that is not as full as NETTLE'S was. As TAYLOR raises the glass, TAYLOR throws up black liquid into the cup)*

TAYLOR:

...um...

NETTLE:
Hmm? Did you say something?

TAYLOR:
(Hiding the cup) Uh..nope! Not me, just enjoying that sunshine. *Cough, cough
I just - *Cough, cough, cough - I think I'm going to enjoy it alone today. *(TAYLOR shuts the trunk)*

NETTLE:
(Shocked) Oh...okay...um...sure. You do that Taylor. A good focus can lead to long roots and thick bark. I'll just...wait here if ya need me.

P39 - Night

S59 - Night

[Time passes: NETTLE'S trunk remains open, NETTLE looks concerned toward TAYLOR every so often as days go by in the lighting, occasionally closing the trunk, only to re-open it to be the only one open. When eventually we hear a groggy TAYLOR speak from within.]

P41
S61 } Day

— opens trunk

P43
S63 } Night

TAYLOR:
(From within) Hey Nettle?

NETTLE:
Yes Taylor, what is it?!

P45
S65 } Day

TAYLOR:
Did you know that tree from the story?

NETTLE *(Nervous)*:
Yes. I did. I said that.

P47
S67 } Night

TAYLOR:
(pause) Was it you?

NETTLE:
(silence)

S69 - Limb crack

TAYLOR:
Well?
(TAYLOR struggles to open the trunk, TAYLOR does not seem so good, a branch cracks and falls by the base, or we hear it and TAYLOR clutches their arm in pain, but not shock.)

NETTLE *(Decidedly Honest)*:
...yeah. Yeah it was me. That's why I bend the way I do. *(Trying a joke)* Uh.. Hey! Was that a branch I just heard? Was a human around to hear it?...get it Taylor?... did ya get it? I said-

TAYLOR:
(Interrupting)
Hey Nettle?

NETTLE:
Yes?

TAYLOR:
I'm sorry about the humans. I hope you never have to lose anyone again...*(Checking in)* Rings on rings right?

NETTLE:
Ye...yeah. Rings on rings sapling. *(TAYLOR struggles uncomfortably long to shut the trunk)*

ACT I
SCENE 6

P49-out *(BLACKOUT, construction noises are heard. With light chainsaw in the background, loud enough to be heard, but not jarring. When lights are up there is a stump where TAYLOR used to be, almost level with the ground. NETTLE's trunk is already open and they are pacing inside the trunk.)* All off

S73-chimes



GREEN MAN:

(Overlapping the construction)

Time is not our realm to control...we are simply it's guest...witnessing a race we will never win... Sometimes others accelerate our time here... Taylor was cut down... and removed from this place... Taylor will return to the soil... as we all will.

Green on

NETTLE:

No, no no no nonono... Mother why? Taylor didn't do anything wrong!

Green off

Nettle on
Chris on

(NETTLE shouts toward the back of the park.)

Hey! Did any of you others see what happened? Where's Taylor? What did they do!? Humans? You said it was Humans?!

(NETTLE turns to face the audience, but can't speak. (Rage across the face. Pain. Simply we watch NETTLE breakdown into sobs.)

S75-chimes

GREEN MAN:

Days, pass into months... into years... and yet... growth still happens... This time moves on, and I am intrigued by how you use it... A swing now hangs from Nettle... gently swaying over a stump...

Green on

~~P53 - Swing set~~

~~S77 - Chimes~~
to the ground

Lights show passage of season after season. NETTLE does not move or close the trunk, simply cries at the stump through the years. A swing is fixed over the stump, possibly lowered in from a grid or pipe. Slowly we see NETTLE calm down, grow cold, and stare at the stump. Then a voice is heard

Green off
Chris off

P54- Day

16

Voice Over:

After many long years. I present the grand opening to this county's very own healthcare facility for terminally ill children. Here, may we be fruitful in treatments and growth to our youth.

Taylor on

(After the VO ends, NETTLE looks on. lights fade to night)

ACT I
SCENE 7

[NETTLE is staring at the stump.]

Chas on

NETTLE:

I'm sorry TAYLOR. I didn't know we could die. I should have found a way to protect you, I should have been closer to you, I -

[Enter TAYLOR the kid wearing a medical mask to sit on the swing near NETTLE, TAYLOR is Pulling an oxygen tank, visibly sick, diagnosis is unclear.] - Background

TAYLOR:

I hope you don't mind tree. Nobody will play with me because I'm sick.

Change

NETTLE:

(Cautious. Silent)

TAYLOR:

I don't really have any friends. I thought about trying to be friends with the grown-ups but they're not fun...*(beat)* I wish they knew how much it hurt. I wish they wouldn't just make jokes to cheer me up. I just want someone to listen ya know? I wonder if trees can even understand us. Do they feel like we do? Can you hear me? Do you feel pain? Do you know the world and stuff?
...Wow. Look at me. Talking to a tree. *(beat)* Well, you are a pretty good listener *(laughs)*.

P55-Night
S79-Night

(Taylor gets up and exits, NETTLE stands astounded, lights fade to night)

wait till
camera is off

NETTLE:

Who is this child. Why are they talking with me? *(to the sky)* I didn't ask for this! I have done nothing but trust you! I don't want this! Are you trying to tell me something? What's the point? What am I here for? Just leave me alone! *(NETTLE slams the trunk shut. Night moves to day)*

TAYLOR:

(Entering with tank and sits. NETTLE immediately opens the trunk)

P57- Day
S81- Day

I have to go for treatment today. Standard stuff. No big deal. Ah, feel that breeze. Feel that sun. Drink it up right? Look at us, me and my tree friend. Wait a second...I can't just call you tree if you're gonna be my friend. I should give you a name. Hmm, you look old. *(NETTLE scoffs at this as if it were an insult)* And ya got a weird kinda shape to ya *(Another scoff)* You remind me of a wizard or witchy kinda tree! How about we give you a mystical kinda name!? Hmm...I GOT IT! How about...NETTLE, the once great mystic of the wood! Yeah, that's it!

NETTLE:
(sits down baffled at the coincidence)

TAYLOR:
Well, I guess I should be going. It's getting late. I'll be back. Just gotta "get through this storm"
as my mom calls it. See ya later.

P59-Night
S63-Night

[TAYLOR exits, lights fade to night]

NETTLE:
It knows my name? How could it know my name? It must be a lucky guess. Maybe—No it
couldn't be....Nettle, you are not to get involved. You know what they are....they'll just be
another one. Don't get attached again. Ignore them.

P61-Day
S65-Day

(Lights fade back up to signify day)

[TAYLOR enters slow and slouching, barely pulling the oxygen tank and sits down on the swing]

TAYLOR:
(long sigh) Well Nettle.... The other kids won't even look at me anymore. I just wanted a friend.
It's hard enough going through all of this alone. (pause) I have one more treatment to try Nettle.
It's new, but there's no guarantee. What do ya think? (attempts a joke) Wood you go out on a
limb to leaf this place? (laughs, turns into coughs).

Voice (OS):
TAYLOR! It's time to come back in.

[NETTLE hears the child's name and stares toward TAYLOR in disbelief]

TAYLOR:
Well Nettle, I guess this is good-bye. I'm really glad you listened to me. The funny thing is?
That's all I really wanted out of a friend anyway. (Noticing a plant just behind NETTLE) Hey, I
know this plant, it's a bad plant. It kills trees. It's allelopathic. Here, let me get that for you.
[TAYLOR coughs as they stagger to their feet, they shuffle to NETTLE and removes the plant
from behind the trunk.]

There, that'll help ya grow longer. This other tree must have been removed for your safety and
the rest of the park. I'm sorry they took a friend. At least they saved you, otherwise how would
we have ever met? [Taylor hugs NETTLE'S side] I wish I could be closer.

P63-Night
S67-Night

[TAYLOR Exits, NETTLE seems stranded within the trunk]

NETTLE:
That child just saved my life. And the other humans did too in a way. I should have listened to
Taylor...I shouldn't have been so stubborn...But now I've met this child...named...Taylor...but
that must mean.... That means there's a chance that... WAIT! TAYLOR NO! It's me TAYLOR!!
It's NETTLE!! I'm sorry TAYLOR! Please don't go again! I'm sorry I didn't like the humans!
I'm sorry for always being the way I was! I'm sorry for everything, TAYLOR, please! [realizes

TAYLOR doesn't hear them] Please! Please, No! Please, I just want my friend back!...it'll be ok.
Taylor will make it. Taylor must come back again. I need to be a better friend! I'll be better I mean it!

S91-chimes

GREEN MAN:

green on

Our time here... is shorter than most will think...what will you do with yours?

green off

[lights down to night, NETTLE begins to pace in the trunk, days and nights pass again, lights up on NETTLE's trunk open.]

P65-Day

S93-Day

[TAYLOR enters this time with no tank and happy demeanor. Crosses to the swing and sits down.]

TAYLOR:

Another great morning eh, Nettle? *(laughing)* Been a while. I've missed this spot. Doc says I'm ready to go. I leave today. I hope in the future you'll serve as another kid's friend. Doc says I'm lucky I'm not just another one. But hey, neither are you! You're a special tree and I want to remember this spot. Here, so you don't forget me either. *[TAYLOR gets up, and places a painted rock near Nettle's base: it reads: Taylor's Friend Nettle]*

[TAYLOR hugs NETTLE's trunk, and NETTLE presses against the trunk inside]

TAYLOR:

I wish we could have been more connected. Hope I was a good friend.

[TAYLOR exits]

S95-Chimes, wind, music

GREEN MAN:

green on

As Taylor says their goodbye...an understanding came to be... A connection....With a miracle of their own... Nettle placed themselves in the position of another...and found meaning.

green off

[NETTLE watches TAYLOR exit. After a bit, NETTLE exits the trunk, crosses to the swing, and sits]

NETTLE:

Thank you.

End

~~S97-wind out~~

~~S99-bows~~

~~P67a-thank you~~

upon Tori standing, bows

All on

Appendix N: 1st Edition of Script
(Pre-Online Shift)

ANOTHER ONE
By Chris Hansen

Chris Hansen

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Cast of Characters

NYSTUL (Tree): *An old tree. (Any Gender or Race)*

TAYLOR (Tree): *A young tree. (Any younger actor, any gender or race,
suggested double as other TAYLOR)

TAYLOR (child): *A teenager (Appears to be no older than 15, no younger
than about 13 in perceived age. *suggested double as other
TAYLOR)*

Place

A Park in the Pacific Northwest

Time

Present

ACT I
Scene 1

[The stage is set with two trees. The tree stage left (NYSTUL) is larger than the tree stage right (TAYLOR). Each tree is set with one sitting item inside the trunk behind each actor. Both trees should be set up this way. Lights in the background should simulate the seasons turning or dusk-dawn as audience enters. We are in a park, not too dense, not too open.]

[It is early- morning, the tree trunks are closed, morning birds heard, slight wind, a calm settles for a moment.]

[Suddenly-TAYLOR'S trunk opens to reveal the actor within, dressed in solid dark colors inside. TAYLOR yawns, the leaves rustle, TAYLOR waves eagerly to the sky, then to the right, then behind, and finally toward the audience.]

TAYLOR:

(turning to the left toward NYSTUL with a deep breath) GOOD MORNING NYSTUL!!!

NYSTUL:

*(a long groan is heard from inside. The trunk opens with apparent difficulty and effort.)
...yeah, I'm up, I'm up. (NYSTUL begins a morning routine exercise, the tree is heard to pop and groan)*

TAYLOR:

Spring is here! Can't you just feel the warmth already!?

NYSTUL:

Just like it should be. Same pattern. *(More routine)*

TAYLOR:

Yeah! Isn't it just exhilarating? *(Taking in the world around)*

NYSTUL:

(Clearly not enthralled) Same life. Same view.

TAYLOR(*Oblivious*):

Same sun! Same grass! Same air!

NYSTUL:

Same you....

TAYLOR:

YEAH! We're the same too! But, ya know what's not the same?

NYSTUL:
That squirrel found its nuts?

TAYLOR:
Hmmm...well, I don't know about that. I was gonna say the season. It's Spring!

NYSTUL:
Heard ya earlier sapling. Be excited about that fact. You got to see another one.

TAYLOR:
And I get to see the humans come back and play in the park! *(NYSTUL glances over to TAYLOR, then out, NYSTUL sits down, with a sigh and a limb shake. TAYLOR notices)* You're like this every year.... *(TAYLOR pouts and sits too)*

NYSTUL:
We already agreed it's all the same, why should I be any different?

TAYLOR:
(Beat) Why are you like this?

NYSTUL:
Like what sapling?

TAYLOR:
So...shallow rooted.

NYSTUL:
First of all, my roots go deeper than yours by miles. I've earned every inch of my growth with resilience. No cloudy day, no drought in May, no wind nor rain nor heat can keep me from keepin on. Second, I assume you believe Spring makes me upset sapling. Spring is when I feel the best. It's far more complicated. You wouldn't understand.

TAYLOR:
Just because I'm young doesn't mean I'm no less a tree than you are, and my name isn't *Sapling* it is TAYLOR! The humans gave it to me.

NYSTUL:
Fine, you want a human name, go ahead, but that carving on your back will grow over someday and you'll forget it ever happened. Look, I just want to be a tree. Alone. *(Taking a very meditative approach)* Under Mother Nature's basking light. O.K.?

TAYLOR:
There you go saying that name again. UGH!

NYSTUL
What?

TAYLOR:
Mother Nature

NYSTUL:
You have a problem with facts sprout?

TAYLOR:
Yeah. And bet ya didn't hear *this* over Winter, but I heard that it's actually *God's* light, and there *is* no Mother Nature. Your roots may go deep, but they apparently don't get far.

NYSTUL:
God? ... (laughs)... There's precisely what I'm talking about with you not understanding. You listen to the humans. Answer me this, what are you?

TAYLOR:
(Confused, as if it's a trick) ...A tree....

NYSTUL:
Correct. And what are humans?

TAYLOR:
(Definitely feels like it's a trick) ...um...humans?

NYSTUL:
Correct again! Now here's my last question, are you a human?

TAYLOR:
(Discouraged) ...no.

NYSTUL:
Now *that's* a tree with some bark! Correct sapling, we are not human. We, are nature incarnate. We feel everything around us. Links, miles deep and all around our world. We are each other, and we are ourselves. But the seeds must be planted first, thanks to Mother Nature, our bringer of life. You should like this name, humans made it up.

TAYLOR:
The humans say their God-

NYSTUL:
-Oh please. Stop lowering your limbs for them to climb on. People are weaker than we are! They Hide in our shade for a reason. They fight and kill and do much worse to other creatures.

TAYLOR:
But, they never-

NYSTUL:
-Never what? *You* ever heard of a *Natural* Disaster?

TAYLOR:
...no...

NYSTUL:
It's a magnificent display of power. Nature's power. Showing superiority over the humans. They have no way of stopping one.

TAYLOR:
Oh, what happens when one happens?

NYSTUL:
Loads of things, but ultimately, humans wilt and return to soil, and the world keeps turning.

TAYLOR:
I see....so we can stop Natural Disasters?

NYSTUL:
...well...no...but-

TAYLOR:
-Can a natural disaster hurt trees?

NYSTUL:
Well...yes, but that's-

TAYLOR:
-So when natural disasters hurt trees then does that mean Mother Nature is upset?

NYSTUL:
Well, not exact-

TAYLOR (*Spiraling*):
-Why would She hurt us? I haven't done anything wrong.

NYSTUL:
No of course you haven't but-

TAYLOR:
-That isn't fair of Her! (*TAYLOR sits sobbing*)

NYSTUL:

(Beat) Sometimes... things just happen. But nothing like that ever happens where we root. Trees in this park are strong. You're strong. Things like that are fewer than you'd think. Like a miracle. Now get some rest. You still need time to thaw. *(NYSTUL shuts their trunk first with ease, the sky fades to late evening, and TAYLOR sit's in thought as lights fade out leaving only the night sky. TAYLOR never closes the trunk. Thinking to the sounds of the park at night.)*

ACT I
Scene 2

[Light fade to early morning, TAYLOR has not moved. NYSTFUL yawns from within, and opens their trunk.]

TAYLOR:

(Noticing the movement) Oh! NYSTUL? I've been waiting.

NYSTUL:

(Still waking up and performing routines) You've been waiting? All Night?

TAYLOR:

What's a Miracle?

NYSTUL:

What's a what now?

TAYLOR:

What's. A. Miracle?

NYSTUL:

Oh, uh...nothing. Never mind. Forget I said it.

TAYLOR:

Please?

NYSTUL:

Did you rest last night Sapling?

TAYLOR:

If you tell me....I...I'll be quiet for a while.

NYSTUL:

I already- -You mean it?

TAYLOR*(Excitedly)*:

Yep! You bet! I just want to know what a miracle is. I've never heard it. And the crickets didn't know, and the bats didn't either. I tried to ask the birds but they all talked over each other and they suddenly left all at once.

NYSTUL:

(Surprised by the speed of information) Why do you want to know so bad?

TAYLOR:

Well...you're the smartest tree I know.

NYSTUL*(Prideful)*:

I'm the only tree you know. Your roots don't reach the others yet.

TAYLOR:

Yeah and *you* talk less during Spring nowadays. You used to teach me with Spring-time stories. I haven't had one in a while. So I thought this could be one?

NYSTUL:

Well...how about we save it for tomorrow. Spring just got here, so you've only waited a few moons anyway. I think there's a storm moving in.

TAYLOR:

Alright. *(Beat)* Promise?

NYSTUL:

We're trees Sapling, we don't promise. Besides...do you think I'm going to... *leaf*.

TAYLOR:

(giggling at the tree joke) No I guess *knot!* *(TAYLOR roars with laughter)* Hey, what do the humans do during a storm?

NYSTUL *(sternly)*:

They cower.

TAYLOR:

Well, I hope wherever they are, they're safe.

NYSTUL:

(Smiling, and shutting trunk) Dig deep Sapling, it might be a long one.

(The two trunks close and the stage suggests a thunder storm. Ideally, this is meant to be an exploration into the soundscape and lighting design. Please, make this an experience for the audience. Not too long, but not too short. If the audience falls asleep, you're close. If the audience covers their ears, you're way too far. Make it a work of art, but let there be action to it..)

ACT 1
SCENE 3

(The storm passes, though thunder in the distance can still be heard. TAYLOR opens the trunk and peeks out. A clear glass of water in hand)

TAYLOR:

NYSTUL? I can't rest, I'm still thinking of the miracles. Can you tell the story now?

NYSTUL:

(Opening trunk, and looking toward the sky. NYSTUL sips from a clear glass like TAYLOR's)
I figure you probably intend to keep asking 'till I tell you right? (*Beginning Routine*)

TAYLOR:

(TAYLOR sits on the chair and scoots closer to the inner trunk wall.)
Yep!

NYSTUL:

...Ok.

(The lights are shifting, a shadow play is projected between the two trees, or performed) There once was a young tree like yourself. The tree lived where a nice group of humans lived. It was Summer time. There were two bigger humans and one smaller human. One day the two bigger ones were very happy, they came home with a very small human. From what I know, the smaller one was a sapling.

TAYLOR:

So, kind of like me?

NYSTUL:

Right. The people instead of calling it a sapling called it a miracle.

TAYLOR:

So miracles are saplings?!

NYSTUL:

No, not exactly. From how I understand it, miracles are wonderful things that cause great happiness. Over time the smaller ones would get bigger and would always come out and play with the tree. They always played at the same time of day just before leaving in those different colored animals the humans ride in. The tree was their friend. They once gave names to the tree as well. Like yours, right into the bark so that their tree could try to understand.

TAYLOR:

So did that tree go by a people name too!?

NYSTUL:

Calm down, this next part is very important. One day the weather was very stormy (*sounds low but stormy*). Mother Nature was upset, but at what I'm not sure. The two bigger ones called out for the smaller ones to move away from the tree. The littlest stayed out and continued to play. The storm was getting worse and the bigger ones kept calling, but the littlest one...the littlest one hugged the tree and.. umm...(*Struggling*)..tried to leave, but...(*lights snap back, NYSTUL is odd*)

TAYLOR:

But What? (*pause*) What happened?

NYSTUL:

(*Regaining control*) A Natural Disaster...lightning, TAYLOR. And the little one stopped moving. It had done nothing wrong. But Mother Nature took the miracle away.

TAYLOR:

(*Silence*) What do you mean "stopped moving"?

NYSTUL:

Death TAYLOR.

TAYLOR:

What does "Death" mean?

NYSTUL:

It's...uh...it's when... things don't grow anymore.

(*Silence*)

NYSTUL:

...But..humans come and go. We just keep living to watch them. So when the humans come back to play...they're just another one, could be the same one, could be a new one. But all humans go away in the end. That's why I get this way TAYLOR.

TAYLOR:

Oh...did you know the tree?

NYSTUL:

(*beat, NYSTUL touches the inside of their trunk, on the far side where a scar is visible to the audience.*) yeah.

(*NYSTUL closes their trunk, TAYLOR stays open. Lights fade to night.*)

ACT 1
SCENE 4

[Lights up, TAYLOR is already up. Woodpecker noise is heard. TAYLOR sits in a chair happy]

NYSTUL:

(Trunk slides open) Hey!! Would you mind keeping it down? You said you'd be quiet!

TAYLOR*(Confused)*:

I am being quiet.

NYSTUL:

Then what's that noise?

TAYLOR:

It's a woodpecker duh! *(Laughs looking upward)*

NYSTUL:

Really. And you don't mind that it's digging a hole straight into you?

TAYLOR:

Nope. It's just trying to get connected. Isn't that what you said? Mother Nature connects us all?

NYSTUL:

Yeah *(laughs)* I guess.*(Begins routine)*

TAYLOR:

...Hey..NYSTUL?

NYSTUL:

Yeah?

TAYLOR:

What's this stuff dripping down my side?

NYSTUL:

That's Sap TAYLOR. The Storm must have shaken your branches too hard.

TAYLOR:

OH NO!! Isn't that meant to be inside!?

(TAYLOR frantically runs circles within the trunk)

NYSTUL:

TAYLOR, TAYLOR calm down, TAYLOR! TAYLOR!

(TAYLOR stops abruptly)

NYSTUL:

Good. It's ok. You're *fine*. Besides, you're a tree TAYLOR. And what do we say?

TAYLOR:

Right...*(TAYLOR speaks a mantra)* Trees are strong, rooted to the deep, steadfast and stubborn, forever we will keep.

NYSTUL:

Good, now the Humans will be around shortly, and I'd like to get some rest before they arrive. Don't wake me when they're here, maybe I can sleep through them.
(NYSTUL's trunk closes)

TAYLOR:

Ok, thanks NYSTUL, you're the best friend I could ask for. You know? You should really give them a chance, they can be so much fun! I can't wait for the kids to be my friends, maybe this year I'll have a whole bunch!!!

(Children playing nearby is heard, TAYLOR gets more and more excited, glancing this way and that, waving and tracing their paths. TAYLOR shouts greetings and yells with excitement but just as TAYLOR begins, TAYLOR starts to cough and wheeze. Children noises are fading.)

TAYLOR:

No! *Cough Don't go!*Cough, Cough You didn't even climb! That tree doesn't even have good branches! *(Coughs more intensely)* Please!

(NYSTUL's trunk opens with a shot)

NYSTUL:

TAYLOR I thought I said not to wake me up... are you alright? Why are upset?

TAYLOR:

None of the people played near me. *(sobbing/Coughing)* They just pointed at me and the bigger ones took them away.

NYSTUL:

Well consider yourself lucky. They might have damaged your new branches. You're not ready for that level of stress yet. Maybe a small cat or a raccoon but...

TAYLOR:

(cough) NYSTUL?

NYSTUL:
Yes?

TAYLOR:
I think I know why...

NYSTUL:
What do you mean?

TAYLOR:
Can I tell you something?

NYSTUL:
Of course TAYLOR. What is it?

TAYLOR:
I was talking with the woodpecker before you woke up. I asked him what he found and...I...I think I have beetles.

NYSTUL:
Oh of all the sap you could be worrying me over, *this* is what you think is the matter? They're just a part of Mother Nature's connection ok? Don't worry about it.

TAYLOR:
But *(cough)*...it hurts NYSTUL.

NYSTUL:
You'll be fine, what's the motto? Remember? We live on for Rings on Rings! And remember, if you ever get scared, just bark. *(laughs)* get it?!

TAYLOR:
Yeah, *(cough/laugh)* you're right. Thank you NYSTUL. I know I can always count on you to cheer me up. You're my best friend.

NYSTUL:
I know sapling. Just get some rest, the people will be back tomorrow ok? They always are.

TAYLOR:
Ok NYSTUL. Good Night...*(Both trunks shut)*

ACT I
SCENE 5

(Season passes into summer, it is early morning but bright. NYSTUL'S trunk opens first)

(NYSTUL takes a deep breath in, and the realization set's in...NYSTUL is awake first. This is rare, NYSTUL takes a peek toward TAYLOR'S trunk, listening. Silence. NYSTUL takes a chance while alone to try something. NYSTUL reenacts what we see TAYLOR do at the top of the show. Waving this way and that, trying to see if it does anything different. Suddenly, in the middle of waving, a thud comes from TAYLOR'S trunk, startling NYSTUL who ceases immediately and begins their previous routine. TAYLOR opens their trunk.)

NYSTUL:

Ah, so you needed some more rest than normal! Good, that must mean you're growing!

TAYLOR:

Is it meant to hurt?

NYSTUL:

I've heard it said that the humans you love so much, call them "growing pains". I suppose it's not impossible for you to be having what is called a "spurt". Any new or unexplained branching lately? Extra foliage where there previously wasn't any? You really aren't much of a sapling anymore, so I suppose we could talk about fertilization-

TAYLOR:

-Ok, ok...I'm fine, I just feel like I'm leaning is all.*(TAYLOR leans against the trunk with their back to the audience)*

NYSTUL:

You do seem a touch wilted. But hey, it's Summer! You gotta drink up that sun and let your limbs out! Give it a Grow! *(NYSTUL laughs at the small joke and grabs a glass from the trunk that's filled with orange juice or Sunny D or some orange liquid of your choice to simulate drinking in the sunshine. TAYLOR tries the same, leaning back and letting the sun hit them both. TAYLOR grabs a glass that is not as full as NYSTUL'S was. As TAYLOR raises the glass, TAYLOR throws up black liquid into the cup)*

TAYLOR:

...um...

NYSTUL:

Hmm? Did you say something?

TAYLOR:

(Hiding the cup) Uh..nope! Not me, just enjoying that sunshine. *Cough, cough I just - *Cough, cough, cough – I think I'm going to enjoy it alone today. *(TAYLOR shuts the trunk)*

NYSTUL:

(Shocked) Oh...okay...um...sure. You do that TAYLOR. A good focus can lead to long roots and thick bark. I'll just...wait here if ya need me.

[Time passes: NYSTOL'S trunk remains open, NYSTOL looks concerned toward TAYLOR every so often as days go by in the lighting, occasionally closing the trunk, only to re-open it to be the only one open. When eventually we hear a groggy TAYLOR speak from within.]

TAYLOR:
(From within) Hey NYSTUL.

NYSTUL:
Yes TAYLOR, what is it?!

TAYLOR:
Did you know that tree from the story?

NYSTUL*(Nervous)*:
Yes. I did. I said that.

TAYLOR:
(pause) Was it you?

NYSTUL:
(silence)

TAYLOR:
Well? *(TAYLOR struggles to open the trunk, TAYLOR does not seem so good, a branch cracks and falls by the base, or we hear it and TAYLOR clutches their arm in pain, but not shock.)*

NYSTUL*(Decidedly Honest)*:
...yeah. Yeah it was me. That's why I bend the way I do.

TAYLOR:
Hey NYSTUL?

NYSTUL:
Yes?

TAYLOR:
I'm sorry about the humans. I hope you never have to lose anyone again...*(Checking in)* Rings on Rings right?

NYSTUL:
ye...yeah. Rings on Rings Sapling. *(TAYLOR struggles uncomfortably long to shut the trunk)*

ACT I
SCENE 6

(Lights down, construction noises are heard. With gentle chainsaw in the background, loud enough to be heard, but not to let folks know what happened just yet. When lights are up there is a stump where TAYLOR used to be, almost level with the ground. NYSTUL opens their trunk.

NYSTUL:

No...Mother why? TAYLOR didn't do anything wrong!

(NYSTUL shouts to other toward the back of the park.)

Hey! Did you see what happened? Where's Taylor? What did they do!? Humans? You said it was Humans?!

(NYSTUL turns to face the audience, but can't speak. Simply we watch NYSTUL breakdown)

Lights show passage of season after season. NYSTUL does not move or close the trunk, simply cries at the stump through the years. Slowly we see NYSTUL calm down. Then a voice is heard)

Voice Over:

After many long years. I present the grand opening to this county's very own healthcare facility for terminally ill children. Here, may we be fruitful in treatments and growth to healthy youth.

(After the VO ends, NYSTUL looks down, and shuts the trunk lights fade out)

ACT I
SCENE 7

[lights up and there is now a swing over the stump, NYSTUL is already up]

NYSTUL:

I'm sorry TAYLOR. I didn't know we could die. I should have protected you, I should have been closer to you, I -

[Enter TAYLOR the kid wearing a medical mask to sit on the swing near NYSTUL, TAYLOR is Pulling an oxygen tank, suggested diagnosis is cancer.]

TAYLOR:

I hope you don't mind tree. Nobody will play with me because of my breathing tank.

NYSTUL:

(Cautious. Silent)

TAYLOR:

I don't really have any friends. I thought about trying to be friends with the grown-ups but they're not fun...*(beat)* I wish they knew how much it hurt. I wish they wouldn't just make jokes to cheer me up. I just want someone to listen ya know? I wonder if trees can even understand us.

Do they feel like we do? Can you hear me? Do you feel pain? Do you know the world and stuff?
 ...Wow. Look at me. Talking to a tree. *(beat)* Well, you are a pretty good listener *(laughs)*.
(Taylor gets up and exits, NYSTUL stands astounded, lights fade to night)

NYSTUL:

Who is this child. Why are they talking with me? *(to the sky)* I didn't ask for this! I have done nothing but trust you! I don't want this! Are you trying to tell me something? What's the point? What am I here for? Just leave me be! *(NYSTUL slams the trunk shut. Night moves to day)*

TAYLOR:

(Entering with tank and sits. NYSTUL immediately opens the trunk)
 I have to go for treatment today. Standard stuff. No big deal. Ah, feel that breeze. Feel that sun. Drink it up right? Look at us, me and my tree friend. Wait a second...I can't just call you tree if you're gonna be my friend. I should give you a name. Hmm, you look old. *(NYSTUL scoffs at this as if it were an insult)* And ya got a weird kinds shape to ya *(Another scoff)* You remind me of a wizard or witchy kinda tree! How about we give you a mystical kinda name!?! Hmm...I GOT IT! How about...NYSTUL, the once great mystic of the wood! Yeah, that's it!

NYSTUL:

(sits down baffled at the coincidence)

TAYLOR:

Well, I guess I should be going. I'll be back. Just gotta get through this storm as my mom calls it. See ya later.
[TAYLOR exits, lights fade to night]

NYSTUL:

It knows my name? How could it know my name? It must be a lucky guess. Maybe—No it couldn't be....NYSTUL, you are not to get involved. You know what they are....they'll just be another one. Don't get attached again. Ignore them.

(Lights fade back up to signify day)

[TAYLOR enters slow and slouching, barely pulling the oxygen tank and sits down on the swing]

TAYLOR:

(long sigh) Well NYSTUL.... The other kids won't even look at me anymore. I just wanted a friend. It's hard enough going through all of this alone. *(pause)* I have one more treatment to try NYSTUL. It's new. But there's no guarantee. What do ya think? *(attempts a joke)* Wood you go out on a limb to leaf this place? *(laughs, turns into coughs)*.

Voice (OS):

TAYLOR! It's time to come back in.

[NYSTUL hears the child's name and stares toward TAYLOR in disbelief]

TAYLOR:

Well NYSTUL, I guess this is good-bye. I'm really glad you listened to me. The funny thing is? That's all I really wanted out of a friend anyway. *(Noticing a plant just behind NYSTUL)* Hey, I know this plant, it's a bad plant. It kills trees. It's allelopathic. Here, let me get that for you.

[TAYLOR coughs as he staggers to his feet, he shuffles to NYSTUL and removes the plant.]

There, that'll help ya grow longer. This other tree must have been removed for your safety and the rest of the park. I'm sorry they took a friend. At least they saved you, otherwise how would we have ever met? *[Taylor hugs NYSTUL'S side]* I wish I could be closer.

[TAYLOR Exits, NYSTUL seems stranded within the trunk]

NYSTUL:

That child just saved my life. And the other people did too. But...But that must mean that it wasn't Mother Nature's fault. That means there's a chance that...WAIT! TAYLOR NO! It's me TAYLOR!! It's NYSTUL!! I'm sorry TAYLOR! Please don't go again! I'm sorry I didn't like the humans! I'm sorry for always being the way I was! I'm sorry for everything, TAYLOR, please! *[realizes TAYLOR doesn't hear him]* Please! Please, No! Please, I just want my friend back!...it'll be ok. TAYLOR will make it. TAYLOR will come back again.

[lights down to night, NYSTUL begins to pace in the trunk, days and nights pass again, lights up on NYSTUL's trunk open.]

[TAYLOR enters this time with no tank and happy demeanor, mask still on. Crosses to the swing and sits down.]

TAYLOR:

Another great morning eh, NYSTUL? *(laughing)* Been a while. I've missed this spot. Doc says I'm ready to go. I leave today. I hope in the future you'll serve as another kids friend. Doc says I'm lucky I'm not just another one. But hey, neither are you! You're a special tree and I want to remember this spot. Here, so you don't forget me either. *[TAYLOR gets up, pulls a knife from their pocket and carves their name into the side of NYSTUL, removable bark panel needs to be big enough to show the audience the name]*

[TAYLOR hugs NYSTUL's trunk, and NYSTUL presses against the trunk inside]

TAYLOR:

I wish we could have been more connected. Hope I was a good friend.

[TAYLOR exits]

NYSTUL:

[NYSTUL watches TAYLOR exit. After a bit, NYSTUL exits the trunk, crosses to the swing, and sits]

You were.

End

Appendix O: 2nd Edition of Script

ANOTHER ONE

By Chris Hansen

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Cast of Characters

NETTLE (Tree): *An old tree. (Any gender or race)*

TAYLOR (Tree): *A young tree. (Any younger actor, any gender or race,
suggested double as (child) TAYLOR)

TAYLOR (child): *A young child/teen (Appears to be no older than 15, no
younger than about 9 in perceived age. *suggested double
as other TAYLOR)*

Place

A park in the Pacific Northwest

Time

Present

ACT I
Scene 1

[The stage is set with two trees. The tree stage left (NETTLE) is larger than the tree stage right (TAYLOR). Each tree is set with one sitting item inside the trunk behind each actor. Both trees should be set up this way. The background should simulate the seasons changing or dusk-dawn as audience enters. We are in a park, not too dense, not too open.]

[It is early- morning, the tree trunks are closed, morning birds are heard, slight wind, a calm settles for a moment.]

[Suddenly-TAYLOR'S trunk opens to reveal the actor within, dressed in solid dark colors. TAYLOR yawns, the leaves rustle, TAYLOR waves eagerly to the sky, then to the right, then behind, and finally toward the audience.]

TAYLOR:

(turning to the left toward NETTLE with a deep breath) GOOD MORNING NETTLE!!!

NETTLE:

*(a long groan is heard from inside. The trunk opens with apparent difficulty and effort.)
...yeah, I'm up, I'm up. (NETTLE begins a morning routine exercise, the tree is heard to pop and groan)*

TAYLOR:

Spring is here! Can't you just feel the warmth already!?

NETTLE:

Just like it should be. Same pattern. *(More routine)*

TAYLOR:

Yeah! Isn't it just exhilarating? *(Taking in the world around)*

NETTLE:

(Clearly not enthralled) Same life. Same view.

TAYLOR(Oblivious):

Same sun! Same grass! Same air!

NETTLE:

Same you....

TAYLOR:

YEAH! We're the same too! But, ya know what's not the same?

NETTLE:

(Referencing a branch above) That squirrel found it's nuts?

TAYLOR:

Hmmm...well, I guess so... but I was gonna say the season. It's Spring!

NETTLE:

Heard ya earlier sapling. Be excited about that fact. You got to see another one.

TAYLOR:

And I get to see the humans come back and play in the park!

(NETTLE glances over to TAYLOR, then out, NETTLE sits down, with a sigh and a limb shake.

TAYLOR notices) You're like this every year.... (TAYLOR pouts and sits too)

NETTLE:

We already agreed it's all the same, why should I be any different?

TAYLOR:

(Beat) Why are you like this?

NETTLE:

Like what sapling?

TAYLOR:

So...shallow rooted.

NETTLE:

First of all, my roots go deeper than yours by miles. I've earned every inch of my growth with resilience. No cloudy day, no drought in May, no wind nor rain nor heat, can keep me from keepin' on. Second, I assume you believe Spring makes me upset sapling. On the contrary, Spring is when I feel the best. It's far more complicated. You simply "wood"-n't understand.

TAYLOR *(giggling)*:

Just because I'm young doesn't mean I'm no less a tree than you are, and my name isn't *sapling*, I told you it's Taylor. The humans gave it to me last year.

NETTLE *(chuckling)*:

Fine, you want a human name, go ahead, but that carving on your back will grow over someday and you'll forget it ever happened. Look, I just want to be a tree. Alone. *(Taking a very meditative approach)* Under Mother Nature's basking light. O.K.?

TAYLOR *(dejected)*:

There you go saying that name again. UGH!

NETTLE

What?

TAYLOR:
Mother Nature

NETTLE:
What about her?

TAYLOR:
It makes me upset...

NETTLE:
You have a problem with facts sprout?.

TAYLOR:
You want to talk facts? I bet ya didn't hear *this* over Winter, but I heard that it's actually *God's* light, and there *is* no Mother Nature. Your roots may go deep, but they apparently don't get as far as you think.

NETTLE:
God? ... (laughs)... There's precisely what I'm talking about with you not understanding. You listen to the humans. Answer me this, what are you?

TAYLOR:
(Confused, as if it's a trick) ...A tree....

NETTLE:
Correct. And what are humans?

TAYLOR:
(Definitely feels like it's a trick) ...um...humans?

NETTLE:
Correct again! Now here's my last question: are you a human?

TAYLOR:
(Discouraged) ...no.

NETTLE:
Now *there's* a tree with some bark! Correct sapling, we are not human. We, are nature incarnate. We feel *everything* around us. Links, miles deep around our world. We are each other, and we are ourselves, but the seeds must be planted first. Thanks only, to Mother Nature, our bringer of life! You should like this name, humans made it up.

TAYLOR:
The humans say their God-

NETTLE:

-Oh please. Stop lowering your limbs for them to climb on. People are weaker than we are! They hide in our shade for a reason. They fight and kill, and do much worse to other creatures.

TAYLOR:

But, they never-

NETTLE:

-Never what? Hurt us? Was that carving enjoyable to you? Do you think it was meant as a kind gesture? Did you ever stop to think it wasn't just a frivolous mark to scar you? A vicious moment, for you to remember for the rest of your rings? Tell me something. Have you ever heard of a *Natural Disaster*?

TAYLOR:

...no...

NETTLE:

It's a magnificent display of power. Nature's power. Showing superiority over the humans. They have no way of stopping one.

TAYLOR:

Oh, what happens when one happens?

NETTLE:

Many things, but ultimately, humans wilt and return to soil, and the world keeps turning.

TAYLOR:

I see....and we can stop Natural Disasters?

NETTLE:

...well...no...but-

TAYLOR:

-Can a natural disaster hurt trees?

NETTLE:

Well...yes, but that's-

TAYLOR:

-So when natural disasters hurt trees, does that mean Mother Nature is upset?

NETTLE:

Well, not exact-

TAYLOR (*Spiraling*):

-Why would She hurt us? I haven't done anything wrong.

NETTLE:

No of course you haven't but-

TAYLOR:

-That isn't fair of Her, it isn't fair! (*TAYLOR sits sobbing*)

NETTLE:

Shhh shh shh (soothing sounds) (Beat as TAYLOR regains control) Sometimes... things just happen, but nothing like that ever happens where we root. Trees in this land are strong. You're strong. Moments like that are fewer than you'd think. Like a miracle. Now get some rest. You still need time to thaw. (*NETTLE shuts their trunk first with ease, the sky fades to late evening, and TAYLOR sit's in thought as lights fade out leaving only the night sky. TAYLOR never closes the trunk. Thinking to the sounds of the park at night.*)

ACT I
Scene 2

[Light fade to early morning, TAYLOR has not moved. NETTLE yawns from within, and opens their trunk.]

TAYLOR:

(Noticing the movement) Oh! Nettle? I've been waiting.

NETTLE:

(Still waking up, begins performing routines) You've been waiting? All Night?

TAYLOR:

Yes-What's a miracle?

NETTLE:

What's a what now?

TAYLOR:

What's a miracle??

NETTLE:

Oh, uh...nothing. Never mind. Forget I said it.

TAYLOR:

Please?

NETTLE:

Did you even rest last night sapling?

TAYLOR(*thinking out loud*):
If you tell me....I...I'll be quiet for a while.

NETTLE:
(*overlapping*)I already-You mean it?

TAYLOR(*Excitedly*):
Yep! You bet! I just want to know what a miracle is. I've never heard it. And the crickets didn't know, and the bats didn't either. I tried to ask the birds but they all talked over each other and they suddenly left all at once.

NETTLE:
(*Surprised by the speed of information*) Why do you want to know so bad?

TAYLOR:
Well...you're the smartest tree I know, and if you know it, it must be important.

NETTLE(*Prideful*):
I'm the only tree you know. Your roots don't reach the others yet.

TAYLOR:
Yeah and *you* talk less during Spring nowadays. You used to teach me with Spring-time stories. I haven't had one in a while. So I thought this could be one?

NETTLE:
Well...how about we save it for tomorrow. Spring just got here, so you've only waited a few moons anyway. I think there's a storm moving in.

TAYLOR:
Alright. (*Beat*) Promise?

NETTLE:
We're trees sapling, we don't promise. Besides...do you think I'm going to... *leaf*?

TAYLOR:
(*giggling*) No I guess *knot*! (TAYLOR roars with laughter)
Hey, what do the humans do during a storm?

NETTLE (*sternly*):
They cower.

TAYLOR:
Well, I hope wherever they are, they're safe.

NETTLE:

(Smiling and uneasy smile, and shutting the trunk with weariness)

Dig deep sapling, it might be a long one.

(The two trunks close and the stage suggests a thunder storm. Ideally, this is meant to be an exploration into the soundscape and lighting design. Please, make this an experience for the audience. Not too long, but not too short. If the audience falls asleep, you're too far. If the audience covers their ears, you're way too far. Make it a work of art, but let there be action to it..)

ACT 1
SCENE 3

(The storm clears, though faint thunder in the distance can still be heard. TAYLOR opens the trunk and peeks out. A clear glass of water in hand)

TAYLOR:

Nettle? I can't let it go, I'm still thinking of the miracles. Can you tell the story now?

NETTLE:

(Opening trunk, and looking toward the sky. NETTLE sips from a clear glass like TAYLOR's)
You probably intend to keep asking 'till I tell you right? *(beginning routine)*

TAYLOR:

(TAYLOR sits on the chair and scoots closer to the inner trunk wall.)

Yep!

NETTLE:

...Ok.

(The lights are shifting, a shadow play is projected between the two trees, or performed in however way you want)

NETTLE:

There once was a young tree like yourself. The tree lived where a nice group of humans lived. It was Summer time. There were two bigger humans and one smaller human. One day the two bigger ones were very happy, they came home with a very small human. From what I know, the smaller one was like a sapling or a start of some kind.

TAYLOR:

So, kind of like me?

NETTLE:

Right. The people instead of calling it a sapling, called it a miracle.

TAYLOR:
So miracles are saplings?!

NETTLE:
No, not exactly. From how I understand it, miracles are wonderful things that cause great happiness (*laughing at the slight dig at TAYLOR*). Over time the smaller ones would get bigger and would always come out and play with the tree. They always played at the same time of day just before leaving in those different colored animals the humans ride in. The tree was their friend. They once gave names to the tree as well. Like yours, right into the bark so that their tree could try to understand.

TAYLOR:
So did that tree go by a people name too!?

NETTLE:
Calm down, this next part is very important. One day the weather was very stormy (*sounds low but stormy*). Mother Nature must have been upset. The two bigger humans called out for the smaller humans to move away from the tree. The littlest stayed out and continued to play. The storm was getting worse and the bigger ones kept calling, but the littlest one...the littlest one hugged the tree and.. umm...(*Struggling*)..tried to leave, but...

TAYLOR:
But what?! (*pause*) What happened?

NETTLE:
(*Regaining control*) A Natural Disaster...lightning, (*Lights flash, a massive sound of a crack*). And the little one wilted. I had thought it had done nothing wrong. But Mother Nature took the miracle away anyway.

TAYLOR:
(*Silence*) Wilted...you mean...?

NETTLE:
Death Taylor.

TAYLOR:
And death is...?

NETTLE:
It's...uh...it's when... things don't grow anymore.

(*Silence*)

NETTLE:

Time went on...the world around the tree changed. Vast grass expanses were planted around it and it witnessed the creation of the land. But when humans came back...it wasn't the same.

Some humans began to climb like before, and the tree was hopeful for new friends. Until playing, began to change. It hurt. No more names, just markings. No more low limbs, they were taken. Until the bark grew so thick, nothing could hurt it anymore. The older humans were preferred, they walked around it, admired its growth, revered it with a compassion that understands time earned growth...but...humans come and go. Trees just keep living to watch them. So when the humans come back to play...they're just another one. Could be the same one, could be a new one, but all humans go away in the end. *(The shadow play ends)* That's why I get this way TAYLOR.

TAYLOR:

Oh. *(Beat)*...did you know the tree, from the story?

NETTLE:

(beat, NETTLE touches the inside of their trunk, on the far side where a lightning scar is visible to the audience, but not TAYLOR.)

...yeah.

TAYLOR:

I'll be quiet now...thank you.

(NETTLE closes their trunk, TAYLOR stays open. Lights fade to night.)

ACT 1
SCENE 4

[Lights up, TAYLOR is already up. Woodpecker noise is heard. TAYLOR sits in a chair happy]

NETTLE:

(Trunk slides open) Hey!! Would you mind keeping it down? You said you'd be quiet!

TAYLOR^(Confused):

I am being quiet.

NETTLE:

Then what's that noise?

TAYLOR:

It's a woodpecker duh! *(Laughs looking upward)*

NETTLE:

Really. And you don't mind that it's digging a hole straight into you?

TAYLOR(*Feeling discomfort*):
Nope. It's just trying to get connected. Isn't that what you said? Mother Nature connects us all?

NETTLE:
Yeah (*laughs*) I guess.(*Begins routine*)

TAYLOR(*Feeling discomfort*):
...Hey..Nettle?

NETTLE:
Yeah?

TAYLOR:
What's this stuff dripping down my side?

NETTLE:
That's sap Taylor. The storm must have shaken your branches too hard.

TAYLOR:
SAP!? OH NO!! Isn't that meant to be inside!?
(*TAYLOR frantically runs circles within the trunk*)

NETTLE:
Taylor, Taylor calm down, Taylor! TAYLOR!

(*TAYLOR stops abruptly*)

NETTLE:
Good. It's ok. You're *fine*. Besides, you're a tree Taylor. And what do we *say*...?

TAYLOR:
Right...(*TAYLOR speaks a mantra*) Trees are strong, rooted to the deep, steadfast and stubborn,
forever we will keep.

NETTLE:
Good, now the humans will be around shortly, and I'd like to get some rest before they arrive.
Don't wake me when they're here, maybe I can sleep through them.
(*NETTLE's trunk closes*)

TAYLOR:
Ok, thanks Nettle, you're the best friend I could ask for. You know? You should really give them
a chance, they can be so much fun! I can't wait for them to be my friends, maybe this year I'll
have a whole bunch!!!

(Children playing nearby are heard, TAYLOR gets more and more excited, glancing this way and that, waving and tracing their paths. TAYLOR shouts greetings and yells with excitement but just as TAYLOR begins, TAYLOR starts to cough and wheeze. Children noises are fading.)

TAYLOR:

No! *Cough Don't go!*Cough,Cough You didn't even climb! That tree doesn't even have good branches! *(Coughs more intensely)* Please!

(NETTLE's trunk opens with a shot)

NETTLE:

TAYLOR! I thought I said not to wake me up... are you alright? Why are you upset?

TAYLOR:

None of the humans played near me. *(sobbing/Coughing)* They just pointed at me and the bigger ones took them away.

NETTLE:

Well consider yourself lucky. They might have damaged your new branches. You're not ready for that level of stress yet. Maybe a small cat or a raccoon but...

TAYLOR:

(cough) Nettle?

NETTLE:

Yes?

TAYLOR:

I think I know why...

NETTLE:

What do you mean?

TAYLOR:

Can I tell you something?

NETTLE:

Of course Taylor. What is it?

TAYLOR:

I was talking with the woodpecker before you woke up. I asked him what he found and...I...I think I have beetles.

NETTLE:

Oh of all the sap you could be worrying me over, *this* is what you think is the matter? They're just a part of Mother Nature's connection ok? Don't worry about it.

TAYLOR:
But (*cough*)...it hurts Nettle.

NETTLE:
You'll be fine, what's the motto? Remember? We live on for rings on rings! And remember, if you ever get scared, just *bark*. (*laughs*) Get it?!

TAYLOR:
Yeah, (*cough/laugh*) you're right. Thank you Nettle. I know I can always count on you to cheer me up. You're my best friend.

NETTLE:
I know sapling. Just get some rest, the people will probably be back tomorrow ok?

TAYLOR:
Ok Nettle. Good Night...(Both trunks shut)

ACT I SCENE 5

(Season passes into summer, it is early morning but bright. NETTLE'S trunk opens first)

(NETTLE takes a deep breath in, and the realization set's in...NETTLE is awake first. This is rare, NETTLE takes a peek toward TAYLOR'S trunk, listening. Silence. NETTLE takes a chance while alone to try something. NETTLE reenacts what we see TAYLOR do at the top of the show. Waving this way and that, trying to see if it does anything different. Suddenly, in the middle of waving, a thud comes from TAYLOR'S trunk, startling NETTLE who ceases immediately and begins their previous routine. TAYLOR opens their trunk.)

NETTLE:
Ah, so you needed some more rest than normal! Good, all those aches and pains, the strange smells, the awkward conversations, all that must mean you're growing!

TAYLOR:
Is it meant to hurt like this though?

NETTLE:
I've heard it said that the humans you love so much, call them "growing pains". I suppose it's not impossible for you to be having what is called a "spurt". Any new or unexplained branching lately? Extra foliage where there previously wasn't any? You really aren't much of a sapling anymore, so I suppose we could talk about fertilization-

TAYLOR:
-Ok, ok...I'm fine, I just feel like I'm... leaning... is all.(TAYLOR leans against the trunk with their back to the audience)

NETTLE:

Your leaves do seem a bit light for being out of Spring, but hey, it's Summer! You gotta drink up that sun and let your limbs out! Give it a...grow? (*NETTLE laughs at the small joke and grabs a glass from the trunk that's filled with orange juice or Sunny D or some orange liquid of your choice to simulate drinking in the sunshine. TAYLOR tries the same, leaning back and letting the sun hit them both. TAYLOR grabs a glass that is not as full as NETTLE'S was. As TAYLOR raises the glass, TAYLOR throws up black liquid into the cup*)

TAYLOR:

...um...

NETTLE:

Hmm? Did you say something?

TAYLOR:

(*Hiding the cup*) Uh..nope! Not me, just enjoying that sunshine. *Cough, cough I just - *Cough, cough, cough – I think I'm going to enjoy it alone today. (*TAYLOR shuts the trunk*)

NETTLE:

(*Shocked*) Oh...okay...um...sure. You do that Taylor. A good focus can lead to long roots and thick bark. I'll just...wait here if ya need me.

[*Time passes: NETTLE'S trunk remains open, NETTLE looks concerned toward TAYLOR every so often as days go by in the lighting, occasionally closing the trunk, only to re-open it to be the only one open. When eventually we hear a groggy TAYLOR speak from within.*]

TAYLOR:

(*From within*) Hey Nettle?

NETTLE:

Yes Taylor, what is it?!

TAYLOR:

Did you know that tree from the story?

NETTLE(*Nervous*):

Yes. I did. I said that.

TAYLOR:

(*pause*) Was it you?

NETTLE:

(*silence*)

TAYLOR:

Well?

(TAYLOR struggles to open the trunk, TAYLOR does not seem so good, a branch cracks and falls by the base, or we hear it and TAYLOR clutches their arm in pain, but not shock.)

NETTLE*(Decidedly Honest)*:

...yeah. Yeah it was me. That's why I bend the way I do.*(Tries to make a silly motion to cheer Taylor up..it doesn't work).*

TAYLOR:

Hey Nettle?

NETTLE:

Yes?

TAYLOR:

I'm sorry about the humans. I hope you never have to lose anyone again...*(Checking in)* Rings on rings right?

NETTLE:

ye...yeah. Rings on rings sapling. *(TAYLOR struggles uncomfortably long to shut the trunk)*

ACT I

SCENE 6

(BLACKOUT, construction noises are heard. With light chainsaw in the background, loud enough to be heard, but not jarring. When lights are up there is a stump where TAYLOR used to be, almost level with the ground. NETTLE's trunk is already open and they are pacing inside the trunk.)

NETTLE:

No, no no no nonono...Mother why? Taylor didn't do anything wrong!

(NETTLE shouts toward the back of the park.)

Hey! Did you see what happened? Where's Taylor? What did they do!? Humans? You said it was Humans?!

(NETTLE turns to face the audience, but can't speak.(Rage across the face. Pain. Simply we watch NETTLE breakdown into sobs.)

Lights show passage of season after season. NETTLE does not move or close the trunk, simply cries at the stump through the years. A swing is fixed over the stump, possibly lowered in from a grid or pipe. Slowly we see NETTLE calm down, grow cold, and stare at the stump. Then a voice is heard)

Voice Over:

After many long years. I present the grand opening to this county's very own healthcare facility for terminally ill children. Here, may we be fruitful in treatments and growth to our youth.

(After the VO ends, NETTLE looks on. lights fade to night)

ACT I
SCENE 7

[lights up and there is now a swing over the stump, NETTLE is staring at the stump.]

NETTLE:

I'm sorry TAYLOR. I didn't know we could die. I should have found a way to protect you, I should have been closer to you, I -

[Enter TAYLOR the kid wearing a medical mask to sit on the swing near NETTLE, TAYLOR is pulling an oxygen tank, suggested diagnosis is unclear.]

TAYLOR:

I hope you don't mind tree. Nobody will play with me because I'm sick.

NETTLE:

(Cautious. Silent)

TAYLOR:

I don't really have any friends. I thought about trying to be friends with the grown-ups but they're not fun...*(beat)* I wish they knew how much it hurt. I wish they wouldn't just make jokes to cheer me up. I just want someone to listen ya know? I wonder if trees can even understand us. Do they feel like we do? Can you hear me? Do you feel pain? Do you know the world and stuff?
...Wow. Look at me. Talking to a tree. *(beat)* Well, you are a pretty good listener *(laughs)*.

(Taylor gets up and exits, NETTLE stands astounded, lights fade to night)

NETTLE:

Who is this child. Why are they talking with me? *(to the sky)* I didn't ask for this! I have done nothing but trust you! I don't want this! Are you trying to tell me something? What's the point? What am I here for? Just leave me be! *(NETTLE slams the trunk shut. Night moves to day)*

TAYLOR:

(Entering with tank and sits. NETTLE immediately opens the trunk)

I have to go for treatment today. Standard stuff. No big deal. Ah, feel that breeze. Feel that sun. Drink it up right? Look at us, me and my tree friend. Wait a second...I can't just call you tree if you're gonna be my friend. I should give you a name. Hmm, you look old. *(NETTLE scoffs at this as if it were an insult)* And ya got a weird kinda shape to ya *(Another scoff)* You remind me

of a wizard or witchy kinda tree! How about we give you a mystical kinda name!? Hmm...I GOT IT! How about...NETTLE, the once great mystic of the wood! Yeah, that's it!

NETTLE:
(sits down baffled at the coincidence)

TAYLOR:
Well, I guess I should be going. I'll be back. Just gotta "get through this storm" as my mom calls it. See ya later.
[TAYLOR exits, lights fade to night]

NETTLE:
It knows my name? How could it know my name? It must be a lucky guess. Maybe—No it couldn't be....Nettle, you are not to get involved. You know what they are....they'll just be another one. Don't get attached again. Ignore them.

(Lights fade back up to signify day)

[TAYLOR enters slow and slouching, barely pulling the oxygen tank and sits down on the swing]

TAYLOR:
(long sigh) Well Nettle.... The other kids won't even look at me anymore. I just wanted a friend. It's hard enough going through all of this alone. *(pause)* I have one more treatment to try Nettle. It's new, but there's no guarantee. What do ya think? *(attempts a joke)* Wood you go out on a limb to leaf this place? *(laughs, turns into coughs).*

Voice (OS):
TAYLOR! It's time to come back in.

[NETTLE hears the child's name and stares toward TAYLOR in disbelief]

TAYLOR:
Well Nettle, I guess this is good-bye. I'm really glad you listened to me. The funny thing is? That's all I really wanted out of a friend anyway. *(Noticing a plant just behind NETTLE)* Hey, I know this plant, it's a bad plant. It kills trees. It's allelopathic. Here, let me get that for you. *[TAYLOR coughs as he staggers to his feet, he shuffles to NETTLE and removes the plant from behind the trunk.]*

There, that'll help ya grow longer. This other tree must have been removed for your safety and the rest of the park. I'm sorry they took a friend. At least they saved you, otherwise how would we have ever met? *[Taylor hugs NETTLE'S side]* I wish I could be closer.

[TAYLOR Exits, NETTLE seems stranded within the trunk]

NETTLE:
That child just saved my life. And the other humans did too in a way. But...But that must mean.... That means there's a chance that...WAIT! TAYLOR NO! It's me TAYLOR!! It's

NETTLE!! I'm sorry TAYLOR! Please don't go again! I'm sorry I didn't like the humans! I'm sorry for always being the way I was! I'm sorry for everything, TAYLOR, please! *[realizes TAYLOR doesn't hear him]* Please! Please, No! Please, I just want my friend back!...it'll be ok. Taylor will make it. Taylor must come back again. I need to be a better friend! I'll be better I mean it!

[lights down to night, NETTLE begins to pace in the trunk, days and nights pass again, lights up on NETTLE's trunk open.]

[TAYLOR enters this time with no tank and happy demeanor, mask still on. Crosses to the swing and sits down.]

TAYLOR:

Another great morning eh, Nettle? *(laughing)* Been a while. I've missed this spot. Doc says I'm ready to go. I leave today. I hope in the future you'll serve as another kids friend. Doc says I'm lucky I'm not just another one. But hey, neither are you! You're a special tree and I want to remember this spot. Here, so you don't forget me either. *[TAYLOR gets up, and places a painted rock near Nettle's base: it reads: Taylor's Friend Nettle]*

[TAYLOR hugs NETTLE's trunk, and NETTLE presses against the trunk inside]

TAYLOR:

I wish we could have been more connected. Hope I was a good friend.

[TAYLOR exits]

NETTLE:

[NETTLE watches TAYLOR exit. After a bit, NETTLE exits the trunk, crosses to the swing, and sits]

No, you were the best.

End

Appendix P: Environmental Study and Photos of The Spartan Theatre

Facilities: We have 2-3 buildings at our disposal. First is the Spartan Theatre. It is an approximately 230 seat theatre space. It was built with a round thrust and a raked audience from the stage up. The space was adapted from an auditorium space that was built in 1967 when Spokane Falls first opened. We have a 36 ft. wide by 16 ft. high proscenium with a 47ft. deep (including the thrust) playing space. There are multiple lighting positions over the rear of the house with a rather short throw distance providing predominantly front lighting and no downlighting over the thrust.

There are three main electric battons hanging above the stage behind the proscenium with DMX capability. We have side lighting positions that are not equally spaced on the left and right of the house. Our circuitry in the building is connected in floor pockets onstage and rear house circuits sharing the same dimmer. Our circuitry is duplicated and sometimes triplicated on each batton. We have powered winch motors on our electrics but dead hung line sets between them at a load capacity of 500lbs each. We have a full set of new fireproof black stage curtains.

The theatre offers a light booth, sound booth, and box office with unfortunately placed dimmer racks whirring next to our light board operator during shows making hearing difficult. There are unfortunately placed lighting positions above the sound booth and box office. The surrounding speakers are facing our pickup microphones which easily causes feedback and basically renders them useless except for some monitor audio backstage. There is a greenroom attached to the wings onstage. There are two dressing rooms also attached to the wings

onstage with a bathroom in each, two sinks, and one has the water main taking up most of the room. Above the greenroom is a loft with lighting storage and above the dressing rooms is a loft used as the costume shop. Behind the stage we have an attached extension built onto the building as a scene shop with two lockable office spaces, laundry, and wash basin sink. There is a loft for chemicals and paint storage as well. The overall theatre is missing ADA access, but that will be created Fall of 2020 and is not ventilated properly. We have a fire-curtain on the scene shop only. There is a classroom for use within the building from time to time available for outside use that houses our sewing machines and theatre library and marketing mac computers.

We have an external storage building that houses costumes, props, furniture, and stock scenery/ soft goods. As for technical items, we have smart fixtures as well as incandescent fixtures, we have 3 projectors, and 6 body microphones for musicals. We have an Ion Xe lightboard and online ticketing. We do not have concessions and we do not have close parking or clear signage for advertisement. Recently we have partnered with the music hall auditorium for producing musicals as it is far more suitable as a space to perform with a band.

Budget: On average I believe my budget is around \$1000-\$1200 per show. About \$2000 more for musicals. If we're good about our money that is. \$1000-\$1200 is for Scenic/lighting/and props. Costuming receives around \$400-\$600 on average.

Time: On average we have about 7-9 weeks before we put up a show. We are on the quarter system and go dark for the summer. Rehearsals happen in class 3-4 times a week until tech ranging from 3-4 hours long. Tech meets 2 times a week with lecture happening only once a

week for the first hour due to variable credit status. The meeting times are in 5-hour chunks. Often forcing me to have to come in outside of class time to make up for the time lost during the week. But in Fall 2020 the schedule will change to meet Mon-Fri. for 1-hour lectures and added outside class shop hours.

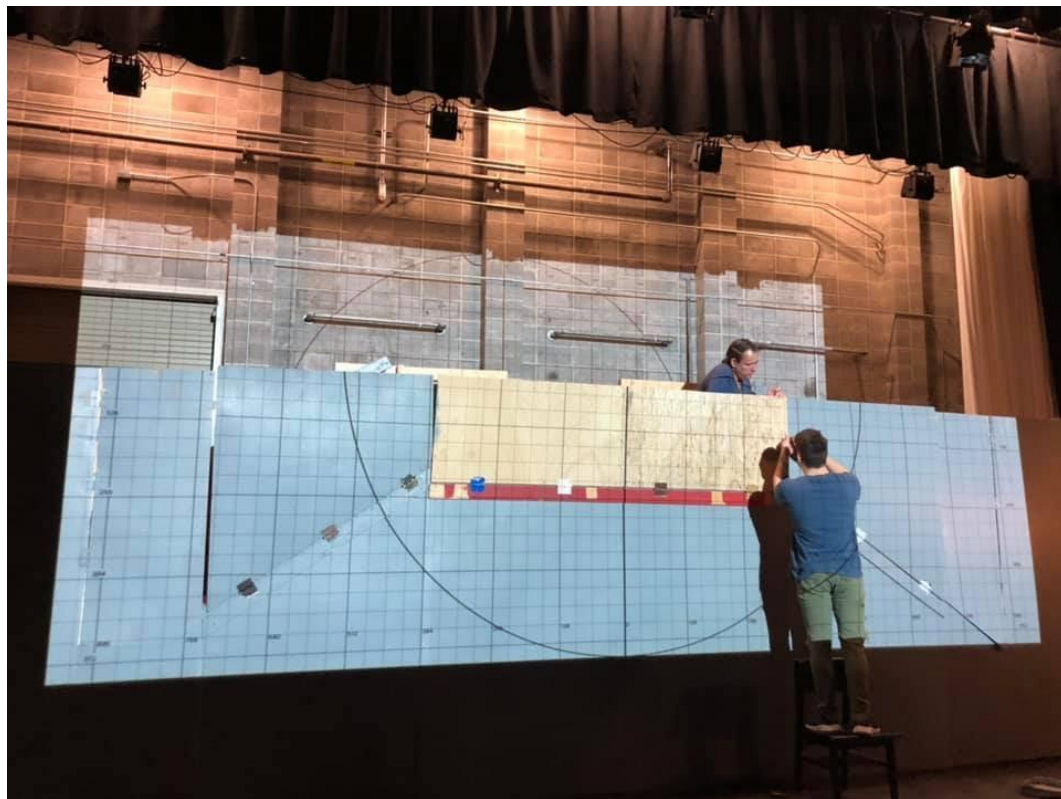
Support: Our overall support for the theatre has been growing since I began. Our current faculty and staff of four works well together and seems to get along well and collaborate as efficiently as possible with an overall student driven focus. Our campus and student population has taken a notice of us thanks to our recent awards and festival accomplishments, as well as our overall growth in production quality being produced within our shows. We strive to include other departments whenever possible and offer ASL interpreter showings of our performances when capable. Our community outreach has gained traction as well since the inclusion of Theatre for Young Audience shows with school field trips to our campus. Currently our dean is behind us and the positive work we are showing. Theatre is becoming a viable pathway connection to interdisciplinary studies across our degree programs within the college.

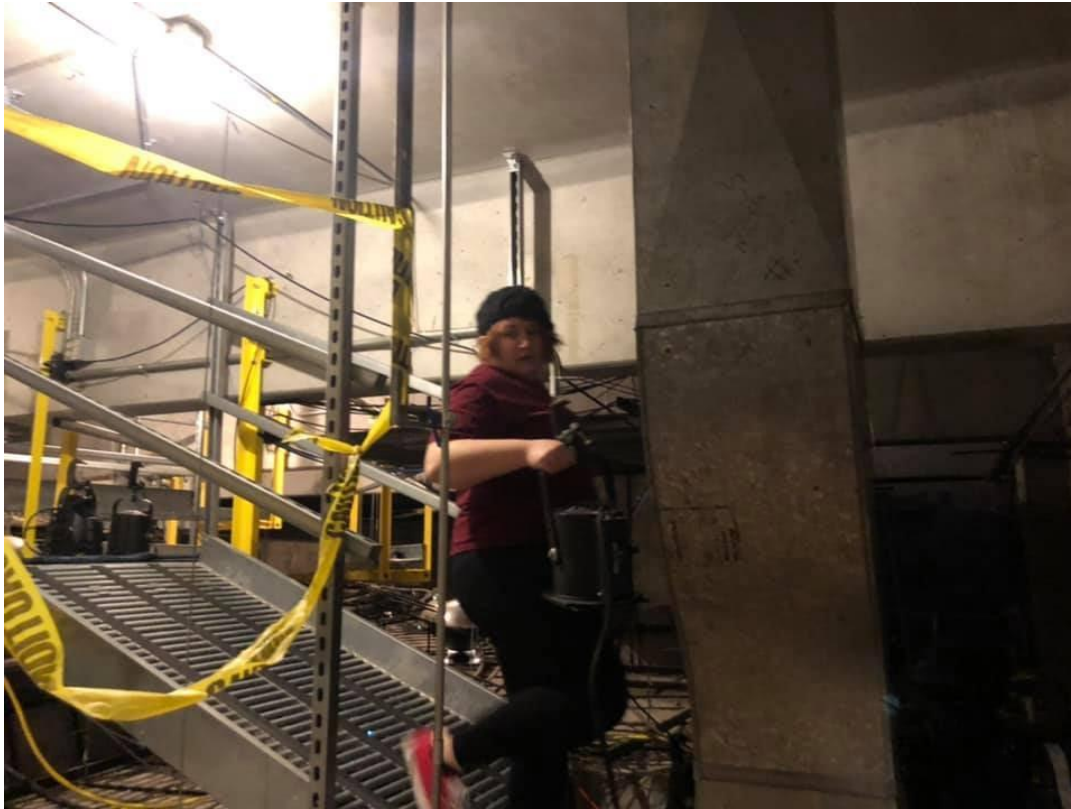












Appendix Q: Teaching Philosophy from TH 523

Chris Hansen
TH 523
Dr. Emily Rollie
Teaching Philosophy
7/28/19

Teaching Philosophy


Teaching theatre was not something I ever planned on doing. After getting my degree, I thought I would try to make it big. Teaching was always a plan b. Much to my surprise, I was offered a teaching position right out of college. There was barely any time to think. I jumped in and said yes to an interview. I thought I wouldn't be hired. My degree still had wet ink and I was barely older than the students, if that. When I had my first class, I was frantic. I took control of the room and got to work. It went on like this until the end of my first quarter. One of my students, who at the start, had never known anything about my course content, exceeded course expectations all on her own. She thanked me for teaching her all that I had, and in that moment, I realized how much of an impact I was capable of. While I still faced feelings of suspicion over my position, I looked forward to each day. I kept revising my process. I have over twelve versions of my syllabus for the same course, all looking drastically different from each other. I wanted to be better, I want to be better still.

By why do I do it? Why am I still teaching? I fell in love with all the opportunity to give back to the world. And I'm not finished giving yet. In theatre, I found I was able to see the world from other perspectives. Through research in acting, design, or crew work, I would dive deep into life itself. This allowed me to learn empathy. Theatre offered a window to the humanity around me every day. In a crowd at a show, no matter who you are, all are witnessing the same production. It's a shared moment of life. In life, there are stories in everything. Societies, cultures, and the people within them all have at least one. We all have a story to tell, and it is

important to each of us. In this thought, I am free to be me. Every day I get to come to work as a theatre teacher, I am reminded of my story. The story allowing me to dream and create that dream in front of my eyes. The freedom to be myself and show the ease or difficulties of life to society. Teaching gives me a chance to show that freedom to others. I want to make an impact on this earth, and for me, teaching allows that to start. If I can show my students the value of one another and the stories that come along, I can generate empathy. Through empathy, people can value each other.

My teaching is about guidance. In my classroom, we check-in on each other, we offer help to each other, and we support each other all in respect of one another as human beings. I make sure my students feel that I care about them and honestly feel for their growth as future peers. I'm not just teaching a good audience member; I'm teaching a better human. I'm guiding these students through practical information to handle everyday situations that life challenges us with; and I'm allowing a safe place to fail while trying. I teach theatre because it's important for life. I teach theatre because it *is* life; and we could all benefit from a better one of those.

Appendix R: Rehearsal Calendars

						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
27	28	29	30	1	2	3
		Rehearsal 3-5pm Tablework/Units/ Calendar			Rehearsal 2:30-5pm Units (No Ton)	
4	5	6	7	8	9	10
Rehearsal 2:30pm-5pm Work Units	Rehearsal 2:30pm-5pm Work Units	Rehearsal 2:30pm-5pm Work Units		Rehearsal 2:30pm-5pm Work Units	Rehearsal 2:30pm-5pm Work Units	
11	12	13	14	15	16	17
Rehearsal 2:30pm-5pm Work Units	Rehearsal 2:30pm-5pm Work Units	Rehearsal 2:30pm-5pm Work Units	Swing Units Built	Rehearsal 2:30pm-5pm Work Units	Rehearsal 2:30pm-5pm Work Units	
18	19	20	21	22	23	24
Move into SFCC Space? Rehearsal 2:30pm-5pm IN SFCC Zoom Choreo	Rehearsal 2:30pm-5pm IN SFCC Zoom Choreo	Rehearsal 2:30pm-5pm IN SFCC Zoom Choreo		Trifold Doors Built Rehearsal 2:30pm-5pm Zoom Choreo IN SFCC OFF BOOK!!	Rehearsal 2:30pm-5pm Zoom Choreo IN SFCC OFF BOOK!!	
25	26	27	28	29	30	31
Rehearsal 2:30pm-5pm Work with Trifold IN SFCC	Rehearsal 2:30pm-5pm Work with Trifold IN SFCC	Rehearsal 2:30pm-5pm Work with Trifold IN SFCC		Rehearsal 2:30pm-5pm IN SFCC	Rehearsal 2:30pm-5pm IN SFCC	Drawings Done?

November

2020

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	1 Rehearsal 6-9pm IN SFCC No Calling EarLine	2 Rehearsal 6-9pm IN SFCC	3 TRANSFER OVER OF GREEN SCREENS	4 Final Dress 6-9pm IN SFCC	5 Tech #1 2pm-5pm IN SFCC	6 Tech #2 10AM-4PM IN SFCC
8 Tech run 6-9pm IN SFCC	9 Tech/Dress Run 6-9pm IN SFCC	10 Dress Run 6-9pm IN SFCC	11 Opening! Show #1 7:30pm	12 Show #2 7:30pm	13 Show #3 7:30pm	14 Show #4 7:30pm
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					