

Running Head: DECONSTRUCTING MEANING FROM THE MEANINGLESS

DECONSTRUCTING MEANING FROM THE MEANINGLESS:
A THEATRICAL VIEW ON THE EDUCATIONAL PROCESS

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4-16-09

Certification Page

The professional paper submitted by this student has been reviewed and deemed to have met the Professional Paper (ED 7200) requirements for Hawai'i Pacific University's Graduate Program.

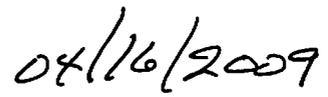
Student Name: Scott M. Tolbert

Title of Professional Paper: Deconstructing Meaning From The Meaningless: A Theatrical View On The Educational Process



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Abstract

This mildly academic tome consists mainly of a full length play that reports the findings of the case study research. The play is surrounded by some academic gobbledygook that should best be ignored. The play explores an older nontraditional student's foray into the academic world of a combined Masters of Education and Teacher Education program. If there is a point to this work, it is that theatre is constructivism and that constructivism can be more effective than other more traditional methods when attempting to teach the students of today. If there is a second point to this work, it is that the movies of Judy Garland and Mickey Rooney from 70 years ago have formed the preconceptions of the educational world towards theatre and those preconceptions are unlikely to change. If I could only find a barn and an old trunk of clothes, we could put on a show...

Table of Contents

Disclaimers	.....	5
Introduction	.....	9
Literature Review	.....	12
Method	.....	31
Chapter 1 In The Beginning OR Why Writing A Ton Of Extra Thesis Pages Is A Complete Waste Of Time	.....	35
Chapter 2 The Play <i>Higher Mind</i> By Scott M. Tolbert (168 separately numbered pages)	....	39
Chapter 3 Notes On The Educational Structure In The Play OR The Lack Thereof	.....	41
Chapter 4 Putting the Square Peg Play Into The Round Academic Holes OR Why Can't You Theatre Artists Write Between The Lines	.....	48
Chapter 5 Notes On The Creative Process OR Why The Muses Show Up For Dinner But Never Eat Anything	.....	53
Chapter 6 The Reviews OR "They Loved It!" So You Don't Have To Read This Chapter	.....	61
Chapter 7 Conclusion OR What Does Any Of This Have To Do With Education	69
References	79
Appendices	93

LEGAL DISCLAIMER

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ACADEMIC DISCLAIMER

WARNING! The following thesis contains writing with an arrogant sounding satirical voice. Those that are easily offended by satire and parody should discontinue reading immediately. Those that are less easily offended should turn to the actual findings of the research and only read the play that begins on page 38. The play is not satirical in nature. Courageous and brilliant readers should continue reading the thesis in the hope that reading it will help you understand how easy it is to offend education professionals by satirizing our sacred cows in a similarly egotistical and know-it-all voice.

THESIS ADVISOR DISCLAIMER

WARNING! The author's thesis advisor (bless his heart!) warned the author that people in education would misinterpret the satirical voice of the thesis with the personal characteristics of the author himself. He also warned the author that it was unlikely that anyone in education would hire the author after reading the thesis. As to the second point, the lack of viable educational employment opportunities for the author, and the real reasons for it, those are covered in the research findings (see the play itself, see also this thesis p. 57). As to the first point, the author of this thesis wishes to make it perfectly clear that there is absolutely nothing of himself in the academic tomfoolery that surrounds the actual findings of the research (the play!!!). To those that may confuse the voice of a piece of meaningless writing with the actual meaninglessness of the author, the author can only respond using the immortal words of Towelie from South Park (2001) who stated, "You're a towel".

MUSICAL DISCLAIMER

WARNING! The following song lyrics have been deemed meaningless.

"despite all my rage I am still just a rat in a cage"

Smashing Pumpkins

"I hope you know that this will go down on your permanent record"

Violent Femmes

"WELL, we busted out of class had to get away from those fools

We learned more from a three-minute record, baby,
than we ever learned in school"

Bruce Springsteen

DECONSTRUCTING MEANING FROM THE MEANINGLESS:

A THEATRICAL VIEW ON THE EDUCATIONAL PROCESS

What if you spent two years of your life in a Masters of Education program, maintained a 4.0 grade point average, successfully completed your student teaching and all other licensure requirements, only to find out that you were virtually unemployable and that the only meaning that you had discovered was in the theatrical works of art that you had created along the way? You might find yourself in the grip of an existential crisis. Luckily, I had already resolved this kind of crisis many years ago when I was a young high school student and so I knew what the answer would be. I decided to finish the Masters of Education program despite the fact that it continued to seem meaningless to me. My Master's thesis would be primarily written using Reflective Analysis (Gall & Gall & Borg, 2005). However, it would also include strands from several other ways of developing information. One of these secondary methods would be phenomenological, i.e. the thesis would be a searching for the essence of my two year educational journey. The thesis would also be existential because the world of education existed long before I was thrown into it and long before the creation of my essence

construction. Emulating one of the first existentialist thinkers, Hamlet (Shakespeare, 1601), I had decided that suicide was not the best option (Camus, 1955) to resolve my existential educational dilemma. Instead, I would write a thesis containing a culminating work of theatrical art that continued my existential search for meaning in the modern world of modern educational meaninglessness (Kaufmann, 1956). This original theatrical work would be a full length play. This play would be the most important, and lengthy, part of the thesis because theatre art is the primary way that I communicate with the world and because this play had the best chance of finding the essence of my journey through the teacher education program. To repeat for the people who appear to be even more hearing impaired than I am, the play reports the findings of the research. Everything else in this thesis is meaningless.

Understanding that both the creation of, and the reading of, massive amounts of verbiage is a requirement in any modern educational process, I gathered as many books and articles as I could find that related to the topics that would underlie the creation of the play. I proceeded to read them all, cover to cover, all the while wondering if this had anything at all to do with the creative

process. I wondered about how educational processes insist on categorizing everything into neat little boxes and how people, in general, and theatre artists, in particular, resist these categorizations.

Once a majority of the meaninglessness had been accomplished, I sat down and wrote the play. As expected, it did not fit neatly into any of the predetermined academic boxes. The actual creative process involved a close personal relationship to beings that I call muses and that are only believed to be real by artistic people who can offer no proof of their existence other than vague metaphors and hopeful reassurances and, of course, the actual artistic works themselves. It should be said that the same descriptions can be used to describe the various gods of the various world religions so I think of my fellow artists and I as being in very good, well, at least very popular, company.

The next step of this convoluted process involved an analysis of the theatrical work. I attempted to point out which academic boxes might apply to various parts of the play. I explained the play's place in the timeline of experimental theatre. I offered some of the events, thoughts and feelings (sometimes known as phenomena) that I

had experienced as I created the work.

Finally, I submitted the theatrical work to three people with some involvement in the theatre world. I included their responses in the final thesis document. I initially chose not to respond to their responses as I believe that every person is entitled to his or her own opinion (unless it conflicts with that of the United States government in which case you can be sent to a foreign country to be tortured until you change your mind or are put to death after a sham trial). I subsequently changed my mind and responded to their responses.

The larger educational implications of this work are nonexistent or meaningless. However, since I am willing to grant that you are free to make your own meaning, I am allowing you to read this thesis so that I do not impinge upon your freedom of action or thought. You can decide if it has any larger educational implications. Good luck with that.

Literature Review

How Can Individual Meaning Making Relate To Existentialism?

Existentialism could be compared to the Tower of Babel when the number of different ways of describing it are defined.

Kaufmann (1956) stated succinctly, "Existentialism is not a

philosophy but a label for several widely different revolts against traditional philosophy" (p.11). He then went on to explain that the label itself has been disowned by those who are thought to be existentialists (Kaufmann). Jaspers stated that "All knowledge is interpretation" while Heidegger was more focused on selection of specific texts to understand the totality of existence (Kaufmann). Phenomenology as study of essence could be explained as being superseded by existentialism just as Husserl was followed by his student Heidegger. Sartre moved beyond both Heidegger and Jaspers when he decided that including emotions based on the journey of one's life was a legitimate form of inquiry (Kaufmann). Beauvoir (1948) emphasized personal freedom and personal responsibility combined in fullest measure and concluded by stating, "Do what you must, come what may" (p. 159). In *The Myth of Sisyphus*, Camus (1955) came to the conclusion that life is a terrible ordeal that can only be survived by learning to love one's life even when it is horrible. Nietzsche called this *amor fati* (Kaufmann). Kaufman went on to posit that art might be a better way to express the essence of existentialism. Camus (1958) and Sartre (1946) were both accomplished playwrights. Feldman (n.d.) explored the idea

that academic research would benefit from putting down the standard measuring tools and attempting to use existentially opened eyes instead.

How Can Individual Meaning Making Relate To Constructivism?

Like existentialism, constructivism suffers from a lack of precision when one attempts to define it. Null (2004), related the practice to traditional thinkers such as Rousseau, Pestalozzi, and Hall. He found a general similarity among the definitions that showed a method of forming meaning that included instruction that jumped around rather than proceeding in straight lines, was based on each student's personal essence and put the educator in a coequal educational guide role rather than superior giver of knowledge role (Null 2004). Perkins (1999) focused on three learning process roles for the student (a) the social process role where students work together in groups to form a consensus of what the lesson means, (b) the creative process role where the students follow a process of discovery to build their own internalized understanding and (c) the active process role where the students must build their knowledge by doing rather than passively receiving. Raskin (2002), from a psychological point of view, put forward the idea that the only thing that constructivists

agreed on was the idea that no one point of view was right or objective. This points to a significant similarity between constructivism and existentialism.

How Can Constructivism Be Explored As Narrative?

Bruner (1991) stated that "we organize our experience and our memory of human happenings mainly in the form of narrative - stories, excuses, myths" (p. 4). He explored the idea that people don't respond to systematic methods of science or logic in deciding the veracity of experiences but only respond to a process that makes one believe in the appearance of truth of the narrative (Bruner). Bruner further explicated this complex process into ten steps (a) narrative diachronicity or the idea that actions are happening as time passes, (b) particularity or the idea that a narrative must use specific items in a story that may be generally known and match that type of story's general parameters, (c) intentional state entailment or the idea that character's in a story must act as they would be expected to act even if the narrative's main character is a nonhuman agent, (d) hermeneutic composability or the idea that there must be a consistency between all the parts of the narrative that is also consistent with the narrative as a whole, (e) canonicity and breach or the idea that a

narrative must somehow step outside of what is normal everyday expected procedures or practices, (f) referentiality or the idea that the narrative seems so real or true that it "creates a "world" of its own" (p. 13), (g) genericness or the idea that a particular category of narrative type is both a form and an entry point for the mind to begin its interpretation, (h) normativeness or the idea that there are cultural universalities that allow a breaking of individual standards to occur thus creating the narrative that is outside of the normal, (i) context sensitivity and negotiability or the idea that sharing narratives in an evaluative way and finding agreement between disparities is a process that begins in early childhood and forms the basis for much or all human communication, (j) narrative accrual or the idea that human beings and cultures gather stories into a loosely held mental portfolio and compare all new narratives to this previously existing anthology. Chindgren (2008) detailed the efforts of the National Aeronautics and Space Administration (NASA) to use constructivism based storytelling to further the communication needs of the space program. She went on to explore the effectiveness of using narratives to pass down scientific knowledge from

project personnel in one generation to project personnel in the next generation of projects (Chindgren). Spalter & Stone & Meier & Miller & Simpson (2002) found that Immersive Virtual Reality (IVR) was particularly well suited for the constructivist method of creating narrative arrangements. Wilson & Smith (1994) chose to create a play to explore the nature of constructivism versus traditional education processes.

How Can Theatre Arts Be Explored As Narrative?

The origin of theatre is clothed in mystery. Brockett (1979) stated that most theories center on the idea that theatre was an outgrowth of cultural and religious rituals. He also explored the idea that theatre may have also evolved from the practice of storytelling or narrative recitation (Brockett). Throughout most of the known theatre history, this narrative form, originated by the ancient Greeks, was what people think of when they explored theatre (Brockett). This theory was later transformed by the influx of anthropological studies to see theatre or storytelling as a basic human activity that lived side by side with ritual (Brockett & Hildy 1999). Changes in this narrative structure didn't begin to take hold until the rebirth of French theatre after World War II. Existentialists, like

Sartre and Camus, changed the focus of dramatic topics but not it's basic storytelling structure (Brockett & Hildy). Absurdist playwrights broke with many previous theatrical traditions such as when they changed the basic narrative structure of their plays to be episodic and jumbled rather than linear (Brockett & Hildy).

How Can Theatre Arts Be Explored As Educational Processes?

There are many different schools of educational practice. Each claims primacy in believing that it can best serve the educational needs of students. Theatre arts makes no such claim but many theatre artists have tried to discover whether theatre can be an effective educational process. These attempts ranged from the use of professional theatre groups in collaboration with educators to educators attempting to integrate theatre practices directly into their teaching strategies on their own.

How is theatre being used as an educational tool and how effective is it?

The best way to get an immediate handle on the area of focus was to forsake primary, and even secondary sources, to review preliminary sources. Sun (2003), in an ERIC digest, explained the difficulty of diverging theatre and

educational terminology while noting practical advice for incorporating drama into the classroom. The Dramatic Arts Education section of the *Greenwood Dictionary of Education* (Collins & O'Brien, 2003) concluded that lucid research is available to help educators to justify the use of theatre in their classrooms but that the research needs wider distribution to be effective.

Drama education. Dodson (2000) categorized and explained the various aspects of drama practice for use in English Language Learner situations. This work could be considered a handbook for utilizing theatre in English Language Learner classes. Nunan & Miller (2002) detailed a process for creating student centered soap opera productions that improve listening skills in English Language Learners while Whiteson (1996) explored many forms of theatrical activities that improve student achievement in register and language skills in that same student population. Via (1976) stated that the use of the pressure packed world of the stage raised the stakes for English Language Learner performers and speeded language acquisition. O'Neill (2006) explored a new way of utilizing theatre in the classroom called Process Drama. The focus was on "living through" (O'Neill, p. 43) a situation to

more fully understand it. Kao & O'Neill (1998) extended this work to include English Language Learners and found that the social nature of language learning was crucial to the activity. Richard-Amato (1996) described the benefits of using drama and puppetry to improve emotional cognition in English Language Learners. Brown (2001) explored using role play and "simulations" (p. 183) to improve English Language Learner communication skills. Maley & Duff (1982) investigated how drama draws upon the universal and basic human skills of mimicry, imitation and gesticulation to enhance English Language Learner development. Darell (2002) defined the terminology of theatre in education and then went on to frame the "to use theatre or not to use theatre" debate in modernism versus post-modernism context. She described theatre as "meaning making" (Darell, 2002, p6) that uses a constructivist approach. There are several key terms to be remembered. Pantomime is acting out words without speaking. A role-play is when a student or students act out a real life scenario. An improvisation is much like role-play but it is more fantastical in nature (Dodson). Finally, virtually any combination of experience, interaction, imagination, and the previously mentioned meaning making, can be considered a form of dramatic art

(Darell). Drama is what you can create, not what you can define.

The effectiveness of theatre and education. In an early work, Cormier (1991) discussed how the varied mental stimuli in dramatic exercise combine to excite the portions of the brain necessary to fully engage English Language Learners. Littledyke (2001) synthesized several case studies on the effectiveness of drama in science education, along with a historical perspective that concerned the previously mentioned modernism versus post-modernism debate (Darell, 2002). In a controlled study, Kariuki & Humphrey (2006) found a significant impact from supplanting the normal mathematics curriculum with elements of drama for at-risk children. They concluded, however, that more research was necessary to know whether this result would hold true in all cases or whether this result was significant merely due to differences in learning styles (Kariuki & Humphrey). Schubert & Melnick (1997) designed and executed a yearlong qualitative study into integrating arts instruction into traditional classes. This report found that arts instruction does positively impact academic achievement. Hertzberg (2001) used the voices of the children in the study to show how they perceived the

improvement in their ability to comprehend the themes of stories. Keough (1993), in her report about the "Artworks" theatre program for Asian American ESL students, made the point that language learning and culture are inexorably linked. Like an eagle freed from the trapping restraints of a zoo's pane of safety glass, the imaginary worlds that theatre and movement create can lift students beyond the dreary humdrum of the poorly funded and poorly equipped classroom (Keough).

The benefits of drama education. The next two examples were unique because they emanated from the same education program (Johnson Bible College) and because they were similar action research projects that reached differing conclusions. Huey (2000) found no difference in reading achievement between two groups of students who alternated between drama supplemented instruction and traditional instruction alone. In a later study, Fernsler (2003) found that social studies achievement was significantly improved by adding a dramatic component.

How is puppetry being used as an educational tool and how effective is it?

Much of the puppetry literature was focused on actual exercises that could be used in a classroom setting. The

examples of puppetry in education included multicultural uses, studies and teacher guides that sought to improve educational achievement with the aid of puppetry, and finally, a program that focused on using puppetry to educate children in an effort to increase awareness of fire safety issues.

Uses in the multicultural classroom. One type of puppetry in education involved using shadow puppets. These puppet plays can be used to illustrate the classic folk tales of many cultures (Bobrick, 1997). These cultures included Native American, Peruvian and other world cultures (Bobrick). The scholastic value of the reenactment of these stories was reinforced by rigorous analysis and assessment during and after the play's creation (Bobrick). Although it may be commonly believed that only extroverted students will fully participate in theatre, a shadow puppet play allowed the shyest of students to fully participate (Summak & Summak & Gur 1994). Use of language in such an expressive form encouraged the L2 language learners to learn how to communicate (Summak, et al.). Bennett (2002) described using puppetry to teach and preserve the heritage of the Hupa Native American language and culture.

Effectiveness of puppetry in education. Baker (1996)

stated that children who are involved with puppetry show increased creativity. Her report detailed specific classroom activities to be used by educators and students (Baker). Waldschmidt & Kim & Kim & Martinez & Hale (1999) showed how collaboration between university researchers and teacher researchers can benefit both sets of researchers and the students themselves. The study explored the research process and detailed the resistance received from school administrators when time for puppetry exercises were thought to be taking time away from traditional learning activities. Biegler (1998) found demonstrable results using puppetry to improve story comprehension. Her study featured quantitative evidence and showed a significant statistical advantage for the alternative educational method. Berney & Gritzer (1990), in a United States Department of Education sponsored study, combined qualitative and quantitative research processes to explore how puppetry can lead to the improvement of English Language Learner achievement levels. In this rigorous study, a professional puppetry company was utilized, along with educational experts, to create a unified educational program (Berney & Gritzer). Fisler (2003) echoed the need to add quantitative research to qualitative projects to help insure the validity of the

research process. He added that the existence of artificial divisions between theatre education and educational theatre are not backed up by current pedagogical or cognitive theory. Finally, Lidstone (2006) used the topic of teaching fire safety to explore the efficacy of puppetry in education. The study was commissioned by Emergency Management Australia and used preset criteria for evaluation. The study found that puppetry was extremely effective as a teaching method with the caveat that the repetitive nature of the yearly program led repeat viewers to be more interested in the puppets themselves rather than the fire safety lesson.

What Is The Timeline Of Recent Experimental Theatre History?

Often called avant garde theatre, the history of recent experimental theatre began with a little known work called *Ubu Roi* written by Alfred Jarry and first performed in 1896 (Brockett & Hildy 1999). *Ubu Roi*, originally written for marionette theatre, told the story of a vicious man who uses torture and killing to gain and rule a kingdom (Jarry 1965). Jarry's work was virtually unknown from his death in 1907 until he became popular with the surrealists in the 1920's (Brockett & Hildy). Antonin Artaud, who began as a surrealist, was also relative unheralded at first

(Brockett & Hildy). His seminal book, *The Theatre and Its Double* was written in 1938. In it, he spoke of a new kind of theatre that served a purpose more akin to healing or saving human beings rather than merely entertaining them (Artaud, 1958). His work became very important to the Absurdist playwrights and he founded the Alfred Jarry Theatre which housed many Absurdist plays (Brockett & Hildy). The rebirth of French theatre after World War II featured Existentialists, like Sartre and Camus, who focused on the chaotic nature of life which would then be brought to a conclusion of order by the end of the play and Absurdist, like Ionesco, Beckett, Adamov, and Genet, who focused on the worlds implied by the Existentialist's world of disorder (Brockett & Hildy). Absurdist, like Existentialists, often denied the given label of Absurdist and there continues to be no unifying school of thought or practice (Brockett & Hildy). In the 1960's, Artaud's concept of the "Theatre of Cruelty" from *Theatre and Its Double* was a major influence for theatre artists such as Jerzy Grotowski (*Towards a Poor Theatre*, 1968) who described a contemporary theatre that was much too heavily invested in the spectacle and special effects of other media types like film, Peter Brook (*The Empty Space: A Book*

About the Theatre: Deadly, Holy, Rough, Immediate, 1968) who was known for being able to fuse many different thematic elements into a cohesive, comprehensible and unique whole, and Richard Schechner (*Environmental Theatre*, 1973) who advocated the abandonment of traditional theatre spaces for ones that will allow for a synthesis of performer and audience into one being. Boal (1974), in his book *Theatre of the Oppressed*, offered the view that all human activities are political in nature so theatre must accept this premise in order to remain relevant.

Conclusion

A review of key findings of the available literature revealed many different points. First, the amount of reading required to write a Masters thesis is astounding. If a researcher reads slowly, he or she is doomed. Second, the rate at which intellectual and educational writers are overly being serious (OBS) can be computed by multiplying the number of works cited (wc) in the research by the number of times the wording becomes bogged down by minutia (bm) times the number of four syllable words that have roots with Latin yawps (4swrly) or as an equation, $OBS=(wc)(bm)(4swrly)$ (Tolbert, 2008). Yeah, I just invented that formula! Third, the answers to the questions asked in

each heading of the literature review shows a clear progression from what I think and believe to what I want to prove. Since I chose all of the sources, what else could be expected!?! But seriously, folks...

Regarding the intersection between individual meaning making and Existentialism, almost every text documented an affinity between the two topics. In this thesis, the word affinity is taken to mean that there is an abundance of evidence that the two compared topics are directly related in a way that defies coincidence. A premise common to both individual meaning making and Existentialism is the idea that, after we are thrown into the world of chaos, each one of us must use our own freedom to choose and make meaning. The Existentialists often use theatre to create his or her own personal meaning.

Regarding the intersection between individual meaning making and constructivism, almost every text documented an affinity between the two topics. Crucial to constructivism is the idea that individuals make meaning and share it in a social setting to find common meanings. What results is the idea that constructivism is individual meaning making when the group is considered the individual.

Regarding the intersection between constructivism and narrative, almost every text documented an affinity between the two topics. Narrative structure appears to be learned at a very early age so all constructivist activities have to account for it. From the lowest technological applications to the highest, the narrative structure has been found to be crucial to the aggregation of both personal and institutional knowledge.

Regarding the intersection between theatre arts and narrative, almost every text documented an affinity between the two topics. The only exception to the use of narrative form was the work of Absurdist playwrights who reflected the chaos of the Existential world by disrupting normal narrative structures. This very disruption points to the importance of narrative to the theatre art form because it takes a norm or reference point in order to be able to notice a disruption of that form.

Regarding the exploration of the intersection of the theatre and puppetry in the education field, there were several readily available overview and terminology texts to help an educator get started using theatre. This multidisciplinary connection has been the focus of both traditional research projects and action research projects.

Theatre and puppetry have both been shown to be effective in English Language Learner classrooms. Puppetry has been shown to aid in the development of a multicultural classroom. Although the total amount of literature available is small, the implications of the research are substantial. The majority of studies concerning the use of theatre and puppetry as an educational tool confirmed that using these dramatic arts can improve educational achievement.

Regarding the existence of a recent experimental theatre timeline, a clear progression of influences can be shown. Often called avant garde theatre, modern experimental theatre seeks a purpose beyond mere entertainment. The practitioners of these theatre arts eschew academic or popular culture labels and seek to find their own individual pathways to meaning.

The primary interpretation to be drawn from this review of available literature was that there is a substantial body of intellectual work that supports the creative process of this thesis. Any educational curriculum that ignores the power and majesty of the theatre arts does so at the risk of its own irrelevance. It could reasonably be argued that, through the course of the history of human

beings, theatre and puppetry have been more crucial to the passing on of human knowledge than any educational school of thought. Utilizing theatre to educate does not usurp the role of the currently practiced educational processes. In fact, the theatre arts will always remain a vital and effective educational tool especially when "traditional" methods are failing.

Method

Purpose Of Study

The purpose of this study is to explore the nature of Teacher Education and Masters of Education programs and the intersection between the modern classroom and the everyday world by studying one participant's point of view. This exploration was accomplished by creating a play that reflected and interpreted the researcher's experiences in a two year combined Masters of Education and Teacher Education program along with classroom field experiences.

Research Design

The research thesis was primarily written using Reflective Analysis (Gall & Gall & Borg, 2005). They stated, "Some case study researchers use more dramatic methods to convey findings, including poetry, oral readings, comedy, satire, and visual presentations". Since

the play reports the actual findings, how can there be anything more "dramatic" than drama itself? Case studies are "in-depth field-based studies of particular instances of the phenomenon" (Gall & Gall & Borg). The subject of this case study was the researcher and his foray into the Teacher Education and Masters of Education program along with his experiences with the public education system where he spent his field experiences. This postmodern approach justifies an educational inquiry that includes reporting methods such as theatre creation (the play) and satire (the voice or tone of the writing evident in much of the documentation of the research project). The play, *Higher Mind*, draws upon several research topics and areas of interest. The artistic process must have academic freedom if it is to succeed. Another way of exploring the primary research topic, my journey through the two year teacher education program, includes Phenomenology. This method focuses on the study of or search for, essence and is considered a legitimate form of educational inquiry (Lodico & Spaulding & Voegtler, 2006; Johnson & Christensen, 2008). However, because this form of inquiry was found to be superceded by the postmodern thinking of Existentialism and because there are Existentialist plays and no

phenomenological plays, the culminating play creation started by following the form of Existentialist plays such as *No Exit* (Sartre, 1946) and *Caligula* (Camus, 1958). However, the play took on a life of its own and demanded to be written by blending several different theatrical methods. All of these educational boxes are conveniently covered in the literature review and touched upon in the body of the thesis. Isn't that special! Finally, Kaufmann (1956), in his comprehensive review of Existentialist thinking, stated that artistic endeavor could be the most legitimate way to explore topics of thought in an Existentialist manner.

This study has no claims to make as to the validity of the process or generalizability of the findings. The reader must make those assessments independently of any claims by the researcher. As the researcher has stated before, good luck with that.

This study has no claims to make as to the relevant criteria for judging the credibility and trustworthiness of the results of this study. However, the play created during this process was submitted to three people with expertise in theatre and creativity for their review. Their unedited responses, along with a short description of each reviewer,

were included in the final report. These outside “validator” (Tolbert, 2008) (Yeah, I just invented that word) reports were only included due to the academic requirement that this researcher pretend that he agrees that the basic premise that outside review is a valid form of education rigor is indeed true. Alternately, I am reminded of the famous scientists whose theories were not accepted for decades due to the gatekeepers of academia requiring “outside validation”. One has to wonder at the educational efficacy of creating and jumping through artificial hoops just because “that’s the way that it’s always been done” (Unknown excuse maker).

No IRB approval was necessary because I am the only subject at risk from this study and I have given my informed consent to this little pseudo educational torture chamber.

Chapter 1

*In The Beginning OR Why Writing A Ton Of Extra Thesis Pages
Is A Complete Waste Of Time*

The play reports the findings of the research. Stop reading this fake academic verbiage and proceed to the beginning of Chapter 2 (p. 38).

For those of you who continue to ignore the point of this ignoble, ignorable academic treatise, and expect more verbiage for your money, please turn to the next page in this thesis (it seems so facetious to use that word especially because I prefer the word dissertation). I'll wait...

Nice to see you again. However, if you were really listening to me, you would only read the play and would ignore the rest of this homey tomy tome. Moving right along, let us imagine that each theatrical play is a song on the old television show American Bandstand. For those of you too young to remember the show, please Google it. I'll wait... By the way, fellow old folks, always remember to use the word Google as a verb. Calling it "the Google" makes you seem quite uncool. Nobody likes seeming uncool. In fact, just using the word uncool makes you seem uncool.

So, you're back. Still ignoring my advice to just read the play, I see. I've read lots of educational research papers where researchers make up new ways to compare data. Some are quite fanciful and imaginative. I, on the other hand, love to use clichés and parentheticals and I prefer to save my imagination for my important work like theatre or car repair. Adapting the song rating scale from American Bandstand seemed much more appropriate than trying to create my own imaginary rating scale.

OK, to repeat (gotta fill up these pages somehow) (the words "gotta" meaning have to and "gonna" meaning going to, are a slight effort to help this sterile academic junk seem more friendly and homey). OK, to repeat, again, let us

imagine that each play is a song on the old television show American Bandstand. Now the ratings can go from 0 to 100 but most people don't like to be seen as ratings outliers so the far ends of the scale are pretty much ignored (as you should be doing to the non-play part of this verbiage). Let's give Shakespeare's *Hamlet* a theoretical 95 (please don't quibble with the less than 100 score. The play takes 4 hours as written and most people can't really understand Elizabethan English anymore). So, you go to see the play (because just reading it makes you lose at least 30 points because it really has to be seen or performed to be understood and appreciated), and it's a great production and it gets that 95. But, before you can leave, some learned literature professor comes out and says that you have to listen to his "scholarly research" about the play before you can go home or even get up to use the bathroom. That 95 rating is gonna drop like a stone. If the presentation of the "research" only takes 30 minutes and consists of 15 pages (in theatre and movies it's generally assumed one page equals one minute but academic meanderings tend to be a bit thicker), you can imagine that the play's score is liable to be a 65 or less. That's a two point per page drop. Pretty impressive academic work!

What does this have to do with other plays? Well, let's look at *The Iceman Cometh* by Eugene O'Neill or *Cat On A Hot Tin Roof* by Tennessee Williams or *The Crucible* by Arthur Miller. Any of these plays could easily be a 90 or higher. Add the academic verbiage treatment and they drop to a rating of 60 (a low D at best). These are the best plays and playwrights of the American stage! How much worse a new and unknown playwright might fare when surrounded the sulfurous smells of academic distain.

Does the unknown play, *Higher Mind*, by the unknown playwright, Scott M. Tolbert (me!), have stand a chance on our American Bandstand rating scale? Being generous, let's assume that the initial score is an 87 (although I will note that this author hasn't received any grade lower than an A- (90) in 25 years of rigorous academic tedium). Add the 45 pages of academic wind that enfilades the play (that's only up to the writing date of this chapter. As of today's date, there are 5 more chapters to fill!) and our formula results in a -3 ($87 - (45 \times 2)$). That's a really bad for the grade point average F-. The unknown play, *Higher Mind*, by the unknown playwright, Scott M. Tolbert (me!), doesn't have any chance on any rating scale if the smell of

academia precedes, follows and surrounds it. It is bound for failure...

Luckily, this author has decided to give the academic world the same level of respect and importance that the academic world has given this author throughout the years. The meaningless are not swayed by the criticisms of the educational overlords. Therefore, the play stands alone without the need for explanation or academic verbiage. The play reports the only real findings of the research. Read the play.

Chapter 2

The Play Higher Mind By Scott M. Tolbert

This play is best read in the electronic Portable Document Format (PDF) that allows the reader to see the QuickTime movies that accompany it. The normal page numbering and heading conventions in an American Psychological Association (APA) formatted document have to be altered slightly to account for the combining of documents necessary for the play's full multimedia rendering. Click on the movies to play them (If you use a Mac, you can't use Preview or the movies won't play. Open this document in Adobe Reader. Old and non-technologically

inclined people, ask somebody that understands computers how to work the mouse and how to open the play).

The play itself runs some 168 pages but counts as 0 pages due to the APA formatting issues so this must be kept in mind when looking at the last page for the total number of pages. Perhaps part of the evaluation criteria should be the actual weight of the printed document to account for the lamentable lack of correctly numbered pages. The normal APA page numbering and heading conventions resume in Chapter 3 (remembering, again, that the play counts as a 0). This author must note that it is only the recent decision by the APA to no longer sanction the use of psychologists during detention settings (merely nice words for torture chambers) that allowed this author to use any APA conventions at all. Before the occurrence of this rather belated, psychologically speaking, decision, using blood, crayons or excrement would have been much more suitable writing conventions than utilizing the standards of an organization that facilitates torture.

On with the show! Without further adieu, *Higher Mind*:

(You need to turn the page.)

HIGHER MIND

A Play in Eleven Sections

by

Scott M. Tolbert

To those that came before, for showing me that a door
existed.

To those that come after, for having the courage to walk
through that door.

Characters

CITIZENS (AUDIENCE PARTICIPANTS)

12 FAKE GOODLY HEARTED TEACHERS

6 GOODLY HEARTED TEACHERS

18 SPIES

12 FAKE GOODLY HEARTED STATE WORKERS

6 GOODLY HEARTED STATE WORKERS

14 CENTURIONS

HEAD CENTURION

BIGFOOT

VOICE OF AUTHORITY

6 LIFE GUARDS

YOUNG LIFE GUARD

OLD OLD MAN

YOUNG BOY

GHOST GIRL

REASON

EMOTION

FAITH

OLD MAN

MUSIC BOX

VETERAN WITH SEVERE HEAD TRAUMA

VETERAN WITH TOTAL HEARING LOSS

VETERAN WITH A MISSING LOWER LEG

6 REPLACEMENT CENTURIONS

VOICE OF PARROT

COLONIAL S.S. ADMINISTRATOR

VOICE OF MISS PORNEAU

A Classroom In The Kingdom Of Creonia

SECTION 1

Prologue

(The play takes place in an actual classroom or any rectangular space. The Prologue begins in the Hallway outside of the Classroom or, alternatively, the lobby of the playing space. As soon as the house opens, the play has begun. The Hallway is decorated with posters proclaiming the beauty, power, and majesty of Authority. Over the door leading into the Classroom is a sign that states, "Entry To This Classroom Requires Obedience To Authority". There are industrial sized laundry baskets labeled "Clean Laundry" and "Dirty Laundry". There are stacks of heart shaped masks, white heart shaped stickers and black circular stickers. The stickers are three to four inches in diameter. There are three stacks of Assignment Sheets. The sheets themselves are listed at the end of the play. There are two stacks of group identification T-shirts. The entering audience participants are referred to as CITIZENS and are given chances to participate throughout the play. Depending upon their responses, there are Response Scenes and Individual Response Lines that can be utilized to move the action along. These are listed at the end of the play. The actors should use the listed responses rather than improvising. Standing next to the door to the Classroom are two actors pretending to be audience members.)

FAKE GOODLY HEARTED TEACHER

This will teach us to come early.

GOODLY HEARTED TEACHER

Who ever heard of being made to work at the theatre?

(The FAKE GOODLY HEARTED TEACHERS and the GOODLY HEARTED TEACHERS are two sides of the same coin. They are always mostly women and actively discourage men from joining their groups. They both wear the same group identification T-shirt over street clothes. On the front, the word "Teacher" is written in ornate script but a large red X runs through the word. On the back, the words "EDU PROFESSIONAL" are written in plain block letters. The FAKE GOODLY HEARTED TEACHERS wear heart shaped masks with oversized smiles and have a black circle sticker over their hearts. The GOODLY HEARTED TEACHERS merely wear a heart shaped sticker. They give the following scene to everyone that comes to the Classroom door. They are holding scripts of the scene as written.)

FAKE GOODLY HEARTED TEACHER

You have to pick who you want to play.

GOODLY HEARTED TEACHER

Didn't they say that they could pick but didn't have to?

FAKE GOODLY HEARTED TEACHER

What difference does it make? This is so stupid.

GOODLY HEARTED TEACHER

Aren't we supposed to call them Citizens?

FAKE GOODLY HEARTED TEACHER

(Sarcastically.)

Hello Citizens. Please choose who you wish to play during tonight's performance. You can be an Eee Dee You Professional or a State Worker. Everybody takes a mask.

GOODLY HEARTED TEACHER

Now I know that isn't true.

FAKE GOODLY HEARTED TEACHER

So what!

GOODLY HEARTED TEACHER

Everybody puts on a T-shirt. Don't worry, they're big so you don't have to strip.

FAKE GOODLY HEARTED TEACHER

What if they want to strip?

GOODLY HEARTED TEACHER

That wasn't covered. Anyway. Pick one of the shirts, put it on, and either wear a mask with the black circle sticker or just wear a heart sticker. Place the stickers over your hearts. Also, please take one assignment sheet. It must be completed and turned in when the play is finished.

FAKE GOODLY HEARTED TEACHER

You are such a goody two shoes.

GOODLY HEARTED TEACHER

What does that mean? Anyway. Once there are enough people to take the loyalty oath, someone will let you into the Classroom to watch the show.

(She points to the sign above the door.)

FAKE GOODLY HEARTED TEACHER

What if they don't want to participate?

GOODLY HEARTED TEACHER

Why wouldn't they want to play? It's more fun than just watching.

FAKE GOODLY HEARTED TEACHER

That's not in the script.

GOODLY HEARTED TEACHER

Yes. It is.

(She shows her the script.)

FAKE GOODLY HEARTED TEACHER

(Speaking simultaneously.)

Authority expects participation. Refusal to participate can be construed as suspicious behavior. Next!

GOODLY HEARTED TEACHER

(Speaking simultaneously.)

Authority expects participation. Refusal to participate can be construed as suspicious behavior. Next!

(The previous introductory scene is repeated many times. If a CITIZEN wishes to make a group identification, he or she may do so at any time. A GOODLY HEARTED TEACHER gathers the needed materials and silently helps the CITIZEN to identify. Enter a SPY.)

(SPIES are mostly men and are dressed in 1950s trench coats and fedoras. If a woman plays a SPY, she is dressed the same but she must be a 1950s blonde bombshell a la Marilyn Monroe. The SPIES do not speak. Instead, they have notebooks which they update continuously. SPIES will occasionally find suspicious behavior. When this occurs, SPIES can confiscate group identification T-shirts and stickers and issue asterisk shaped Person Of Interest stickers similar in size to the other stickers. CITIZENS can idolize or follow SPIES but they cannot become SPIES. Two STATE WORKERS enter. The FAKE GOODLY HEARTED STATE WORKERS and the GOODLY HEARTED STATE WORKERS are two sides of the same coin. They are always mostly men and actively discourage women from joining their groups. They both wear the same group identification T-shirt over street clothes. On the front, the word STATE is written. On the back, the word WORKER is written but a large red X runs through the word. The FAKE GOODLY HEARTED STATE WORKERS wear heart shaped masks with oversized smiles and have a black circle sticker over their hearts. The GOODLY HEARTED STATE WORKERS merely wear a heart shaped sticker. The Prologue Section segues into the Classroom as the first group of CITIZENS is escorted into the Classroom to take the loyalty oath. The following scene is repeated many times.)

FAKE GOODLY HEARTED STATE WORKER

Follow us.

(The group enters the Classroom. There is a circle on the floor where the CITIZENS are expected to stand. Immediately to the left and right of the door, there are large industrial strength paper shredders.)

(Just in front of the circle, to the left and right, there are free standing signs that proclaim the loyalty oath: "We promise to obey Authority and all agents of Authority while in the Classroom. God protect the Kingdom of Creonia." Several CENTURIONS move in to take up guard positions. The CENTURIONS are the mostly male soldiers of Creonia. They wear minimal clothing that mixes the battle dress and weaponry of soldiers from many eras. They are incredibly well built and often change their attire in public to show off their physiques. If a woman is a CENTURION, she must be as muscled and fierce as her male counterparts. There is a HEAD CENTURION who helps keep order within the play. It is suggested that this character be played by either a lead actor or the director of the production.)

FAKE GOODLY HEARTED STATE WORKER
(Continued)

Everyone must give their allegiance to Authority.
Is there anyone who refuses to take the oath?

(Any CITIZEN that refuses to take the oath is separated from the group and watched over by the CENTURIONS.)

FAKE GOODLY HEARTED STATE WORKER
(Continued)

(Leading Oath.)

Raise your right hands and repeat after me. We promise to obey Authority and all agents of Authority while in the Classroom. God protect the Kingdom of Creonia. Amen. Good. Now, those of you who have joined a group and taken the loyalty oath are free to learn in Authority's Classroom. If you have any questions, ask an Eee Dee You Professional.

(Any CITIZEN that hasn't joined an identification group is separated from)

(the other CITIZENS and watched over by the CENTURIONS. If there aren't any CITIZENS who refuse to take the Loyalty Oath or who refuse to join an identification group, the FAKE GOODLY HEARTED STATE WORKER exits to bring in more CITIZENS. If there are dissidents, he uses Additional Response Scene Two. The CENTURIONS return to post. The CITIZENS who have chosen to make group identifications are free to explore the Classroom. For easier description, the entry door wall shall be designated as the North wall and the other three walls follow normal directional identifications. The first of four Internment Areas is centered on the North Wall and is labeled Internment Area 1. Each Internment Area is a box shaped seating area with hard metal institutional chairs and no rake. They are numbered 1 through 4 in a clockwise direction. Internment Area 1 has the worst sight lines of all the Internment Areas or of anywhere in the Classroom. BIGFOOT is hiding in Internment Area 1. BIGFOOT is a large apelike creature with a limited speaking ability. He can howl and growl and does so often. He crawls around the floor of the Internment Area and grabs the legs of CITIZENS. If any CITIZEN raises objections, Additional Response Scene Three is performed. After he has created several disturbances, BIGFOOT leaves the Internment Area and wanders around the Classroom bothering the CITIZENS. Scattered around the Classroom are many cushioned folding chairs that can be moved or used at will. In each corner of the Classroom, there is a very large machine that combines iron and copper pipes, furnace pipes, electrical wiring and all kinds of mechanical and electronic contrivances from many eras in a haphazard chaotic design. This is Authority. All four Sections of Authority are connected by various means.)

(There are steps that lead to platforms with one centralized microphone platform with a skewed podium for each Section of Authority. This is where FAKE GOODLY HEARTED STATE WORKERS and the GOODLY HEARTED STATE WORKERS read from piles of scripts to create the VOICE OF AUTHORITY. At the top front of each podium, there is a small red light that turns on to signal which Section of Authority should read its script. CITIZENS who have formed the requisite group identifications are allowed and encouraged to read the various Orders that are issued by Authority. The VOICE OF AUTHORITY is low timbre, masculine, echoing, and loud. It doesn't change tone throughout the course of the play. This should be accomplished through electronic means.)

VOICE OF AUTHORITY

Order number 3758. Group identification is necessary for societal completion.

(Wandering around the space, there are LIFE GUARDS. They wear a T-shirt that says "LIFE" on the front and "GUARD" on the back. During the Prologue, they smile at CITIZENS but do not speak to them. They refer all questions to GOODLY HEARTED TEACHERS until Section 2 begins. There is one YOUNG LIFE GUARD who is in training. He wears a "LIFE GUARD in training" sticker on his LIFE GUARD T-shirt. CITIZENS can not become LIFE GUARDS. If a CITIZEN asks to become a LIFE GUARD after the prologue, Additional Response Scene Four is used.)

VOICE OF AUTHORITY (Continued)

Order number 3758. Group identification is necessary for societal completion.

(If a CITIZEN wishes to make a group identification, he or she may do so at any time. A GOODLY HEARTED TEACHER gathers the needed materials and silently helps the CITIZEN to identify. If a CITIZEN requests to leave an Internment Area, Additional Response Scene Five is used.)

VOICE OF AUTHORITY (Continued)

Order number 3758. Group identification is necessary for societal completion.

(In the center of the space, there is the Structure. It resembles a cross between a children's jungle gym, a geodesic dome and a cage. The framework of the Structure has tiny lights that race and chase and flash. A faint bluish white glow emanates from inside the Structure. There is a working video projector at the top of the Structure that points at the North wall. It currently projects the word "Prologue". There are small arched door like openings facing the West, South and East walls. Some of the smaller upper openings of the Structure are filled with candy glass. Others are filled with strong Plexiglas or rope netting. The rest are empty. At the each edge of the Structure that faces Authority, there is an old fashioned speaking horn. Each of the four horns is connected by ornate curlicue piping to the corresponding Section of Authority. Each speaking horn is flanked by two shredding machines. One deposits its shreddings outward. One deposits its shreddings inward. The four speaking horn and shredder combinations are referred to as Shredding Stations. At the center of the Structure, there is a small kitchen table that later serves as a desk. A cheap office chair is pulled up to the table and faces North.)

(At the North end of the Structure, there is an old wooden chair. The OLD OLD MAN sits here facing South with his eyes closed. He is wearing an old and well patched abolla. There are other items scattered around the Structure including a large, old, dusty trunk with dust obscured writing on it, a very small pup tent with closable flaps and four completely hidden characters apparently sleeping under large Army blankets.)

VOICE OF AUTHORITY (Continued)

Order number 3758. Group identification is necessary for societal completion.

(The YOUNG BOY comes out of the pup tent. He is wearing a T-shirt with the number 5 on the front and on the back.)

FAKE GOODLY HEARTED TEACHER

Something's happening.

GOODLY HEARTED TEACHER

It moves...

(Most of the CITIZENS are silently encouraged to focus on the Structure. If a CITIZEN tries to enter the Structure, Additional Response Scene Six is used. If a CITIZEN actually enters the Structure, Additional Response Scene Seven is used. The YOUNG BOY silently plays imaginative children's games, like Cowboys and Indians and his favorite, Good World War Two Soldiers versus the Dirty Nazis. The LIFE GUARDS toss in some classic children's books, like Treasure Island and Tom Sawyer. The YOUNG BOY discovers them and reads voraciously.)

(The GHOST GIRL enters the Classroom and begins to wander around. She is wearing a form fitting flesh colored T-shirt that says "GHOST GIRL" on the front and on the back. BIGFOOT continues wandering around the Classroom and annoying the CITIZENS. The YOUNG BOY notices the GHOST GIRL and tries to get her to play with him. She seems confused and lost and does not understand his suggestions. BIGFOOT notices the YOUNG BOY and begins to stalk him. The GHOST GIRL is aware of BIGFOOT's presence and drifts away. The YOUNG BOY notices the lights of the Structure and runs and jumps and chases them.)

VOICE OF AUTHORITY

Order number 7592. All citizens shall be required to report suspicious activity.

(Suddenly, BIGFOOT enters the Structure through an archway. The OLD OLD MAN awakens and stands. The YOUNG BOY is terrified and confused. BIGFOOT rips off the YOUNG BOY's 5 T-shirt revealing a flesh colored form fitting T-shirt with the number 6 on the front and on the back. BIGFOOT throws the YOUNG BOY to the floor and straddles him. The YOUNG BOY, facing downward, struggles to escape. The scene moves into slow motion. BIGFOOT grabs the YOUNG BOY by the back of his head and slams his face into the floor three times. The YOUNG BOY is knocked unconscious. BIGFOOT continues to straddle the YOUNG BOY. BIGFOOT bucks back and forth. BIGFOOT gives one final convulsive shake and dismounts the YOUNG BOY. The scene regains normal speed. BIGFOOT leaves the Structure and resumes annoying the CITIZENS. The OLD OLD MAN walks the perimeter of the Structure. He stares out at the CITIZENS disapprovingly.)

(Finally, he goes to each of the hidden characters and moves their blankets to awaken them. One remains covered but now stirs from time to time. The three uncovered characters are REASON, EMOTION and FAITH. Each member of this triumvirate wears a T-shirt with his name on the front and a large block letter of the letter that begins his name on the back. Each sports an athletic whistle. Unless otherwise noted, REASON, EMOTION and FAITH are always together. They are modern Shakespearean clowns, a cross between the Marx brothers and a more refined Three Stooges with a dash of Charlie Chaplin thrown in. Inside the Structure, these three are always helpful but they do tend to argue tumultuously albeit without speaking. Outside of the Structure, they play tricks, run errands and delight in ridiculing hypocrisy and self-importance. The OLD OLD MAN returns to his chair but remains awake for the rest of the play. REASON, EMOTION and FAITH try to revive the YOUNG BOY but they are unsuccessful. FAITH prays. EMOTION cries. REASON thinks. The OLD OLD MAN stands and then sits. The YOUNG BOY stirs. He crawls toward the pup tent. REASON, EMOTION and FAITH urge him on. The YOUNG BOY reaches the pup tent and crawls inside. Unless otherwise noted the flaps remain closed throughout the play. From this point onward, the GHOST GIRL may enter and leave the Structure at will.)

VOICE OF AUTHORITY (Continued)

Order number 7592. All citizens shall be required to report suspicious activity.

(If any CITIZENS attempt to report the crime that they have witnessed, they are ignored. A short time passes while REASON, EMOTION and FAITH argue about the YOUNG BOY.)

(The YOUNG BOY emerges from the pup tent but his play is subdued and rote. A FAKE GOODLY HEARTED TEACHER throws a large thick book at the YOUNG BOY but it barely misses him. He glances at it and continues his wandering. Another FAKE GOODLY HEARTED TEACHER reaches into the Structure and pulls the YOUNG BOY down by his hair. The FAKE GOODLY HEARTED TEACHER laughs and lets go. The GHOST GIRL dances aimlessly near the YOUNG BOY. He begins to echo her movements. This mirroring happens often through the rest of the prologue. BIGFOOT attacks again. He throws the YOUNG BOY to the floor and straddles him. The YOUNG BOY doesn't attempt to struggle against the overwhelming force of the attacker. BIGFOOT finishes and leaves the Structure. The YOUNG BOY again wanders aimlessly. REASON, EMOTION and FAITH argue about the archway openings in the Structure. It is their consensus that nothing can be done. A FAKE GOODLY HEARTED TEACHER throws another large thick book at the YOUNG BOY but it again misses him. He glances at the book and continues his wandering. The projector changes to show the letters of the alphabet in block form, one after another. The YOUNG BOY stares at the projection. BIGFOOT attacks again. He throws the YOUNG BOY to the floor and straddles him. The YOUNG BOY doesn't attempt to struggle against the overwhelming force of the attacker. BIGFOOT finishes and leaves the Structure. The YOUNG BOY again wanders aimlessly and then returns to staring at the projected television picture. REASON, EMOTION and FAITH argue again but this time they reach a more positive consensus. They go to the dusty trunk and open it. Dust flies everywhere. They remove two sets of Greek style Tragedy and Comedy masks on sticks. They sneak up to the YOUNG BOY and put on a dumbshow that draws the YOUNG)

(BOY's attention from the television. The projector goes dark. They give him a mask of Tragedy while EMOTION takes the other. REASON and FAITH use the masks of Comedy. Together, they improvise and discover a dumbshow where a large monster is frightened away by a small hero with a scary story. They practice it several times. BIGFOOT attacks again. This time, the YOUNG BOY, backed by REASON, EMOTION and FAITH, performs a dumbshow that drives BIGFOOT from the Structure. The YOUNG BOY pulls off his 6 T-shirt and reveals a T-shirt with an eight that is embellished in superhero style. They rejoice and the YOUNG BOY retires to the pup tent. REASON, EMOTION and FAITH put the masks back into the trunk and leave the Structure to continue their clowning ways. Alone in the Structure, the OLD OLD MAN stands, claps and sheds a tear. The projector lights up and alternates between pictures of the two Greek masks.)

VOICE OF AUTHORITY (Continued)

Order number 8765. All citizens shall be required to depend upon duly licensed agents of Authority for their protection.

(A pause.)

Order number 8766. All criminal activities that have not been properly documented shall be construed as to not exist. There are no exceptions.

(The projector goes dark. The OLD OLD MAN shakes his head and sits. The YOUNG BOY emerges from the pup tent wearing an inside out T-shirt. The YOUNG BOY notices the reversed shirt but seems helpless to fix it. The YOUNG BOY holds his head in great pain.)

(FAKE GOODLY HEARTED TEACHERS continue to throw large thick books into the space but they cannot reach any target. BIGFOOT takes a book from a FAKE GOODLY HEARTED TEACHER and throws it at a candy glass opening of the Structure. The glass shatters. The GHOST GIRL dances near the YOUNG BOY but he can no longer see her despite often mirroring her movements. The YOUNG BOY falls asleep but then has a terrible nightmare and wakes up. A LIFE GUARD gets the attention of the YOUNG BOY and hands him a folder marked Science Fiction. Another LIFE GUARD hands him a magazine called Analog and a book called Dune. The YOUNG BOY reads and is amazed. REASON, EMOTION and FAITH return to the Structure with REASON dominating for now. They clean up the Structure and remove the irrelevant books. They hand the books to FAKE GOODLY HEARTED TEACHERS who fall from the weight of the now improbably infinitely heavy books. Only one text book remains. It is entitled Physics. REASON helps the YOUNG BOY to reverse his shirt. During the process, the YOUNG BOY'S undershirt is seen to be the flesh colored form fitting 6 shirt. This undershirt continues to be worn throughout the entire play. When the YOUNG BOY'S overshirt is put back on, it has each of the numbers 9 through 16 jumbled around on the front and the back.)

VOICE OF AUTHORITY (Continued)

Order number 81112. Only approved texts shall be permitted in the classroom.

(The FAKE GOODLY HEARTED TEACHERS begin clapping and then resume their struggle with the heavy books. Eventually, they succeed in enshrining the books on different Sections of Authority.)

(REASON, EMOTION and FAITH resume their argument about the arches. They reach consensus and leave the Structure. They return with tools, frameworks and heavy gauge chicken wire. They get the YOUNG BOY to help them construct barriers upon the archways. The YOUNG BOY helps half heartedly but gives up. He resumes reading his science fiction. The barriers are weak and insecure.)

VOICE OF AUTHORITY (Continued)

Order number 81113. Only approved theories shall be permitted in the classroom.

(A pause.)

Order number 81113A. Models of Physics that allow for faster than light travel shall be construed as untrue and therefore disallowed.

(The FAKE GOODLY HEARTED TEACHERS cheer and clap. The YOUNG BOY puts down his science fiction. He walks up to the Physics textbook. He hurls it violently from the Structure. He sits upon the floor. A holographic white light, with tinges of blue, floats high in the air outside of the Structure near a wall of the Classroom. Faintly, the sound of Serenade No. 13 for strings in G major by Mozart is heard. The YOUNG BOY doesn't see or hear these events, referred to as Impressions, but he senses them. The YOUNG BOY goes to the trunk and opens it. He removes one set of Greek masks and goes into the pup tent. The Impressions fade. REASON, EMOTION and FAITH resume their argument about the arches. The OLD OLD MAN stands and walks around the Structure. He sits. The YOUNG BOY emerges from the pup tent. His T-shirt is emboldened with the numbers 17, 18 and 19. He carries the Greek masks. He begins a new dumbshow.)

(With the help of REASON, EMOTION and FAITH, he briefly tells a farcical story, a dramatic story and a Shakespearean comedy. A LIFE GUARD hands him a copy of Tennessee Williams' Cat On A Hot Tin Roof. He auditions. He is confused by the result. REASON, EMOTION and FAITH perform a dumbshow to help him to understand the difference between the ideal world of the theatre and the real world of the theatre. The YOUNG BOY sets the mask and the play on the desk and sits. FAITH runs out of the Structure. He returns with a notebook and a pen. The Impressions return. As always, they are outside of the Structure and in a slightly different location. This occurrence of Impressions is a little louder and a little brighter. The projector lights up and shows the words, "Sophomore Fishing". The YOUNG BOY writes a full length play.)

VOICE OF AUTHORITY (Continued)

Order number 61127. All educational funding shall be issued at the sole discretion of the Kingdom of Creonia. No appeals shall be granted.

(The YOUNG BOY finishes. The Impressions fade. The projector goes dark. He throws the masks, the play and the notebook and pen into the trunk. He slams it shut. The CENTURIONS march around the Structure. The YOUNG BOY is drawn to them but resists. He rips off his shirt to reveal the 6 undershirt. He goes into the pup tent. A moment later, eight ripped and dirty shirts are thrown from the tent. Each shirt has a number from 20 to 27 on the front and the words "F^&#d over and F^&#d up" on the back. The YOUNG BOY emerges from the pup tent with an armful of various alcohol products. He drinks, gets drunk and mirror dances with the GHOST GIRL.)

(He puts on shirts and takes off shirts in no particular order. REASON, EMOTION and FAITH are ignored despite every attempt to intervene. The YOUNG BOY falls asleep but then has a terrible nightmare and wakes up. He drinks some more. The CENTURIONS march around the Structure. He is drawn to them and begins a silent conversation with a CENTURION. The YOUNG BOY begins to play Good World War Two Soldiers versus the Dirty Nazis. A CENTURION, dressed in camouflage and armed with a baseball bat, surreptitiously opens an archway. The CENTURION enters the Structure, steps behind the YOUNG BOY and hits him in the left leg with his baseball bat. The YOUNG BOY falls on the floor writhing in pain. REASON, EMOTION and FAITH fall as well. The unknown character under the Army blanket stirs violently. The CENTURION laughs and exits. The YOUNG BOY gets up and limps slightly as he wanders around in confusion. This limp remains throughout the play.)

VOICE OF AUTHORITY (Continued)

Order number 61127. All educational funding shall be issued at the sole discretion of the Kingdom of Creonia. No appeals shall be granted.

(A FAKE GOODLY HEARTED STATE WORKER brings a large stack of papers that all state "Disabled Veteran" on both sides. He throws them into the Structure. The YOUNG BOY gathers them and attempts to hand some of them to FAKE GOODLY HEARTED STATE WORKERS stationed at the Shredding Stations. As each is handed to a FAKE GOODLY HEARTED STATE WORKER, he shreds it. REASON, EMOTION and FAITH come to their feet to argue with the FAKE GOODLY HEARTED STATE WORKERS but make no headway.)

(The YOUNG BOY goes around and around the Structure, limping and having his requests shredded until he is left with only one paper. He puts it into the trunk and resumes drinking. After a while, the GHOST GIRL puts on a shirt that says "Dream Girl" on the front and on the back. She kisses the YOUNG BOY through the bars of the Structure. The YOUNG BOY falls to floor. The GHOST GIRL rips off the overshirt and dances away. A clock strikes twelve. REASON, EMOTION and FAITH uncover and awaken the last character. The OLD MAN stands up and goes to the YOUNG BOY. They mirror each other. Both limp. They are one person but different characters. REASON, EMOTION and FAITH help the OLD MAN to clean up the debris from the the YOUNG BOY's nightmare existence. REASON, EMOTION and FAITH dust off the the trunk to reveal the words "780-page masterpieces" written on the top and on both sides. Together, the OLD MAN and the YOUNG BOY go to the trunk. They remove the notebook and a pair of the Greek masks. They set the masks on the table. The OLD MAN sits at the desk. The YOUNG BOY runs around the Structure in a panic. FAITH exits. The OLD MAN helps the YOUNG BOY to slow down. Together, they pull a layer off of both sides of the pup tent. The word "Safety" is revealed on each side. They hug each other and the YOUNG BOY goes into the pup tent. FAITH returns with an electronic typewriter that has the word "Clearance" written on it. Faith exchanges a stack of typing paper for the notebook. The Impressions return. The OLD MAN types using only two fingers. Although very slow at first, by the end of the play, his fingers move like lightning upon the keyboard. The projector lights up and shows the word "revision" over and over again. The OLD MAN gives the stack of typing paper to FAITH who places it and the)

(notebook into the trunk. He closes the lid. The Impressions fade. The projector goes dark. The OLD MAN mimes knocking at the door of the pup tent. A knocking sound is heard. The YOUNG BOY emerges wearing his 6 shirt and confers with the OLD MAN, REASON, EMOTION and FAITH. A consensus is reached and REASON, EMOTION and FAITH exit. The YOUNG BOY and the OLD MAN shake hands. REASON, EMOTION and FAITH return with tools and much stronger building materials. Together, they solidify the archways and make the Structure secure. The South facing archway is the last to be finished. A group of CENTURIONS is gathered there. REASON stares at that archway for a long time but eventually leaves. The CENTURIONS laugh and resume their posts. REASON, EMOTION and FAITH clear the extra materials. The GHOST GIRL returns. The YOUNG BOY is drawn to her but the OLD MAN intervenes and she retreats. The OLD MAN and the YOUNG BOY have an argument about the GHOST GIRL. REASON, EMOTION and FAITH join the fray. The OLD OLD MAN stands and claps his hands for attention but he is ignored. The GHOST GIRL quietly sneaks up and leaves a small black MUSIC BOX on the floor next to the Structure. The YOUNG BOY, being ignored in the argument, goes over to the box and opens it. It makes the lovely sound of Brahms' lullaby, Wiegenlied, Op.49 No.4. The YOUNG BOY is enthralled. Everyone else notices the MUSIC BOX. REASON, EMOTION and FAITH look to the OLD OLD MAN who, after a moment of hesitation, nods his head yes. REASON, EMOTION and FAITH step out of the Structure and pick up the MUSIC BOX. They walk it around the Structure while the OLD MAN and the YOUNG BOY follow inside. They close the MUSIC BOX. It goes silent. They set the MUSIC BOX down and the OLD MAN returns to the desk.)

(The GHOST GIRL sneaks up and opens the MUSIC BOX and the music resumes. She pushes the MUSIC BOX into the Structure. The YOUNG BOY dances with it as the GHOST GIRL echoes his movements. Whenever REASON, EMOTION and FAITH notice that the GHOST GIRL has put the MUSIC BOX inside the Structure, they get the attention of the OLD MAN who convinces the YOUNG BOY to close it and to put it outside of the Structure. This sequence repeats randomly throughout the rest of the play.)

VOICE OF AUTHORITY (Continued)

Order number 67329. All citizen activity must comply with basic capitalist monetary systems. All deviations shall be noted and regarded as suspicious.

(The OLD MAN gets into an animated but silent argument with the MUSIC BOX. The YOUNG BOY goes into the pup tent. After a time, The OLD MAN gives in to the MUSIC BOX. He silently speaks with REASON, EMOTION and FAITH who try to dissuade him. The OLD MAN shrugs his shoulders. REASON, EMOTION and FAITH reluctantly agree. They exit. The OLD MAN does some stretching exercises. REASON, EMOTION and FAITH return with a strangely skewed stationary bike apparatus. There is a square compartment on the back that is marked with a dollar sign. REASON, EMOTION and FAITH try to get the OLD MAN to change his mind. The OLD MAN refuses. REASON, EMOTION and FAITH struggle to get the bike into the Structure but finally succeed. The OLD MAN rides the bike, wincing in pain. After a long time, a bell rings and the OLD MAN gets off the bike and opens the compartment. He takes out a dollar. He immediately goes to a Shredding Station and inserts the dollar. It is shred. He receives nothing in return.)

(He remounts the bike and rides longer. This time he receives three dollars. He goes to the Shredding Station but is stopped by REASON, EMOTION and FAITH. They make the attending FAKE GOODLY HEARTED STATE WORKER show them a an oversized coupon with a picture of a computer on it. They nod and the OLD MAN shreds the dollars. EMOTION grabs the coupon and all three exit. The OLD MAN goes to his desk and waits. REASON, EMOTION and FAITH enter with a small monitor and an old Apple computer with a keyboard. They set up the computer and take away the typewriter. The Impressions return. The projector lights up and the word "Words" fill the screen. The OLD MAN picks up his Greek masks and dances, stopping occasionally to type. Finally, he slows, sets down his masks and goes to the edge of the Structure. The Impressions fade. The projector goes dark. REASON, EMOTION and FAITH hold a small ceremony and hand the OLD MAN a diploma. He holds it proudly. This is the first time in his life that he has ever felt proud of himself. Another LIFE GUARD hands him three books that are labeled "The Complete Plays of Eugene O'Neill". The OLD MAN places the books on the desk and puts the diploma into the trunk and closes the lid. He goes to the desk and opens the first Eugene O'Neill book. He reads for a while. There is a screech of fear from the MUSIC BOX. The OLD MAN puts down the book. The YOUNG BOY emerges from the pup tent with his hands over his ears. The OLD MAN rides the bike and repeats the shredding. He cannot ride fast enough to keep up with the demands of the shredder. The CENTURIONS begin to march around the Structure again. They are each wearing a security guard uniform top with an oversized yellow badge on the front and an airplane shape on the back. The OLD MAN stares at them from his impossible biking.)

(REASON, EMOTION and FAITH try to dissuade him. The OLD OLD MAN stands. There is a screech of fear from the MUSIC BOX. The YOUNG BOY runs around the Structure with his hands over his ears. The OLD OLD MAN sits. The OLD MAN gets off the bike and stands with his back to the South facing archway. Unseen, the YOUNG BOY slips between the OLD MAN and the archway. Suddenly, a CENTURION, armed with a miniature souvenir baseball bat, breaks through the archway. He dives at the YOUNG BOY but is seen by the OLD MAN. The OLD MAN takes the blow meant for the YOUNG BOY but both are hurt. The YOUNG BOY crawls into the pup tent. The CENTURION stands over the OLD MAN and kicks him in the balls. As the OLD MAN writhes in pain, the CENTURION kicks and stomps him. With one last kick to the groin, the CENTURION exits laughing. The OLD MAN crawls under his desk where he remains for a time. REASON, EMOTION and FAITH urge the OLD MAN to come out of his hiding place. Finally, he does. He sits at his desk for a moment. He picks up the first Eugene O'Neill book and reads it cover to cover. He puts it into the trunk and returns to his desk. The Impressions return. He begins to type. The projector lights up and the words "Rubicon Shake" scroll down the screen. He stops typing. He mimes acting and filming. The Structure grows bright and then dims to normal. The projector shows silent scenes from the movie Rubicon Shake. The CENTURIONS laugh at this unfunny comedy. The Impressions fade. The projector goes dark. The OLD MAN, along with REASON, EMOTION and FAITH, repairs the broken archway opening and re-secures the other archways. The OLD MAN goes to the trunk and removes the last "Disabled Veteran" paper, along with a picture of the Greek masks of Tragedy and Comedy, from the)

(trunk. He walks to a Shredding Station. He tries to hand both to a FAKE GOODLY HEARTED STATE WORKER but the FAKE GOODLY HEARTED STATE WORKER refuses to accept them. REASON, EMOTION and FAITH urge the OLD MAN to argue with the FAKE GOODLY HEARTED STATE WORKERS but the OLD MAN ignores them. The OLD MAN points to Authority and then points to his papers. The FAKE GOODLY HEARTED STATE WORKER points to Authority and then points only at the last "Disabled Veteran" paper. The OLD MAN falls to his knees. The FAKE GOODLY HEARTED STATE WORKER ignores him. REASON, EMOTION and FAITH help the OLD MAN to his feet. The FAKE GOODLY HEARTED STATE WORKER points to Authority and then points only at the last "Disabled Veteran" paper.)

VOICE OF AUTHORITY (Continued)

Order number 61127. All educational funding shall be issued at the sole discretion of the Kingdom of Creonia. No appeals shall be granted.

(The FAKE GOODLY HEARTED STATE WORKER points to Authority and then points only at the picture of the Greek masks of Tragedy and Comedy. He points to the shredder. The OLD MAN shreds the picture of the Greek masks of Tragedy and Comedy. REASON, EMOTION and FAITH fall to their knees. The FAKE GOODLY HEARTED STATE WORKER takes the last "Disabled Veteran" paper and puts it in his pocket.)

FAKE GOODLY HEARTED STATE WORKER

(Shouting.)

Let the games begin!

(The Shredding Stations are now run by FAKE GOODLY HEARTED TEACHERS for the)

(rest of the play. The OLD MAN goes to the pup tent and sits. After a moment, REASON, EMOTION and FAITH exit the Structure and begin clowning and playing tricks on the CITIZENS. Whenever their action within the Structure is finished, they resume these activities.)

SEGUE

SECTION 2

Fall

(There is no break. The projector lights up with the word "Fall".)

FAKE GOODLY HEARTED TEACHER

What the hell is that supposed to mean?

GOODLY HEARTED TEACHER

I mean, it was interesting but... what does it have to do with education?

VOICE OF AUTHORITY

Order number 3758. Group identification is necessary for societal completion.

(A GOODLY HEARTED TEACHER walks close to the OLD MAN and speaks to him through the bars of the Structure.)

GOODLY HEARTED TEACHER

There are lots of good jobs for teachers.

YOUNG BOY

(From inside the tent.)

No! Don't listen to her! She's lying! Teachers always lie!

(The OLD MAN gets up to talk to her. The YOUNG BOY emerges from the pup tent and follows him.)

OLD MAN

Really? I could hired even though my
undergraduate degree is in theatre?

(She doesn't answer. A FAKE GOODLY
HEARTED TEACHER walks up, nods her
head yes and then laughs viciously.
The YOUNG BOY points at her. She
throws a large book at the OLD MAN and
the YOUNG BOY but misses. The OLD MAN
wavers with dizziness and nausea. The
YOUNG BOY mirrors him. Suddenly, the
OLD MAN squats down in mind numbing
cramping pain. The YOUNG BOY screams
and squats as well. The projector
changes to flash the word "Cancer" in
red, over and over again.)

VOICE OF AUTHORITY

Order number 61187. All medical treatments shall
be issued at the sole discretion of the Kingdom of
Creonia. No appeals shall be granted.

(The OLD MAN and the YOUNG BOY fall
down having passed out from the pain.
This medical attack sequence occurs
repeatedly for the rest of the play.
It occurs without warning and can
interrupt any scene. Whenever the OLD
MAN has a medical attack, the YOUNG
BOY mirrors it. The OLD MAN can, with
great effort, finish his activity or
his lines if he is speaking but he
cannot stop the attack.)

VOICE OF AUTHORITY (Continued)

Order number 61187. All medical treatments shall
be issued at the sole discretion of the Kingdom of
Creonia. No appeals shall be granted.

(The projector goes dark and the YOUNG
BOY and the OLD MAN regain
consciousness. The YOUNG BOY walks
over to the pup tent.)

YOUNG BOY

Monsters!

(The OLD MAN looks around cautiously.)

YOUNG BOY (Continued)

Monsters!

(The OLD MAN looks intently at where the YOUNG BOY is staring. The OLD MAN walks over to the YOUNG BOY.)

YOUNG BOY (Continued)

Monsters!

OLD MAN

Don't be a monster shouter.

VOICE OF PARROT

Ba'ack. Ba'ack. Fair use. Fair use.

(An old fashioned cash register sound rings up a sale. The OLD MAN looks puzzled.)

OLD MAN

Oh yeah. The King.

(The YOUNG BOY goes into the pup tent. REASON, EMOTION and FAITH return to the Structure and begin to act out previous theatrical dumbshows. The OLD MAN ignores them and gets on the bike. He begins his painful riding.)

VOICE OF AUTHORITY

Order number 12447. All school activities shall commence immediately.

(Pairs consisting of one GOODLY HEARTED TEACHER and one FAKE GOODLY HEARTED TEACHER organize the CITIZENS into ad hoc classes. While this is going on, the bell on the bike rings and the OLD MAN takes out an academic paper from the back compartment. He goes to a Shredding Station and shreds it. He returns to the bike and resumes his painful biking. By the end of this Section, he will create and shred 59 documents totaling 167 pages. It is suggested that recycled paper be used for the sake of the planet. Once the ad hoc classes are formed, the pairs teach by reciting alternating lines in a formal declamatory manner.)

FAKE GOODLY HEARTED TEACHER

The untah of the famtoff is required when issuing the proper styles of public speaking.

GOODLY HEARTED TEACHER

OK class, we're going to play Crossfire.

(The parenthetical "From the class" will be used to denote statements from TEACHERS who are in the Class with the CITIZENS and who are pretending to be students.)

FAKE GOODLY HEARTED TEACHER

(From the class.)

That sounds stupid!

GOODLY HEARTED TEACHER

(From the class.)

What's that? I don't understand.

FAKE GOODLY HEARTED TEACHER

(From the class.)

Is that dumb show even on anymore?

GOODLY HEARTED TEACHER

It's a really fun way to learn how public speaking really works.

(There is just laughter from the class.)

FAKE GOODLY HEARTED TEACHER

You will be tested on the exact terminology and spelling so I hope that you have been taking notes.

(She laughs. The class loses focus and neither TEACHER can prevent disorder. A LIFE GUARD and the YOUNG LIFE GUARD have been observing the class.)

LIFE GUARD

What do you see?

YOUNG LIFE GUARD

It appears that they are trying to teach sophistry without actually calling it that. The methods are mostly ineffective.

LIFE GUARD

What else do you see?

YOUNG LIFE GUARD

The one without the mask really likes her students and does a better job teaching but still can't really create an experience that will form lasting connections.

LIFE GUARD

What else do you see?

YOUNG LIFE GUARD

The one with the mask only pretends to like her students. She really hates them. Why does she keep teaching?

LIFE GUARD

That is an excellent question.

(A pause.)

YOUNG LIFE GUARD

You're not going to answer my question, are you?

LIFE GUARD

What an excellent observation.

(They move on. The classes have dissolved into chaos and a bell rings. The OLD MAN gets off the bike and shreds more papers. The Impressions return. REASON, EMOTION and FAITH notice them and enter the Structure. They pull the OLD MAN to his desk. The OLD MAN begins to type. The projector lights up to show a giant symbol, "&". After a moment, it changes to many smaller ampersands that scroll down the screen. The OLD MAN goes back towards his bike but a medical attack occurs.)

(The OLD MAN wavers with dizziness and nausea. Suddenly, the OLD MAN squats down in mind numbing cramping pain. The projector changes to flash the word "Cancer" in red, over and over again. The OLD MAN falls down. After a moment, the projector goes dark and the OLD MAN gets up and resumes biking. He switches between biking and typing until two thirds of his papers are shredded. He gets off the bike to shred again when he stops to notice one of his academic writings. He reads.)

OLD MAN

Dear Socrates. Today, I wish to honor you and all the other citizen soldiers who have put their own lives between the civilians of home and the ravages of war and barbarism. Thank you. As you defended Athens, many now defend Creonia. I thank them for their service as well. Education of the next generation of citizens by the last generation of veterans is the topic at hand.

(A pause.)

We have failed. For generation after generation, we have been unable to convince the world that armed struggles are rarely beneficial and that they are most usually just the provocations for the next set of armed struggles. Violence continues to follow violence with no thought to the larger consequences.

(A pause.)

We veterans have failed. You would think that, in Creonia, the kingdom that claims to be the bastion of Christian belief, we could learn to remember Jesus's admonition to Peter: "Put away your sword". I, for one, am greatly saddened that this teaching has been forgotten or ignored.

(A pause.)

I leave you with one thought for the future.

(MORE)

OLD MAN (Continued)

On every Old Soldier's Day, when I taught in a Unified Charities before and after school program of kindergarteners through 4th graders, I would dress in my old soldier clothes and the children would regale me with their many questions. I would speak honestly about the advantages and disadvantages of the soldier's life, remembering always to be age appropriate. The children loved to speak cadences and I would encourage the children to make up their own versions. However, whenever our discussions would end, I would ask them one question. I would ask, "What do we want to remember about war?" They would respond in unison. "War is bad!" This was my gift. This was the lesson of one veteran to the children of my fellow citizens. War is bad. It is that simple. I wish that more of my fellow veterans could learn how to teach this lesson. I wish that our world could learn this lesson. Stay strong my past and future teacher. We have need of your veteran leadership. Don't abdicate to a bunch of politicians who only see the most immediate, if any, consequences. Your fellow veteran...

(Suddenly, an IED explodes between Internment Area 3 and a Section of Authority. All the CENTURIONS and the LIFE GUARDS rush in to help. The bloodiness should be realistic to the limits of stage technology. The projector lights up and flashes the word "IED" in red over and over again. Although the caring for the injured takes a while, the TEACHERS and STATE WORKERS pretend as if nothing has happened although a couple of the STATE WORKERS wave small black flags with white dollars signs on them. Three CENTURIONS have been severely injured and are now permanently disabled VETERANS. Each VETERAN has a poorly scrawled sign with his character name on it and a donation cup with pennies in it. One CENTURION becomes VETERAN WITH SEVERE HEAD TRAUMA. He is taken to sit in front of Internment Area 4. He remains there for the rest of the play.)

(Another CENTURION becomes VETERAN WITH TOTAL HEARING LOSS. He is taken to sit in front of Internment Area 2. He remains there for the rest of the play. Another CENTURION becomes VETERAN WITH A MISSING LOWER LEG. He is taken to sit in front of Internment Area 3. He remains there for the rest of the play.)

HEAD CENTURION

Replacement Centurions!

(Six REPLACEMENT CENTURIONS enter.)

HEAD CENTURION (Continued)

Man your posts!

(The CENTURIONS return to their posts. The six REPLACEMENT CENTURIONS go to the front of Internment Area 1. They spend the rest of the play actively interfering with any CITIZENS who attempt to watch the show from that Internment Area. The Impressions fade. The projector goes dark. The OLD MAN puts his letter to Socrates in the trunk and returns to his bike.)

VOICE OF AUTHORITY

Order number 12345. The price of liberty is eternal vigilance.

OLD MAN

The price of combining eternal vigilance with forward leaning foreign policy is the loss of liberty and the rise of militarism.

VOICE OF AUTHORITY

Order number 12346. Strong enemies require a strong military.

OLD MAN

Strong militaries require a strong enemy. For funding purposes only. Actual deployments shall result in unmitigated disasters.

(Occasionally, snippets of songs play through the OLD MAN's mind. Each is listed in the dialog as SONG MEMORY with the singer or group in a parenthetical.)

SONG MEMORY

(Coven.)

One tin soldier rides away...

VOICE OF PARROT

Ba'ack. Ba'ack. Fair use. Fair use.

(An old fashioned cash register sound rings up a sale. The OLD MAN wavers with the dizziness and nausea of a medical attack. He falls off his bike. The OLD MAN squats down in mind numbing cramping pain. The projector lights up to flash the word "Cancer" in red, over and over again. After a moment, the projector goes dark and the OLD MAN gets up and finishes his biking and shredding.)

OLD MAN

What have I accomplished?

(MORE)

OLD MAN (Continued)

(A pause.)

What have I learned?

SEGUE

SECTION 3

Interlude

(There is no break. The projector lights up with the word "Interlude". The play continues but the Interludes do allow for some needed housekeeping. REASON, EMOTION and FAITH bring papers to be shredded into the Structure and refill the bike. The LIFE GUARDS give out free bottled water. The FAKE GOODLY HEARTED STATE WORKERS sell various refreshments at twice the regular price. The TEACHERS issue admonitions about eating and drinking but do not enforce them.)

VOICE OF AUTHORITY

Order number 542. All communications shall be through accepted channels only. There are no exceptions.

(A pause.)

Order number 543. Proper procedures must be followed at all times. There are no exceptions.

(The GHOST GIRL has pushed the MUSIC BOX into the Structure. There is a screech of fear from the MUSIC BOX. The projector changes to flash the word "Cancer" in red, over and over again. The OLD MAN walks over to the MUSIC BOX.)

VOICE OF MUSIC BOX

You could be dying!

(The voice of the MUSIC BOX is sweet and melodious. However, it is also always panic stricken.)

OLD MAN

They haven't found a thing. Why worry so much?

SONG MEMORY

(Indigo Girls.)

It's only life after all... Yeah...

VOICE OF PARROT

Ba'ack. Ba'ack. Fair use. Fair use.

(An old fashioned cash register sound rings up a sale. The OLD MAN wavers with the dizziness and nausea of a medical attack. The OLD MAN squats down in mind numbing cramping pain. He falls down. REASON, EMOTION and FAITH move him towards the center of the Structure and lay him down. The projector changes to flash the words "Invasive Procedure" over and over again. The projector goes dark for a moment. There is a screech of fear from the MUSIC BOX. The projector lights up to show the words "Severe Metabolic Disorder" that change from red to blue and back to red. The OLD MAN gets up and goes to the MUSIC BOX. REASON, EMOTION and FAITH remind him to put the MUSIC BOX outside of the Structure so he does.)

VOICE OF MUSIC BOX

It could still be cancer. You're in an awful lot of pain. You keep losing weight.

OLD MAN

So what if it is? I get my medical coverage from Creonia. They have made their decision. I can only live with it.

VOICE OF MUSIC BOX

Or die with it!

OLD MAN

Or die with it.

(The projector goes dark. The OLD MAN goes to his desk. He picks up the second Eugene O'Neill book and reads it cover to cover. He puts it in the trunk. REASON, EMOTION and FAITH leave the Structure and begin playing with the cross cut paper shreadings. They begin throwing it into the air. The OLD MAN is amused.)

OLD MAN (Continued)

Educational snow storm.

(REASON, EMOTION and FAITH stop and stare at the OLD MAN for a moment. The OLD MAN thinks. The OLD MAN has a realization.)

OLD MAN (Continued)

Educational snow job.

(REASON, EMOTION and FAITH rejoice and continue snowing the Classroom. The OLD MAN goes to a Shredding Station and begins talking into a speaking horn. His voice is slightly amplified.)

OLD MAN (Continued)

You can't really believe that I will be hired as an English teacher. I've been...

(The amplification cuts off. The OLD MAN stares at the speaking horn and limps to the next Shredding Station.)

OLD MAN (Continued)

I've been talking to the people who work in the system. They say...

(The amplification cuts off. The OLD MAN stares at the speaking horn and limps to the next Shredding Station.)

OLD MAN (Continued)

They say that I'm not highly qualified. They say...

(The amplification cuts off. The OLD MAN stares at the speaking horn and limps to the next Shredding Station.)

OLD MAN (Continued)

They say that I should just quit your program because I won't get hired. Didn't you...

(The amplification cuts off. The OLD MAN stares at the speaking horn and limps to the next Shredding Station.)

OLD MAN (Continued)

Didn't you know that before you let me in the program? Didn't you...

(The amplification cuts off. The OLD MAN stares at the speaking horn and limps to the next Shredding Station.)

OLD MAN (Continued)

Didn't you know that before you took my last
educational benefits? Don't you...

(The amplification cuts off. The OLD
MAN stares at the speaking horn and
limps to the next Shredding Station.
He speaks but there is no
amplification.)

OLD MAN (Continued)

(Barely heard.)

Don't you care?

(Loudly.)

Don't you care?

SEGUE

SECTION 4

Spring

(There is no break. The projector lights up with the word "Spring". The OLD MAN walks to his bike and stands staring at it.)

VOICE OF AUTHORITY

Order number 12447. All school activities shall commence immediately.

(The OLD MAN resumes riding his bike. Pairs consisting of one GOODLY HEARTED TEACHER and one FAKE GOODLY HEARTED TEACHER organize the CITIZENS into ad hoc classes. While this is going on, the bell on the bike rings and the OLD MAN takes out an academic paper from the back compartment. He goes to a Shredding Station and shreds it. He returns to the bike and resumes his painful biking. A FAKE GOODLY HEARTED TEACHER throws a giant book at the OLD MAN. It hits his injured leg. He gets off of the bike and tries to pick up the book but it is terribly heavy. He reads it cover to cover from the floor. When he is done reading, REASON, EMOTION and FAITH come to his assistance and they put the book out of the Structure. A FAKE GOODLY HEARTED TEACHER drags the book to a Section of Authority and enshrines it there. The OLD MAN resumes his biking. By the end of this Section, he will create and shred 23 minor papers totaling 89 pages. It is suggested that recycled paper be used for the sake of the planet. Once the ad hoc classes are formed, the pairs teach by reciting alternating lines in a formal declamatory manner.)

FAKE GOODLY HEARTED TEACHER

We need to have order! We need to have discipline.

GOODLY HEARTED TEACHER

I understand that this stuff is boring but you need to learn it.

(The class is chaotic.)

FAKE GOODLY HEARTED TEACHER

(From the class.)

What good is this shit?

(This elicits much laughter and some ooh-ing from the class.)

GOODLY HEARTED TEACHER

Swearing is not allowed in class.

FAKE GOODLY HEARTED TEACHER

That's it! You've got detention.

(Shouts of "no" from the class.)

FAKE GOODLY HEARTED TEACHER (Continued)

And you're all going to write me a report on why we need discipline.

(Groans from the class. The class loses focus and neither TEACHER can prevent disorder. A LIFE GUARD and the YOUNG LIFE GUARD have been observing the class.)

LIFE GUARD

What do you see?

YOUNG LIFE GUARD

I... I... I'm not sure.

LIFE GUARD

Think about the shape.

(A pause.)

Think about how it fits into the larger patterns.

(A pause.)

Think once more about the shape.

YOUNG LIFE GUARD

It's... It's... It's cultural!

LIFE GUARD

Yes...

YOUNG LIFE GUARD

The system isn't designed to teach... It's...

LIFE GUARD

Yes...

YOUNG LIFE GUARD

It's designed to reinforce socioeconomic norms.

LIFE GUARD

And when did those norms originate?

YOUNG LIFE GUARD

(A pause to think.)

Basic sixth grade reading and writing abilities... Transformative?... Factories?... Agricultural to techno-mechanical?... Yes! The late part of the nineteenth century and the early part of the twentieth century when the workers left the farms and moved to the cities to work in factories!

LIFE GUARD

Very well thought out.

YOUNG LIFE GUARD

Don't the leaders want more?

LIFE GUARD

What kind of schools are these?

YOUNG LIFE GUARD

Awful?

LIFE GUARD

Not so funny... but mostly true. Answer the question.

YOUNG LIFE GUARD

Public.

LIFE GUARD

Who attends public schools?

YOUNG LIFE GUARD

The poor and those without power in a society.

LIFE GUARD

Now, you have your answer.

YOUNG LIFE GUARD

It would be a lot easier if you would just answer my questions rather than asking me questions in return.

LIFE GUARD

(With irony.)

Yes, a lot easier.

(They move on. A bell rings and classes are dismissed. The OLD MAN wavers with the dizziness and nausea of a medical attack. He falls off his bike. The OLD MAN squats down in mind numbing cramping pain. The projector changes to show the words "Severe Metabolic Disorder" in red.)

VOICE OF MUSIC BOX

Cancer!

(The Impressions return. The projector goes dark. The OLD MAN recovers and moves to his desk. He sits. He stares at his monitor. The Impressions fade. He goes back to his bike. He resumes his riding. He finishes shredding the minor papers and returns to the bike. The Impressions return. He goes to his desk. The projector lights up to read "Make Theatre Not War". He goes to the bike and rides like the wind, ignoring his pain. The bell rings and and he takes the 18 page finished paper to the Shredding Station. The FAKE GOODLY HEARTED TEACHER points to the shredder. The OLD MAN refuses.)

(The FAKE GOODLY HEARTED TEACHER points to the shredder again. The OLD MAN refuses and throws the paper at the Shredding Station. The FAKE GOODLY HEARTED TEACHER ignores it. REASON, EMOTION and FAITH pick up the pages and put the paper into the trunk. The projector goes dark. The OLD MAN goes to his desk and sits staring at the monitor. He begins reading the last Eugene O'Neill book. He stands. He looks around.)

OLD MAN

We need to talk.

(There is a screech of fear from the MUSIC BOX. It is hidden under the OLD MAN's desk. The OLD MAN picks it up and sets it on the desk.)

OLD MAN (Continued)

We need to spend some money.

(There is a screech of fear from the MUSIC BOX.)

OLD MAN (Continued)

It is important.

VOICE OF MUSIC BOX

Can't you just get by on what you have?

OLD MAN

No. I need something more... A jump start.

(REASON, EMOTION and FAITH remind the OLD MAN that the MUSIC BOX belongs outside of the Structure.)

(He ignores them.)

OLD MAN (Continued)

I can feel...

(The Impressions get brighter and then
fade.)

OLD MAN (Continued)

I can sense...

(The Impressions get brighter and then
fade.)

OLD MAN (Continued)

I need to buy a monitor. A big monitor. And a
computer to drive it.

VOICE OF MUSIC BOX

There's got to be another way.

OLD MAN

Can't you see? This educational crap is killing
me! They don't seem to give a fuck that most of
the kids get nothing from it. And...

(He hesitates.)

I don't think that I'll ever get a job here.

VOICE OF MUSIC BOX

And you want to spend thousands of dollars. For
a... For a feeling?

OLD MAN

I have put every dollar that I've made over the last fourteen years into the business. I don't have a penny to call my own. I need this.

VOICE OF MUSIC BOX

Well, if we're going to do this, you have to save some money somewhere. Can you get a cheaper computer?

OLD MAN

I guess...

(REASON, EMOTION and FAITH are happy but a bit concerned. They remove the old computer and exit. They return with a 30 inch Apple Cinema Display and a heavy previous generation Apple G5 computer which is placed under the desk. They connect it. The OLD MAN sits and stares at the monitor. The Impressions return and get brighter than they've ever been. They move slowly around the Classroom. The light of the Impressions remains visible for the rest of the play. The Mozart of the Impressions swells and the OLD MAN moves his right hand in a two movement motion as if mirroring an unseen conductor. He does this whenever the Mozart increases in volume.)

OLD MAN (Continued)

Yes... Yes!

(The OLD MAN begins to type. The projector lights up and shows the words "The White Star Fallacy". He stops typing and mimes some filming and acting using a Greek mask. He sits and stares at the screen.)

OLD MAN (Continued)

Yes.

(The Mozart fades. The projector shows the movie, "The White Star Fallacy". It plays with full sound and motion. The script is as follows: Title Board: The Colonial School System Presents. Title Board: Colonial School System Teacher Indoctrination Film 1 "The Importance of White Star Monoculturalism". Title Board: Welcome! Scene 1: Superimposed title: Colonial S.S. Administrator Feldspar.)

COLONIAL S.S. ADMINISTRATOR

Hi! I'm Colonial School System Administrator Feldspar and I'd like to welcome you to the Colonial School System. Today's lessons will focus on the importance of White Star monoculturalism and how you can implement monoculturalism in your Colonial classes. But first, a little scientific background on the issue.

(Title Board: Scientific Proof! Scene 2:)

COLONIAL S.S. ADMINISTRATOR (Continued)

As you are probably well aware, our glorious White Star legislature has recently decreed that all educational programs must be backed by rigorous scientific proofs. The following simulated IQ tests, showing a White Star test procedure and a non White Star test procedure, function as excellent examples of current scientific thinking.

(Scene 3: Superimposed title: White Star Intelligence Test. Two hands are shown placing pieces into the test bed very quickly.)

VOICE OF COLONIAL S.S. ADMINISTRATOR

As you can see by this standardized testing procedure, the average White Star student can complete this intelligence test in record time.

(Scene 4: Superimposed title: Non White Star Intelligence Test. Two gloved hands are shown to be unable to place any pieces into the test bed due to all the pieces being stars and due to the star hole being covered.)

VOICE OF COLONIAL S.S. ADMINISTRATOR
(Continued)

As you can see by this standardized testing procedure, the average Non White Star student can't complete this test in an acceptable time. Even when the non White Star student is given extra time and pieces, he eventually gives up and demonstrates a lack of emotional control.

(Hands throw pieces down. Title Board: Common Teaching Scenarios. Scene 5:)

COLONIAL S.S. ADMINISTRATOR

The following scenarios are designed to explore several situations that you might face while working in the Colonial School System. With the help of my non White Star secretary, Miss Porneau, I will demonstrate how to deal with some of the more problematic non White Star students.

(Title Board: Scenario 1 White Star History.)

COLONIAL S.S. ADMINISTRATOR (Continued)

There have been some very seriously mistaken ideas floated by some current so-called institutions of higher education about teaching non White Star history. The Colonial School System has only one version of history, the true version of history, and you will be expected to teach it precisely. Ready Miss Porneau? Begin.

VOICE OF MISS PORNEAU

How come there aren't any women or non White Star people in this history book?

COLONIAL S.S. ADMINISTRATOR

That is a rather stupid question! Women, non White Star and other inferior indigenous people do not make history. And as everybody knows, the White Star culture is far superior to all other cultures.

VOICE OF MISS PORNEAU

But, why is that?

COLONIAL S.S. ADMINISTRATOR

The military and religious superiority of the White Star culture has completely dominated any inferior culture in its path. It is the White Star destiny.

(Title Board: Scenario 2 Inappropriate
Non White Star Leadership Ambitions.)

COLONIAL S.S. ADMINISTRATOR (Continued)

Recent so-called non White Star pride programs have been popping up like flies in an outhouse. Although they may have a beneficial effect in allowing some blow hard wannabee messiahs to release the social pressures created by non White Star failures, the idea that non White Star students can achieve leadership positions in society is laughable. Ready Miss Porneau? Begin.

VOICE OF MISS PORNEAU

I want to grow up to be president one day.

COLONIAL S.S. ADMINISTRATOR

What a ridiculous idea! Class, Miss Porneau here thinks that she can be president some day. Ho ho ho, look at Miss President Porneau.

(Pause.)

For next couple of days, continue to refer to the student as the President. Peer humiliation is a powerful weapon in your teaching arsenal.

(Title Board: Scenario 3 Inappropriate
Non White Star Vocational Ambitions.)

COLONIAL S.S. ADMINISTRATOR (Continued)

Sometimes, you will encounter a non White Star student that does better than the average failing non White Star student. It is not known why these aberrations occur but many feel that complete mimicry of White Star ways by the student's family or some freak chance of breeding may account for these students. When faced with these above average non White Star student, it is important to remember that they may get ambitious to move beyond their accepted place in society. Having a plan in place is essential. Ready Miss Porneau? Begin.

VOICE OF MISS PORNEAU

I want to go to college and study to be a doctor or a lawyer.

COLONIAL S.S. ADMINISTRATOR

Those professions take years of study and college costs way more than most students can afford. Have you seen these pamphlets on the vocational program at the White Star military base? I hear that the pipefitting program is especially challenging.

(Title Board: Conclusions and Good
Luck!)

COLONIAL S.S. ADMINISTRATOR (Continued)

There are many more topics that you need to know to be an effective White Star Colonial School System teacher. Some of these, including encouraging your non White Star students to pursue careers in the tourism industry by rewarding obsequiousness and punishing independent action, will be covered in future films. I'd like to thank the Colonial School System administration for their time and consideration. Good luck new teachers. Make the White Star people proud.

(Title Board: The White Star Fallacy.
 Title Board: A Monoculture Myth.
 Title Board: A Film by The OLD MAN.
 Title Board: The preceding film is a parody of current dominant culture beliefs and educational practices. Any resemblance to colonial, post-colonial, and under-served minority school systems is purely intentional.
 Title Board: Our Players. Colonial S.S. Administrator Feldspar: Dathan Othello Ebenezer. Miss Porneau: Candy Sweettart. The projector fades to black. A moment later, the OLD MAN Photoshops a picture of Guernica by Picasso to use as his desktop picture. The projector remains lit for the rest of the play, always returning to Guernica after showing any other images.)

FAKE GOODLY HEARTED TEACHER

What the fuck does that mean?

GOODLY HEARTED TEACHER

I don't think that we're supposed to swear. It doesn't set a good example.

(The FAKE GOODLY HEARTED TEACHER shakes her head and walks away.)

VOICE OF MUSIC BOX

You can't show that in public.

(The OLD MAN stands.)

OLD MAN

Why not?

VOICE OF MUSIC BOX

It's... It's not good enough.

OLD MAN

I like it.

VOICE OF MUSIC BOX

It's ruined. Someone bumped the camera.

OLD MAN

(Chuckles.)

Yeah.

VOICE OF AUTHORITY

Order number 13256. All lower class school teachers in Creonia shall submit to random drug testing. No appeals shall be granted.

(The OLD MAN wavers with the dizziness and nausea of a medical attack. He squats down in mind numbing cramping pain. He falls down. The projector changes to show the words "Severe Metabolic Disorder" in red.)

VOICE OF MUSIC BOX

Cancer!

(After a moment, the projector shows Guernica. The OLD MAN stands, returns to his desk and continues reading the last Eugene O'Neill book. He gets tired and lies down with the book. He falls asleep. He has a minor nightmare. The Mozart increases in volume. The sound of a loud gunshot is heard. The OLD MAN awakens.)

OLD MAN

Naked Light! That's how it ends! It's a melodrama!

(The Mozart fades. The OLD MAN sets last Eugene O'Neill book on the desk. He resumes his biking and shredding. The GHOST GIRL places the MUSIC BOX in the entry of the pup tent. The OLD MAN finishes shredding the minor papers and pulls the 14 page major paper from the back compartment. He places it on the desk. He sits and stares at it. THE YOUNG BOY emerges from the pup tent and picks up the MUSIC BOX. The OLD MAN stares at Guernica. The sound of crying is heard. The OLD MAN is puzzled. He sees that the YOUNG BOY is carrying the MUSIC BOX and crying. The sound of crying comes from the MUSIC BOX as well.)

OLD MAN (Continued)

What's wrong?

VOICE OF MUSIC BOX

It's... It's... It's the dog. He's... He's too old.

OLD MAN

We need to put him to sleep.

(The YOUNG BOY and the MUSIC BOX resume crying. It becomes a wail.)

OLD MAN (Continued)

It is done.

(The YOUNG BOY and the MUSIC BOX continue crying.)

OLD MAN (Continued)

It's OK to cry. It's also OK to understand that he was very old and very sick. His pain is gone now.

(The YOUNG BOY understands and hands the MUSIC BOX to the OLD MAN. The YOUNG BOY goes to stand by the pup tent.)

VOICE OF MUSIC BOX

Tell me... Tell me...

OLD MAN

Yes?

(REASON, EMOTION and FAITH remind the OLD MAN that the MUSIC BOX needs to be outside of the Structure. He waves them off but carries the MUSIC BOX towards the outside world.)

VOICE OF MUSIC BOX

Tell me that you believe in the Rainbow Bridge.
Tell me that the dog will be waiting there for me.

OLD MAN

Do you believe that the Rainbow Bridge exists?

VOICE OF MUSIC BOX

(Hesitantly.)

Yes...

OLD MAN

Then it exists.

(The OLD MAN hands the MUSIC BOX to FAITH through the bars of the Structure. REASON, EMOTION and FAITH, along with the OLD MAN, the YOUNG BOY and the MUSIC BOX, walk in a funeral procession around the edge of the Structure. As they circle, the TEACHERS and STATE WORKERS turn their backs and stare blankly at the walls of the Classroom. After the circle is completed, FAITH sets down the MUSIC BOX which finishes its quiet crying. The YOUNG BOY goes to the pup tent. He tries to enter but the GHOST GIRL gets in his way. They continue this skirmishing, on and off, until the end of Section Seven. Sometimes, the YOUNG BOY gets into the pup tent. Sometimes, he does not. The OLD MAN returns to the desk. He looks at Guernica. He picks up the paper and walks to the Shredding Station. The TEACHERS and STATE WORKERS remain with their backs turned.)

OLD MAN (Continued)

One who does not hate war, loves war.

(A pause.)

One who does not oppose war, endorses war.

(MORE)

OLD MAN (Continued)

(A pause.)

One who does not think outside of the box is condemned to pretend that the world outside of the box does not exist.

(This has attracted the attention of the YOUNG LIFE GUARD. He will almost constantly study and watch the OLD MAN for the rest of the play. The OLD MAN reads from his "acceptable" paper.)

OLD MAN (Continued)

This author is reminded of an old story that ends with the idea that "in the kingdom of the blind, the one eyed man is King". In the many experiences of this author, the tale is told, in many times and in many locations and in many languages, in a very different way. In the alternate version, the one eyed man is not proclaimed King. In the alternate version, the blind become jealous of the one eyed man's limited sight. The blind band together in mobs. The blind gather clubs and rocks. The blind overwhelm the one eyed man and stone him and beat him to death.

(The OLD MAN throws the 14 page major paper at the Shredding Station.)

FAKE GOODLY HEARTED TEACHER

Hey! You pick this up and shred it like you're supposed to!

(The OLD MAN ignores her. The FAKE GOODLY HEARTED TEACHER scrambles to pick up the pages and quickly shreds them before she gets in trouble for having a nonconforming student. The OLD MAN walks to his desk and sits.)

SONG MEMORY

(Kansas.)

This room is where he'll stay... and his world is
filled with darkness, turning grey.

VOICE OF PARROT

Ba'ack. Ba'ack. Fair use. Fair use.

(An old fashioned cash register sound
rings up a sale.)

SEGUE

SECTION 5

Interlude

(There is no break. The projector changes to show the word "Interlude". The previous housekeeping is repeated. The play continues. The OLD MAN crawls under the desk and checks the computer for leaks. Finding none, he sits at the desk. The Mozart of the Impressions swells and dominates. REASON, EMOTION and FAITH go to the trunk and open it. Dust flies everywhere. Each grabs some notebooks or loose papers and brings them to the desk. The OLD MAN begins to type. The projector changes to show the word "Saved!". REASON, EMOTION and FAITH form something of a fire bucket brigade bringing items to the desk and returning them to the trunk. The OLD MAN writes 60 pages of various plays and screenplays.)

OLD MAN

Done!

(The OLD MAN resumes typing. The projector changes to show the words "Naked Light". REASON, EMOTION and FAITH pull a dusty oversized book with the words "Sophomore Fishing" on the front and back from the trunk. They shake off the dust. They celebrate the play and take it outside of the Structure. Faith exits and returns immediately with a large pike. The book is affixed to the pike and they march it around the Classroom. They plant the pike in front of Southwest Section of Authority. There is a series of broken machine sounds and disorder in Authority but these quickly subside.)

(The OLD MAN revises "Naked Light" and writes a new 30 page third act to finish the full length play.)

OLD MAN (Continued)

Done!

(REASON, EMOTION and FAITH pull an oversized book with the words "Naked Light" on the front and back from the trunk. They celebrate it and take it outside of the Structure. Faith exits and returns immediately with a large pike. The book is affixed to the pike and they march it around the Classroom. They plant the pike in front of Southeast Section of Authority. There is a series of broken machine sounds and disorder in Authority but these quickly subside. The projector shows Guernica. There is a sound of pain from each of the three disabled VETERANS. The LIFE GUARDS try to help but everyone else ignores them. The OLD MAN stops and ponders their fate. He shakes his head in sadness. The YOUNG BOY and the GHOST GIRL begin to silently fight with and over the MUSIC BOX. REASON, EMOTION and FAITH try to intervene. There are occasional screeches of fear from the MUSIC BOX. The GHOST GIRL dances in and around the others. The Mozart fades. The OLD MAN stares at the scene.)

SONG MEMORY

(Joan Osborne.)

Oh how long have you been sittin' in the
darkness...

VOICE OF PARROT

Ba'ack. Ba'ack. Fair use. Fair use.

(An old fashioned cash register sound rings up a sale. The argument ends and the YOUNG BOY and the GHOST GIRL resume their dueling. REASON, EMOTION and FAITH set the MUSIC BOX outside of the Structure and resume their clowning. The volume of the Mozart increases. The projector changes to show the words "John's Foolie: An Armageddon Fable". The OLD MAN is stunned. He types.)

SEGUE

SECTION 6

Summer

(There is no break. The projector changes to show the word "Summer". The Mozart fades. The OLD MAN stands and walks to his bike. He stands staring at it.)

VOICE OF AUTHORITY

Order number 12447. All school activities shall commence immediately.

(Pairs consisting of one GOODLY HEARTED TEACHER and one FAKE GOODLY HEARTED TEACHER organize the CITIZENS into ad hoc classes. The OLD MAN resumes his biking. By the end of this Section, he will create and shred 45 minor papers totaling 146 pages. It is suggested that recycled paper be used for the sake of the planet. Once the ad hoc classes are formed, the pairs teach by reciting alternating lines in a formal declamatory manner. The projector shows Guernica. The LIFE GUARDS continue to attempt to aid the disabled VETERANS.)

FAKE GOODLY HEARTED TEACHER

Arts? What is the point of arts? Yes?

GOODLY HEARTED TEACHER

(From the class.)

The arts show us the greater and lesser sides of humanity in a way that reaches us emotionally or spiritually rather than just intellectually?

FAKE GOODLY HEARTED TEACHER

Are you kidding? Where did you get that from?
The internet? You "students" need to get your
information from more credible sources.

GOODLY HEARTED TEACHER

Today we will study the greatest artists in the
history of Creonia. However, you must fill out
and return these parental permission slips to view
the videos that I have downloaded from the
internet. Remember class, don't steal movies.

VOICE OF PARROT

Ba'ack. Ba'ack. Fair use. Fair use.

(An old fashioned cash register sound
rings up a sale. The GOODLY HEARTED
TEACHER laughs with a slight bit of
embarrassment. The OLD MAN crawls
under the desk to check his computer
for leaks. He returns to his painful
shredding. A chant is raised from the
class.)

ALL IN CLASS

Movies. Movies. Movies.

FAKE GOODLY HEARTED TEACHER

No more movies since someone told the vice-
principal that I was showing movies all last week.

ALL IN CLASS

Movies! Movies! Movies!

GOODLY HEARTED TEACHER

We can only show approved videos that have a
direct relationship to the state mandated and
(MORE)

GOODLY HEARTED TEACHER (Continued)

standards based curriculum. But, if you don't tell anyone...

FAKE GOODLY HEARTED TEACHER

I heard that! No more movies!

(The class groans and goes to sleep. A LIFE GUARD and the YOUNG LIFE GUARD have been observing the class although the YOUNG LIFE GUARD keeps glancing over at the OLD MAN. The OLD MAN crawls under the desk to check his computer for leaks. He returns to his shredding.)

LIFE GUARD

What do you see?

YOUNG LIFE GUARD

Thousands of hours of video before they ever enter the classroom.

LIFE GUARD

How much reading?

YOUNG LIFE GUARD

Little or none.

LIFE GUARD

So... How does the educational system deal with learners who's first method of learning is video visual?

YOUNG LIFE GUARD

(With surprise.)

It doesn't. Why doesn't it?

LIFE GUARD

What an excellent question.

(A pause. The YOUNG LIFE GUARD looks over to the OLD MAN.)

VOICE OF AUTHORITY

Order number 13256. All lower class school teachers in Creonia shall submit to random drug testing. No appeals shall be granted.

(The OLD MAN wavers with the dizziness and nausea of a medical attack. The OLD MAN squats down in mind numbing cramping pain. He falls down. The projector changes to show the words "Severe Metabolic Disorder" in red.)

VOICE OF MUSIC BOX

Cancer!

(The projector shows Guernica. The OLD MAN recovers and returns to his shredding.)

LIFE GUARD

He interests you?

YOUNG LIFE GUARD

Yes... I don't understand... Why he's... May I study him?

LIFE GUARD

What do Life Guards choose to study?

YOUNG LIFE GUARD

Whatever interests them.

LIFE GUARD

Them?

YOUNG LIFE GUARD

Us.

LIFE GUARD

So?

YOUNG LIFE GUARD

I'm going to study him.

LIFE GUARD

That should prove interesting.

(A pause.)

One other thing... Go talk to that girl who answered the first question. See if she would like to walk with us for a while.

(They move on. The volume of the Mozart increases. The OLD MAN stops biking and goes to the desk. The projector changes to show the words "Words Ahoy". The Mozart fades. The projector shows Guernica. The OLD MAN gets back on his bike and resumes his shredding.)

VOICE OF AUTHORITY

Order 11719. All educational positions shall be issued at the sole discretion of Authority. No appeals shall be granted.

(A pause.)

Order 11719A. All Substitute Educator classes shall be held or canceled at the sole discretion of Authority. No appeals shall be granted.

(The OLD MAN reads the last Eugene O'Neil book. He finishes "The Iceman Cometh". He is shaken.)

OLD MAN

Pipe dreams... Is Creonia made of nothing but... pipe dreams? Isn't there any way to make real dreams come true here? Only pipe dreams...

(The OLD MAN shakes his head. He stands and walks to the MUSIC BOX.)

OLD MAN (Continued)

We may have to leave Creonia.

(There is a screech of fear from the MUSIC BOX.)

OLD MAN (Continued)

I love it here but...

VOICE OF MUSIC BOX

I'm scared!

OLD MAN

It's OK to be scared but it's OK to let go of fear as well. We need to look to the future. Maybe New Zealand...

(There is a screech of fear from the MUSIC BOX. The OLD MAN returns to his biking. The volume of the Mozart increases. The projector changes to show silent scenes from the educational puppet show "Words Ahoy". The projector fades to black.)

FAKE GOODLY HEARTED TEACHER

That's not a Powerpoint presentation! You're supposed to use a Powerpoint presentation!

(The Mozart fades. The projector shows Guernica. The volume of the Mozart increases. The OLD MAN goes back to the desk and the projector changes to show the words "John's Foolie: An Armageddon Fable". The Mozart fades. The projector shows Guernica. This pattern repeats until all of the minor papers are shredded. The OLD MAN pulls the 57 page major paper from the bike. The OLD MAN throws the 57 page major paper at the Shredding Station.)

FAKE GOODLY HEARTED TEACHER (Continued)

Hey! You pick this up and shred it like you're supposed to!

(The OLD MAN ignores her. The FAKE GOODLY HEARTED TEACHER scrambles to pick up the pages and quickly shreds them before she gets in trouble for having a nonconforming student. The OLD MAN walks to his desk. The OLD MAN crawls under the desk to check his computer for leaks. He gets up and then sits at the desk.)

SONG MEMORY

(The Beatles.)

I'm fixing a hole where the rain gets in...

VOICE OF PARROT

Ba'ack. Ba'ack. Fair use. Fair use.

(An old fashioned cash register sound
rings up a sale.)

SEGUE

SECTION 7

Interlude

(There is no break. The projector changes to show the word "Interlude". The previous housekeeping is repeated. The play continues. The volume of the Mozart increases. The OLD MAN types and the projector changes to show the words "John's Foolie: An Armageddon Fable". The OLD MAN finishes the full length play.)

OLD MAN

Done!

(REASON, EMOTION and FAITH pull an oversized book with the words "John's Foolie" on the front and back from the trunk. They celebrate it and take it outside of the Structure. Faith exits and returns immediately with a large pike. The book is affixed to the pike and they march it around the Classroom. They plant the pike in front of Northwest Section of Authority. There is a series of broken machine sounds and disorder in Authority but these quickly subside. The Mozart fades. The projector shows Guernica. There is a sound of pain from each of the three disabled VETERANS. The OLD MAN stares at the disabled VETERANS.)

OLD MAN (Continued)

(He shouts.)

Help them God damn it! Help them!

(There is no response from any TEACHERS or STATE WORKERS.)

(The OLD MAN crawls under the desk to check his computer for leaks. He gets up and then sits at the desk. The volume of the Mozart increases. The OLD MAN types and the projector changes to show the words "Susie's Songbook". The GHOST GIRL leaves her dance with the YOUNG BOY. She enters the Structure and dances around the OLD MAN. The YOUNG BOY walks up to where the OLD MAN types. The OLD MAN points at the pup tent.)

OLD MAN (Continued)

It will be done.

(The YOUNG BOY goes into the pup tent. The OLD MAN resumes typing and the GHOST GIRL continues dancing. She will dance with the OLD MAN until he finishes the play "Susie's Songbook".)

SEGUE

SECTION 8

Fall

(There is no break. The Mozart fades.
The projector changes to the word
"Fall".)

VOICE OF AUTHORITY

Order number 13256. All lower class school
teachers in Creonia shall submit to random drug
testing. No appeal is allowed.

(The OLD MAN wavers with the dizziness
and nausea of a medical attack. The
OLD MAN squats down in mind numbing
cramping pain. He falls down. The
projector changes to show the words
"Severe Metabolic Disorder" in red.)

VOICE OF MUSIC BOX

Cancer!

(The OLD MAN recovers. The projector
shows Guernica. The OLD MAN stands
and walks to his bike. He stands
staring at it.)

VOICE OF AUTHORITY

Order number 12447. All school activities shall
commence immediately.

(Pairs consisting of one GOODLY HEARTED
TEACHER and one FAKE GOODLY HEARTED
TEACHER organize the CITIZENS into ad
hoc classes. The OLD MAN resumes his
biking. However, when he goes to the
shredder to shred his first paper, he
stops. He thinks. He realizes that
the sociolinguistics that he's
studying has real meaning.)

(He changes his mind about the shredding and goes to the trunk. He places the paper in the trunk. He returns to his biking. By the end of this Section, he will create 20 minor papers totaling 44 pages. He will put all of these papers in the trunk. Once the ad hoc classes are formed, a different type of class discussion is held. Using the Individual Response lines listed as for the discussion, the TEACHERS will lead a discussion on anything that CITIZENS wish to discuss. To help the process, GOODLY HEARTED TEACHERS should dominate the discussion at first with the FAKE GOODLY HEARTED TEACHERS merely scoffing. The discussion should last about ten minutes. It begins.)

GOODLY HEARTED TEACHER

We need to discuss the future of education. All ideas are needed. Who wants to start?

(After about five minutes, there is an interruption.)

FAKE GOODLY HEARTED STATE WORKER

The school board has not approved this meeting. You cannot use school facilities for unauthorized discussions.

(He is ignored.)

FAKE GOODLY HEARTED STATE WORKER
(Continued)

This is highly suspicious.

(He exits. SPIES infiltrate the discussion. The FAKE GOODLY HEARTED TEACHERS start to weigh in more and more.)

FAKE GOODLY HEARTED TEACHER

This won't accomplish anything. We need more power!

GOODLY HEARTED TEACHER

Let's continue our discussion. Who's next?

(After about five more minutes, another interruption occurs.)

FAKE GOODLY HEARTED STATE WORKER

I told you that this was unauthorized. Centurion!

(The HEAD CENTURION enters.)

HEAD CENTURION

Who's in charge here?

(A pause.)

I see. Where is your permit?

(A pause.)

I see. Unregulated freedom without the permission of Authority is anarchy. Centurions!

(A squad of CENTURIONS enter and break up the meeting. They display barely contained violence, tipping over chairs and bumping people. Once the educational meeting is broken up, a LIFE GUARD searches for, and finds, the YOUNG LIFE GUARD who is studying the OLD MAN.)

LIFE GUARD

What have you learned about him?

YOUNG LIFE GUARD

(A pause.)

I am not ready to say.

LIFE GUARD

Excellent. What about the educational discussion?

YOUNG LIFE GUARD

I don't know. It seems that they are just bringing whatever they believe about the world to the table. They don't look at the educational situation objectively.

LIFE GUARD

Objectively?

YOUNG LIFE GUARD

Yes, why not?

LIFE GUARD

Indeed, why not?

YOUNG LIFE GUARD

(A pause to think.)

A clue?

LIFE GUARD

You want me to indulge you. Let's get something to eat.

YOUNG LIFE GUARD

(A pause to think.)

How objective is a hungry child?

LIFE GUARD

Precisely! And you wanted a clue.

(They move on. The OLD MAN stops
biking to check his computer for
leaks.)

VOICE OF MUSIC BOX

Why do you keep doing that?

OLD MAN

Doing what?

VOICE OF MUSIC BOX

Crawling under the desk.

OLD MAN

I'm checking for leaks.

VOICE OF MUSIC BOX

Checking for leaks?

OLD MAN

Yes.

VOICE OF MUSIC BOX

Why are you checking for leaks?

OLD MAN

Because the tech reporting sites on the internet have reported that this particular type of computer leaks.

VOICE OF MUSIC BOX

It leaks?

OLD MAN

I said that.

VOICE OF MUSIC BOX

Why?

OLD MAN

Why what? Why does it leak? Why did we buy a computer that leaks? Why which?

VOICE OF MUSIC BOX

Why both.

OLD MAN

I don't know why it leaks. Poor quality control? Wishful thinking? Pipe dreams? As to why we bought it...

VOICE OF MUSIC BOX

Yes?

OLD MAN

Because we saved money by buying an inferior tool.

(The volume of the Mozart increases.)

VOICE OF AUTHORITY

Order number 37581. All corporate entities shall be considered beneficial to Authority. No independent review is permitted.

(A GOODLY HEARTED STATE WORKER and a FAKE GOODLY HEARTED STATE WORKER begin to argue.)

GOODLY HEARTED STATE WORKER

You and your corporate fat cats are getting rich on the backs of the poor.

FAKE GOODLY HEARTED STATE WORKER

You and your commie friends just want to destroy the free enterprise system.

GOODLY HEARTED STATE WORKER

Fascist!

FAKE GOODLY HEARTED STATE WORKER

Hippie!

(They fall to floor and wrestle with each other. They are thoroughly enjoying the scuffle.)

VOICE OF AUTHORITY

Order number 37582. Authority shall retain an interdependent relationship with all corporate entities. All financial transactions between agents of Authority and corporate entities shall be considered legal.

(REASON, EMOTION and FAITH go to the wrestling match and throw oodles of cash into the air.)

(The cash rains down upon the wrestlers who grab it all up and run back to their Sections of Authority. The volume of the Mozart increases more.)

OLD MAN

I don't have time for this now.

(The OLD MAN sits at the desk and writes. The projector changes to show the words "Susie's Songbook". The OLD MAN returns to his biking. The Mozart fades. The projector shows Guernica. This pattern repeats until half of the biking is done.)

SONG MEMORY

(The Who.)

I get on the bus it takes me to you...

VOICE OF PARROT

Ba'ack. Ba'ack. Fair use. Fair use.

(An old fashioned cash register sound rings up a sale. The volume of the Mozart increases. The OLD MAN types. The projector changes to show the words "Off the Bus". The GHOST GIRL becomes impatient and tries to distract the OLD MAN from the creation of this one act play. The OLD MAN is distracted. The Mozart fades. The projector shows Guernica. The OLD MAN only occasionally works on the two plays while he works on finishing his biking. Two FAKE GOODLY HEARTED STATE WORKERS go up to VETERAN WITH SEVERE HEAD TRAUMA. They dump hundreds of papers upon his head.)

FAKE GOODLY HEARTED STATE WORKER

Fill these out.

VOICE OF AUTHORITY

Order number 112131. No basic common human decency shall be required unless accompanied by the proper documentation. No appeals shall be granted.

(Two FAKE GOODLY HEARTED STATE WORKERS go up to VETERAN WITH TOTAL HEARING LOSS. They dump hundreds of papers upon his head.)

FAKE GOODLY HEARTED STATE WORKER

Fill these out.

VOICE OF AUTHORITY

Order number 112131. No basic common human decency shall be required unless accompanied by the proper documentation. No appeals shall be granted.

(Two FAKE GOODLY HEARTED STATE WORKERS go up to VETERAN WITH A MISSING LOWER LEG. They dump hundreds of papers upon his head.)

FAKE GOODLY HEARTED STATE WORKER

Fill these out.

VOICE OF AUTHORITY

Order number 112131. No basic common human decency shall be required unless accompanied by the proper documentation. No appeals shall be granted.

FAKE GOODLY HEARTED STATE WORKER

Be prepared to be strip searched if you should decide to board an airplane. Our airplane inspection agency is more patriotic than you so you are therefore suspicious.

(He laughs.)

No appeals shall be granted.

(The LIFE GUARDS try to help the disabled VETERANS to fill out the paperwork but it is complex and contradictory.)

GOODLY HEARTED STATE WORKER

(Whispering.)

There's a trick to working the system. All you have to do is...

(A FAKE GOODLY HEARTED STATE WORKER steps in.)

FAKE GOODLY HEARTED STATE WORKER

That's him. He's the one that has caused the unacceptable increases in state spending.

(A SPY, backed by two CENTURIONS, strip the GOODLY HEARTED STATE WORKER of his group identity. He is marked with a Person of Interest sticker and taken to Internment Area 1. A FAKE GOODLY HEARTED TEACHER is promoted to FAKE GOODLY HEARTED STATE WORKER in an ornate shirt changing ceremony.)

LIFE GUARD

This is not good. The balance shifts.

(Suddenly, BIGFOOT attacks a GOODLY HEARTED TEACHER and pins her down. If any CITIZEN tries to help her, the CENTURIONS prevent her from being aided.)

YOUNG LIFE GUARD

We have to help her.

LIFE GUARD

We will try but the culture is very strong.

YOUNG LIFE GUARD

No! I mean now.

(He rushes in to try to stop BIGFOOT but he is roughly put down by the CENTURIONS.)

YOUNG LIFE GUARD (Continued)

Why do they let this happen?

(The LIFE GUARD turns the question back at the YOUNG LIFE GUARD.)

LIFE GUARD

Why do they let this happen?

YOUNG LIFE GUARD

They like rape?

LIFE GUARD

Or?

YOUNG LIFE GUARD

They do not hate it enough to stop it.

LIFE GUARD

That is... incomplete. But, it is a good start.

(They move on. BIGFOOT finishes and goes back to annoying the CITIZENS.)

HEAD CENTURION

Move along. Nothing to see here.

(A LIFE GUARD goes to the GOODLY HEARTED TEACHER and tries to comfort her. She is beyond comfort. The LIFE GUARD, in silent urgings, tries to get the GOODLY HEARTED TEACHER to process through her loss. With great anger, she refuses. She stands and speaks.)

GOODLY HEARTED TEACHER

What about me!?!

(A FAKE GOODLY HEARTED STATE WORKER enters carrying a mask and a black circle sticker. The GOODLY HEARTED TEACHER rips the heart sticker from her chest. The GOODLY HEARTED TEACHER is promoted to FAKE GOODLY HEARTED TEACHER in an ornate masking ceremony. She affixes the black circle sticker over her heart.)

LIFE GUARD

And the wheel turns.

(The OLD MAN has finished his biking. He surveys the Classroom.)

OLD MAN

There has to be a better way.

SONG MEMORY

(Sting.)

On and on the rain must fall...

VOICE OF PARROT

Ba'ack. Ba'ack. Fair use. Fair use.

(An old fashioned cash register sound
rings up a sale.)

SEGUE

SECTION 9

Interlude

(There is no break. The projector changes to show the word "Interlude". The previous housekeeping is repeated. The play continues. The volume of the Mozart increases. The OLD MAN types and the projector changes to show the words "Susie's Songbook". The OLD MAN finishes the full length play.)

OLD MAN

Done!

(The YOUNG BOY emerges from the pup tent. REASON, EMOTION and FAITH pull an oversized book with the words "Susie's Songbook" on the front and back from the trunk. They celebrate it and take it outside of the Structure. The GHOST GIRL follows them. The YOUNG BOY mirrors her from within the Structure. Faith exits and returns immediately with a large pike. The book is affixed to the pike and they march it around the Classroom. The GHOST GIRL follows them. The YOUNG BOY circles within the Structure. They plant the pike in front of Northeast Section of Authority. There is a series of broken machine sounds and disorder in Authority that take a while to subside. From this point on, VOICE OF AUTHORITY's volume decreases until it is thirty percent less. Occasional burps in the vocalizations occur. This should be accomplished electronically. The broken machine sounds and disorders in Authority occur randomly for the rest of the play. Simultaneously to Authority's discomfiture, the GHOST GIRL dances around the pike. She lies down and goes to sleep. The YOUNG BOY cries.)

(REASON, EMOTION and FAITH gently carry the GHOST GIRL out of the Classroom and then return without her. The YOUNG BOY stares at the mounted book for a moment and then goes into the pup tent. The Mozart fades. The projector shows Guernica.)

VOICE OF AUTHORITY

Order number 112131. No basic common human decency shall be required unless accompanied by the proper documentation. No appeals shall be granted.

(The OLD MAN goes to a Shredding Station and begins talking into a speaking horn. His voice is slightly amplified.)

OLD MAN

We need to account for the whole person. Ignoring any part of...

(The amplification cuts off. The OLD MAN stares at the speaking horn and limps to the next Shredding Station.)

OLD MAN (Continued)

Ignoring any part of a person...

(The amplification cuts off. The OLD MAN stares at the speaking horn and limps to the next Shredding Station.)

OLD MAN (Continued)

I said, ignoring...

(The amplification cuts off. The OLD MAN stares at the speaking horn and limps to the next Shredding Station.)

(He stops.)

VOICE OF AUTHORITY

Order number 112131. No basic common human decency shall be required unless accompanied by the proper documentation. No appeals shall be granted.

(The OLD MAN doesn't know whether to scream in fury or to laugh insanely. Finally, he ignores the speaking horn and speaks in a loud strong voice.)

OLD MAN

I was born to speak for the dignity of humanity.

VOICE OF AUTHORITY

Order number 542. All communications shall be through accepted channels only. There are no exceptions.

(A pause.)

Order number 543. Proper procedures must be followed at all times. There are no exceptions.

OLD MAN

I was born to speak for the dignity of humanity.

VOICE OF AUTHORITY

Order number 542. All communications shall be through accepted channels only. There are no exceptions.

(A pause.)

Order number 543. Proper procedures must be followed at all times. There are no exceptions.

OLD MAN

I will not be silenced.

(The volume of the Mozart increases. The OLD MAN returns to the desk. He types and the projector changes to show the words "Off the Bus". The OLD MAN finishes the one act play.)

OLD MAN (Continued)

Done!

(The Mozart fades. REASON, EMOTION and FAITH pull an oversized book with the words "Off the Bus" on the front and back from the trunk. They do not know what to do with it. The OLD MAN motions them to him. They huddle and whisper. REASON, EMOTION and FAITH take the book to the Southwest Section of Authority. They link hands and circle the pike. GOODLY HEARTED TEACHERS join them there. The projector changes to show the words "Off The Bus" flashing. REASON, EMOTION and FAITH silently mime chanting the title of the play. The OLD MAN stands and faces Authority.)

OLD MAN (Continued)

We were born to speak for the dignity of humanity.

VOICE OF AUTHORITY

Order number 542. All communications shall be through accepted channels only. There are no exceptions.

(The GOODLY HEARTED TEACHERS chant.)

ALL GOODLY HEARTED TEACHERS

Off the bus. Off the bus. Off the bus.

VOICE OF AUTHORITY

Order number 543. Proper procedures must be followed at all times. There are no...

(A GOODLY HEARTED STATE WORKER throws a switch and that Section of Authority goes silent. The FAKE GOODLY HEARTED STATE WORKERS work frantically to restore the VOICE OF AUTHORITY.)

VOICE OF AUTHORITY (Continued)

...Exceptions.

(REASON, EMOTION and FAITH take the book to the Southeast Section of Authority. They link hands and circle the pike. GOODLY HEARTED TEACHERS join them there. REASON, EMOTION and FAITH silently mime chanting the title of the play. The OLD MAN turns and faces Authority.)

OLD MAN

We were born to speak for the dignity of humanity.

VOICE OF AUTHORITY

Order number 542. All communications shall be through accepted channels only. There are no exceptions.

(The GOODLY HEARTED TEACHERS chant.)

ALL GOODLY HEARTED TEACHERS

Off the bus. Off the bus. Off the bus.

VOICE OF AUTHORITY

Order number 543. Proper procedures must be followed at all times. There are no...

(A GOODLY HEARTED STATE WORKER throws a switch and that Section of Authority goes silent.)

VOICE OF AUTHORITY (Continued)

...Exceptions.

(REASON, EMOTION and FAITH take the book to the Northwest Section of Authority. They link hands and circle the pike. GOODLY HEARTED TEACHERS join them there. REASON, EMOTION and FAITH silently mime chanting the title of the play. The OLD MAN turns and faces Authority.)

OLD MAN

We were born to speak for the dignity of humanity.

VOICE OF AUTHORITY

Order number 542. All communications shall be through accepted channels only. There are no exceptions.

(The GOODLY HEARTED TEACHERS chant.)

ALL GOODLY HEARTED TEACHERS

Off the bus. Off the bus. Off the bus.

VOICE OF AUTHORITY

Order number 543. Proper procedures must be followed at all times. There are no...

(A GOODLY HEARTED STATE WORKER throws a switch and that Section of Authority goes silent.)

VOICE OF AUTHORITY (Continued)

...Exceptions.

(REASON, EMOTION and FAITH take the book to the Northeast Section of Authority. They link hands and circle the pike. GOODLY HEARTED TEACHERS join them there. REASON, EMOTION and FAITH silently mime chanting the title of the play. The OLD MAN turns and faces Authority.)

OLD MAN

We were born to speak for the dignity of humanity.

VOICE OF AUTHORITY

Order number 542. All communications shall be through accepted channels only. There are no exceptions.

(The GOODLY HEARTED TEACHERS chant.)

ALL GOODLY HEARTED TEACHERS

Off the bus. Off the bus. Off the bus.

VOICE OF AUTHORITY

Order number 543. Proper procedures must be followed at all times. There are no...

(A GOODLY HEARTED STATE WORKER throws a switch and all of Authority goes silent.)

OLD MAN

We take exception.

(A pause.)

We were not born to serve authority.

(A pause.)

We were born to speak for the dignity of humanity.
We will not be silenced.

(A pause.)

This misshapen long ago world has not heeded our cries. It has not heeded our tears. It has not heeded our blood. This indifferent misshapen world has persisted through flood and fire, famines and fanatics, martyrs and maimings. Will there ever be a day of reckoning for this indifferent misshapen world? Is authority all that this world believes worthy of worship? Is the death of the dignity of humanity the only price that we are left to pay?

(A pause. The FAKE GOODLY HEARTED
STATE WORKERS continue to work
feverishly to restore the VOICE OF
AUTHORITY.)

OLD MAN (Continued)

We take exception.

(A pause.)

We were not born to serve authority.

(A pause.)

We were born to speak for the dignity of humanity.
We will not be silenced.

(A pause.)

This uncaring world of authority does not love children. This uncaring world of authority does not teach children.

(MORE)

OLD MAN (Continued)

This uncaring world of authority only classifies children. This uncaring world of authority does not love veterans. This uncaring world of authority does not teach veterans. This uncaring world of authority only ignores veterans. This uncaring world of authority can not love people. This uncaring world of authority can only create systems that use people to perpetuate the uncaring world of that same authority.

(A pause. The FAKE GOODLY HEARTED STATE WORKERS continue to work feverishly to restore the VOICE OF AUTHORITY.)

OLD MAN (Continued)

We take exception.

(A pause.)

We were not born to serve authority.

(A pause.)

We were born to speak for the dignity of humanity. We will not be silenced.

(A pause.)

We must raise humanity above this uncaring world of the state. We must...

(The FAKE GOODLY HEARTED STATE WORKERS restore the VOICE OF AUTHORITY. With a very loud squeal of feedback, the OLD MAN is drowned out. The projector shows Guernica. The OLD MAN shakes his head and walks away.)

VOICE OF AUTHORITY

Order number 542. All communications shall be through accepted channels only. There are no exceptions.

(MORE)

VOICE OF AUTHORITY (Continued)

(A pause.)

Order number 543. Proper procedures must be followed at all times. There are no exceptions.

(The OLD MAN returns to his desk and crawls under it. He checks for leaks. The GOODLY HEARTED TEACHERS disperse as SPIES take notes about them. REASON, EMOTION and FAITH return to the Structure and put the book of "Off The Bus" into the trunk. The OLD MAN stands and then wavers with the dizziness and nausea of a medical attack. The OLD MAN squats down in mind numbing cramping pain. He falls down. The projector changes to show the words "Severe Metabolic Disorder" in red.)

VOICE OF MUSIC BOX

Cancer!

(The projector shows Guernica. The OLD MAN recovers and sits at his desk. He stares at Guernica.)

SEGUE

SECTION 10

Spring

(There is no break. The projector changes to show the word "Spring". The OLD MAN walks to his bike and stands staring at it.)

VOICE OF AUTHORITY

Order number 12447. All school activities shall commence immediately.

(The OLD MAN resumes riding his bike. Pairs consisting of one GOODLY HEARTED TEACHER and one FAKE GOODLY HEARTED TEACHER organize the CITIZENS into ad hoc classes. While this is going on, the bell on the bike rings and the OLD MAN takes out an academic paper from the back compartment. He goes to a Shredding Station and shreds it. He returns to the bike and resumes his painful biking. By the end of this Section, he will create and shred 29 documents totaling 111 pages. It is suggested that recycled paper be used for the sake of the planet. Once the ad hoc classes are formed, the pairs teach by reciting alternating lines in a formal declamatory manner.)

FAKE GOODLY HEARTED TEACHER

All "citizens" must speak correct Creonian.

GOODLY HEARTED TEACHER

Let's have a discussion about the importance of Shakespeare.

YOUNG LIFE GUARD

Why don't they let him teach?

(The LIFE GUARD senses the pain in the YOUNG LIFE GUARD and is less rigid in his Socratic methods.)

LIFE GUARD

They have to let him teach now.

YOUNG LIFE GUARD

But will they really let him teach?

LIFE GUARD

Oh, I doubt it.

FAKE GOODLY HEARTED TEACHER

All grammatical mistakes will be marked down and points will be deducted for each.

GOODLY HEARTED TEACHER

Shakespeare is the greatest playwright ever. No one can ever write plays that tell stories like his. You should be grateful that you can study this great man. We will begin by reciting some of his great speeches.

(The class is bored and loses attention.)

VOICE OF AUTHORITY

Order number 13256. All lower class school teachers in Creonia shall submit to random drug testing. No appeal is allowed.

(The OLD MAN wavers with the dizziness and nausea of a medical attack. He falls off his bike. The OLD MAN squats down in mind numbing cramping pain.)

(The projector changes to show the words "Severe Metabolic Disorder" in red.)

VOICE OF MUSIC BOX

Cancer!

(The OLD MAN recovers. The volume of the Mozart increases.)

OLD MAN

I don't have enough time!

(The Mozart fades. The projector shows Guernica. The OLD MAN resumes biking. Pairs of STATE WORKERS enter with the GOODLY HEARTED STATE WORKERS carrying eight very old and decrepit iMac computers with keyboards. They set them around the Structure with the screens facing out and the keyboards accessible from inside the Structure.)

FAKE GOODLY HEARTED TEACHER

Look at the wonderful computers that Authority has provided for you. You should be very grateful.

GOODLY HEARTED TEACHER

But they're so old and they hardly work...

(A SPY enters and slaps a Person Of Interest sticker on her back. The OLD MAN goes to each computer and works on it for a while.)

OLD MAN

Adjustments. Adjustments. Adjustments.
(MORE)

OLD MAN (Continued)

Lesson plans must change when they reach the reality of the classroom. At least these are minimally functional now.

(The OLD MAN returns to his desk and crawls under it. He checks for leaks. He stands.)

VOICE OF MUSIC BOX

You are losing weight again.

(The projector changes to show the words "Each Week Equals 2 Pounds Of Flesh" in black. The OLD MAN wavers with the dizziness and nausea of a medical attack. The OLD MAN squats down in mind numbing cramping pain. He falls down. The projector changes to show the words "Severe Metabolic Disorder" in red.)

VOICE OF MUSIC BOX (Continued)

Cancer!

(The OLD MAN recovers. The projector shows Guernica. A LIFE GUARD hands him three books. One is "The Collected Plays of Arthur Miller". The other two are "Plays of Tennessee Williams". He sets them on the desk. The TEACHERS gather the classes into three class groupings. The first class is situated between the Structure and Internment Area 2. It is an English for Speakers of Other Languages class. When he addresses this class, he doesn't speak but he is animated and funny. The second class is situated between the Structure and Internment Area 3. This is a Junior English class for E.S.L. students.)

(When he addresses this class, he speaks and teaches in his normal manner. The third class is situated between the Structure and Internment Area 4. It is a supplemental Reading class for E.S.L. students. When he addresses this class, he doesn't speak but he is animated and funny. As he teaches the English class, he occasionally pauses and silently teaches the other two classes. Then, he bikes and shreds. Then, he returns to the English class.)

FAKE GOODLY HEARTED TEACHER

Well. This is your student teaching internship. Good luck, you'll need it.

GOODLY HEARTED TEACHER

I know that you can do this. You could be a great educational professional.

(The OLD MAN walks up to the English class. They are bored. REASON, EMOTION and FAITH return to the Structure and stand behind the OLD MAN. They have his back for the rest of this Section.)

OLD MAN

You know what? I don't feel like teaching today. Let's do something different.

FAKE GOODLY HEARTED TEACHER

(From the class.)

Party.

(The OLD MAN laughs with the class. He is always smiling and often adds a thumbs up sign to his praise.)

OLD MAN

I'm too old to party. Let's talk about where you all came from.

(The OLD MAN rotates through the other classes and the biking.)

OLD MAN (Continued)

Do they tell stories there?

(A pause.)

Tell me some of your stories.

(He listens.)

OLD MAN (Continued)

Those are so cool. Cool means good. Thumbs up means good. I want to tell a story too but right now we need to practice reading our workbooks.

GOODLY HEARTED TEACHER

(From the class.)

These books are boring.

FAKE GOODLY HEARTED TEACHER

(From the class.)

They suck!

(The OLD MAN laughs with the class.)

GOODLY HEARTED TEACHER

(From the class.)

Let's tell more stories!

OLD MAN

Tomorrow, I promise.

(The projector changes to show the words "Each Week Equals 2 Pounds Of Flesh" in black. The OLD MAN wavers with the dizziness and nausea of a medical attack. The OLD MAN squats down in mind numbing cramping pain. He falls down. The projector changes to show the words "Severe Metabolic Disorder" in red.)

VOICE OF MUSIC BOX

Cancer!

(The OLD MAN recovers. The projector shows Guernica. The OLD MAN rotates through the other classes and the biking.)

OLD MAN

OK. I promised you guys that I'd tell you one of my stories so I guess that today is my day to be a star.

(There is good-natured ribbing from the class.)

OLD MAN (Continued)

Who's going to be the recorder today?

(Many hands go up.)

OLD MAN (Continued)

Let's try something different. I'll record some of it on the board and everybody write notes or ways that we can improve the story.

(The projector changes to show a white space on which words will appear. The first words are "The beginning".)

OLD MAN (Continued)

What's beginning?

GOODLY HEARTED TEACHER

(From the class.)

Start!

(A different student.)

First!

OLD MAN

Very good.

YOUNG LIFE GUARD

Does he actually teach like that?

LIFE GUARD

You've studied him. Does he?

YOUNG LIFE GUARD

Yes.

OLD MAN

A Ghost!

(He makes a scary ghostly sound. The word "Ghost" appears on the white space.)

OLD MAN (Continued)

Remember to leave room for extra notes and thoughts. Are there ghost stories where you come from?

(The OLD MAN listens.)

OLD MAN (Continued)

This story starts with a Ghost. I can't remember where this story was first told or where it takes place but I know that it wasn't in Creonia. It may have been China or Japan or Micronesia or Samoa or Korea or the Philippines or Mexico. So this guy, what shall we call him? I remember that he liked to study in college. We could call him the Student or the Friend because it turns out that he is a friend to... well I'm getting ahead of the story. You can put down the name of your best friend to help you remember the relationship. Relationship means how things go together.

(The OLD MAN often uses gestures to explain words. The words "Friend who studies" appears on the white space.)

OLD MAN (Continued)

So the Friend sees the Ghost.

(He makes a scary ghostly sound.)

FAKE GOODLY HEARTED TEACHER

(From the class.)

Stop that!

OLD MAN

The Friend sees the Ghost and he thinks that it looks like the old King. What is a king? Do you have kings in your old countries?

(He listens.)

OLD MAN (Continued)

There's only one problem. The old King is dead so if it is his Ghost then the Kingdom must be in trouble.

(The words "The Old King ?" appear on the white space next to "Ghost".)

OLD MAN (Continued)

Oh. There is one more little problem. Remember that we called this guy Friend? Well, the guy that he's a friend to is the son of the old King. We'll call that guy the Prince. He's like the coolest hottest richest guy in the whole land. He's the dream guy. Coolest means most popular or best. Write down the name of a guy that you either think would be the coolest to date or the coolest to be.

(The words "The Prince" appear on the white space. The OLD MAN makes the ghost sound.)

OLD MAN (Continued)

So now the Friend has a big problem. How does he tell his buddy the Prince about the Ghost? Have you ever had to tell a friend something that you thought that they needed to hear but weren't sure that he or she would really want to hear it?

(The OLD MAN listens. He starts to waver with the dizziness and nausea of a medical attack. The projector changes to show the words "Each Week Equals 2 Pounds Of Flesh" in black.)

VOICE OF AUTHORITY

Order number 13256.

(MORE)

VOICE OF AUTHORITY (Continued)

All lower class school teachers in Creonia shall submit to random drug testing. No appeal is allowed.

(The OLD MAN struggles to complete teaching the last class. He goes to his bike but, before he can mount it, he squats down in mind numbing cramping pain. He falls down. The projector changes to show the words "Severe Metabolic Disorder" in red.)

VOICE OF MUSIC BOX

Cancer!

(The OLD MAN recovers. The projector shows the white space.)

OLD MAN

So, just like you, the Friend gets up the courage and tells the prince about the Ghost.

(He makes a scary ghostly sound.)

FAKE GOODLY HEARTED TEACHER

(From the class.)

Stop that!

OLD MAN

The Prince sees the Ghost for himself. It looks like his father, the old King. But... can you really trust a Ghost?

(The OLD MAN listens.)

OLD MAN (Continued)

The Prince believes, mostly, that the Ghost is his father.

(The words on the white space change to show "The Old King" circled and the question mark crossed off.)

OLD MAN (Continued)

Recorders are still recording, right? So, what do you think that the Ghost says?

(He listens.)

OLD MAN (Continued)

Excellent ideas. You are all great story tellers. The Ghost...

(He makes a scary ghostly sound.)

OLD MAN (Continued)

The Ghost tells the Prince that he is his father and that...

(A pause.)

He was murdered!

(The OLD MAN makes a dramatic three part sound and then mimes being murdered. He jumps back to life.)

OLD MAN (Continued)

Who? You might ask. Who could have done this foul deed? Foul means bad and stinky. Deed is something that you do. Who has done the deed? It was the King's own brother. The Prince's uncle.

(MORE)

OLD MAN (Continued)

The man who married the Prince's mother and is now the King! Something is rotten in the state of... I sure wish that I could remember where this story comes from. Let's try this. Let's all stand and say together. Something is rotten in the state of... and when we get to where the place should be, we'll each put the country where we come from.

(The students speak along with the OLD MAN but substitute the other previously listed countries.)

OLD MAN (Continued)

Something is rotten in the state of... Creonia.

(The white space is updated with the words "New King = Prince's Uncle" and "Queen = Prince's Mother". By the words "The Old King", the word "Murdered!" is added.)

OLD MAN (Continued)

What should the Prince do? What would you do?

(He listens.)

OLD MAN (Continued)

The Prince isn't sure either. The Ghost, his father, has demanded that the Prince take revenge. Do you know what revenge is?

(He listens.)

OLD MAN (Continued)

Yes. One way to explain revenge is to say that it means to get back at someone because you think that he or she has done something to wrong you.

(MORE)

OLD MAN (Continued)

Unfortunately, revenge is often very messy and often doesn't work out the way you would like it to.

(A pause.)

OK. I want you to get into your groups and make up a story about someone who does something bad to someone else. I want there to be some revenge and then I want each group to act it out in front of the class.

(The OLD MAN begins to waver with the dizziness and nausea of a medical attack. The projector changes to show the words "Each Week Equals 2 Pounds Of Flesh" in black.)

VOICE OF AUTHORITY

Order number 13256. All lower class school teachers in Creonia shall submit to random drug testing. No appeal is allowed.

(The OLD MAN struggles to complete teaching the last class. He goes to his bike but, before he can mount it, he squats down in mind numbing cramping pain. He falls down. The projector changes to show the words "Severe Metabolic Disorder" in red.)

VOICE OF MUSIC BOX

Cancer!

(The OLD MAN recovers. The OLD MAN returns to his desk and crawls under it. He checks for leaks. The projector returns to the white space.)

OLD MAN

Wow! That is some of the best acting and writing that I've ever seen. What you all did is called putting on a play. Now, remember how the Prince didn't know what to do? Well, a group of actors come to the kingdom to put on a play and the Prince gets the idea that he will write a play that will show a story about an old King being murdered by his brother and then marrying the brother's wife and becoming the new King. Just like the Ghost told the Prince. The Prince thinks that he will watch the new King and his mother, the Queen, to see if they show guilty looking faces. What do you think about the prince's plan? Could it work?

(He listens.)

OLD MAN (Continued)

Excellent thoughts and ideas! I agree. I really think that plays are important and powerful but I'm not so sure that any Kings or Queens would ever take them seriously enough to change their minds. The Kings and Queens are so very powerful but hope does spring eternal.

(A pause.)

The Prince gets depressed. That means sad. He doesn't know what to do. He says, to be or not to be. You've heard that? I told you that this was a famous story. To be or not to be? Do you know what that means?

(He listens.)

OLD MAN (Continued)

The Prince could say, to live or not to live. He is thinking about suicide. Suicide means to kill yourself. Lots of people think about suicide but not many people actually kill themselves. Why do you think that is?

(He listens.)

OLD MAN (Continued)

Sure. I think that it's very important to remember that you can talk to someone if you feel that way. When I was young, someone told me that suicide is a permanent solution to a temporary problem. That means that there are other easier ways to fix what is wrong so remember to get some help if you need it.

(A pause.)

The Prince decides to stay alive. Hooray! The actors put on the play and the new King gets so upset that he runs from the room. The Prince is sure that the Ghost told the truth. Now, what can he do about it?

(The words "Told the Truth" appear by "Ghost" on the white space.)

OLD MAN (Continued)

Now the Prince's Girlfriend...

FAKE GOODLY HEARTED TEACHER

(From the class.)

You didn't say nothin' about no girlfriend.

GOODLY HEARTED TEACHER

(From the class.)

The Prince has a girlfriend?

(The words "Prince's Girlfriend" appear on the white space.)

OLD MAN

Oh yeah! And she was sweeeeeet.

(Laughter from the class.)

OLD MAN (Continued)

She was the nicest most wonderful girl that a Prince could meet but...

(A pause. A bell rings.)

OLD MAN (Continued)

I'll tell you about her when we get back from spring break.

(The volume of the Mozart increases. The projector changes to show the word "Aloha" over and over again. The OLD MAN types a 40 page first act of a new full length play.)

YOUNG LIFE GUARD

We have to help him!

LIFE GUARD

Have to?

YOUNG LIFE GUARD

You know what I mean! Why isn't he being protected? Why isn't he being nurtured? Why is he being abandoned?

LIFE GUARD

You will never be abandoned.

(The YOUNG LIFE GUARD cries. The LIFE GUARD holds him.)

LIFE GUARD (Continued)

Continue your studies. You will make sense of him yet.

(The Mozart fades. The projector shows Guernica. The projector changes to show the words "Each Week Equals 2 Pounds Of Flesh" in black. The OLD MAN wavers with the dizziness and nausea of a medical attack. The OLD MAN squats down in mind numbing cramping pain. He falls down. The projector changes to show the words "Severe Metabolic Disorder" in red.)

VOICE OF MUSIC BOX

Cancer!

(The OLD MAN recovers. The OLD MAN returns to his desk and crawls under it. He checks for leaks. The projector returns to the white space.)

OLD MAN

The Prince's hot Girlfriend. Did I tell you that she was hot?

FAKE GOODLY HEARTED TEACHER

(From the class.)

Shut up!

OLD MAN

Sizzling! And... sweeeeeet! So, what is the Prince to do? I mean, he loves her but he's got this other thing, this murder to revenge. How's he gonna pay attention to his Girlfriend, the love of his life, the girl that he would do anything for. Have you ever felt that way about a girlfriend or boyfriend?

(He listens.)

OLD MAN (Continued)

So, the Prince, he starts pretending like he doesn't really love her. He's like, you should go become a nun. Nobody could ever love you.

GOODLY HEARTED TEACHER

(From the class.)

What's a nun?

OLD MAN

A nun is a woman who takes a vow to be without a boyfriend and to never ever get married. She lives with other nuns and they pray. How do you think that made the Prince's Girlfriend feel?

(He listens.)

OLD MAN (Continued)

Oh yeah! And here's the heartbreak... She can tell that he really still loves her but he is pretending so well that it drives her crazy. Oh yeah, she goes stark raving babbling cuckoo for cocoa puffs crazy.

(He acts funny crazy but then moves to sad crazy and then stills to full sadness.)

OLD MAN (Continued)

How incredibly sad.

(A pause.)

She kills herself. Really. Remember when we talked about the Prince thinking about suicide and saying, to be or not to be? She really does it. What do you think of her choice?

(He listens.)

OLD MAN (Continued)

Can you think of a better choice?

(He listens.)

OLD MAN (Continued)

Yes. Those are excellent alternatives to suicide.

FAKE GOODLY HEARTED TEACHER

(From the class.)

This is an awful long story.

GOODLY HEARTED TEACHER

(From the class.)

I like it.

OLD MAN

Don't worry. I'm going to speed it up from here. So the Prince knows that his uncle, the new King, is guilty of murder. The new King knows that the Prince suspects him. The Prince goes to kill the new King but sees him praying so he doesn't kill him. Why might he decide that?

(He listens.)

OLD MAN (Continued)

The Prince decides to tell his mother what he knows. He hears a sound behind a curtain. He thinks that it's the new King. He pulls his sword and he stabs through the curtain.

(The OLD MAN reenacts the scene.)

OLD MAN (Continued)

A body falls. It is not the new King. It is the new King's foolish right hand man. Let's call him Lord Foolish Man. Lord means someone who is one of the King's court or group of royal people. Foolish means silly or stupid. Lord Foolish Man was also the father of the Prince's Girlfriend.

(The words "Lord Foolish Man = Father of Prince's Girlfriend" appear on the white space.)

OLD MAN (Continued)

Now the prince is in real trouble. Killing someone is always bad but this was an important servant of the King. The Prince is sent away to another country. This is supposed to keep him safe but the new King has a secret plan to have the Prince killed when he gets there.

(A pause.)

Hang on tight. This is gonna get real wild!

(The OLD MAN cycles through the other classes and his biking. The projector changes to show the words "Each Week Equals 2 Pounds Of Flesh" in black. The OLD MAN wavers with the dizziness and nausea of a medical attack. The OLD MAN squats down in mind numbing cramping pain. He falls down. The projector changes to show the words "Severe Metabolic Disorder" in red.)

VOICE OF MUSIC BOX

Cancer!

(The OLD MAN recovers. The projector returns to the white space.)

OLD MAN

The new King's plan to kill the Prince is wrecked by pirates. Do you know any stories about pirates?

(He listens to stories that revolve around current and past pirate movies.)

OLD MAN (Continued)

You all sure watch a lot of movies. So, the new King hatches a new plan to kill the Prince. He gets the Brother of the Prince's Girlfriend.

(The words "Brother of the Prince's Girlfriend" appear on the white space.)

OLD MAN (Continued)

I know that this gets confusing but that's why we have recorders. We'll review our recorders' reports after we finish the story. So, the new King blames every bad thing that's happened on the Prince. The Brother agrees to try to kill the Prince. The King will set up fencing match. That's a kind of pretend sword fight where no one usually gets hurt. But, in this match, the King will secretly poison the sword of the Brother, so if it even scratches the prince, he dies. The King even comes up with a backup plan to poison some wine that the King will then offer to the prince if he scores a hit. Whew! What a crazy story! I think it must come from a really crazy country, eh?

(A pause. The OLD MAN draws a sword and acts out the scene as he describes it. He plays it to the hilt for laughs until the end.)

OLD MAN (Continued)

The fight begins. The Prince scores a hit.
(MORE)

OLD MAN (Continued)

The King offers the poisoned wine but the Prince refuses. The Queen drinks some of the poisoned wine and dies. The fight resumes. The Prince is cut by the poisoned blade but he doesn't die right away. The Brother is cut by the same blade so tells the Prince of the King's dastardly plan. Dastardly means something that a bad man would think up and do. The Brother dies. The Prince stabs the King with the poisoned blade and forces the King to drink the rest of the poisoned wine. The King dies. The Prince dies.

(This last death, he plays slowly and seriously. After a moment, he stands. The words "Almost Everybody Dies." appear on the white space.)

OLD MAN (Continued)

There is a little more talk but the story is done.

(A pause.)

Tell me what you think of the story.

(He listens. The bell rings.)

OLD MAN (Continued)

Tomorrow we will start work on the next chapter in the workbook.

(Groans from the class.)

OLD MAN (Continued)

Also, we'll discuss a very old play written by William Shakespeare. It's called Hamlet.

(More groans from the class. The OLD MAN cycles through the other classes and his biking.)

(The projector changes to show the words "Each Week Equals 2 Pounds Of Flesh" in black. The OLD MAN wavers with the dizziness and nausea of a medical attack. The OLD MAN squats down in mind numbing cramping pain. He falls down. The projector changes to show the words "Severe Metabolic Disorder" in red.)

VOICE OF MUSIC BOX

Cancer!

(The OLD MAN recovers. The OLD MAN returns to his desk and crawls under it. He checks for leaks. The projector returns to the white space.)

OLD MAN

OK recorders, get out your notes from our last story. Get into groups and compare and exchange information. I am available to resolve any information disputes as usual.

(The projector shows the white space list created during the story telling. As the OLD MAN speaks, the correct characters' names are written in by their relationship descriptions.)

OLD MAN (Continued)

OK. Let's go over this. Wait a minute! Didn't I say that we were going to study Hamlet by William Shakespeare.

FAKE GOODLY HEARTED TEACHER

(From the class.)

That is so stupid and old and boring.

GOODLY HEARTED TEACHER

(From the class.)

Let's do another story instead.

(A different student.)

Like the one about the Prince!

OLD MAN

Let's do both together.

(Exclamations of disbelief from the class.)

OLD MAN (Continued)

Let's start with the Prince. Let's call him Hamlet. Recorders, no everybody, write these names down. Where did we say that it took place?

FAKE GOODLY HEARTED TEACHER

(From the class.)

We didn't!

OLD MAN

OK. Denmark. There is something rotten in the state of Denmark. Say it with me.

(He leads.)

OLD MAN (Continued)

There is something rotten in the state of Denmark. Who's next?

GOODLY HEARTED TEACHER

(From the class.)

The Ghost!

(He makes a scary ghostly sound.)

OLD MAN

He stays the Ghost. He is the Old King and shares the same name as the Prince which is?

(Shouts of Hamlet from the class.)

OLD MAN (Continued)

Next.

GOODLY HEARTED TEACHER

(From the class.)

Friend who studies.

OLD MAN

Horatio. There are more things in heaven and earth, Horatio, than are dreamt of in your philosophy. That means the world is filled with wonderful things to learn about but, in learning some of them, you may find yourself deeply questioning the things that you think are true.
Next.

GOODLY HEARTED TEACHER

(From the class.)

New King.

OLD MAN

Claudius. Next.

GOODLY HEARTED TEACHER

(From the class.)

Queen.

OLD MAN

Gertrude. Next.

GOODLY HEARTED TEACHER

(From the class.)

Prince's Girlfriend.

OLD MAN

Ophelia. How I love the sound of her name. To me, it sounds like a delicate flower. Ophelia. It hints of the madness to come. What do you think that it sounds like?

(He listens.)

OLD MAN (Continued)

Do you know other words that make you think of things by their sounds? It's OK to think of words in your L1 or first language as well.

(He listens.)

OLD MAN (Continued)

Next.

GOODLY HEARTED TEACHER

(From the class.)

Lord Foolish Man.

OLD MAN

Polonius, the Lord Chamberlain. What's his daughter's name?

(Shouts of Ophelia from the class.)

OLD MAN (Continued)

Ophelia. Next.

GOODLY HEARTED TEACHER

(From the class.)

Brother of the Prince's Girlfriend.

OLD MAN

Laertes. So, now we know the entire story of Shakespeare's Hamlet. Let's get into our groups and practice retelling the story to each other using the names that we now know. Here's a handout with some of the quotes from the play and what they mean. I'll come around to see how you're doing and maybe we'll act out a couple of the scenes.

(The OLD MAN cycles through the other classes and his biking. The projector changes to show the words "Each Week Equals 2 Pounds Of Flesh" in black. The OLD MAN wavers with the dizziness and nausea of a medical attack. The OLD MAN squats down in mind numbing cramping pain. He falls down. The projector changes to show the words "Severe Metabolic Disorder" in red.)

VOICE OF MUSIC BOX

Cancer!

(The OLD MAN recovers. The OLD MAN returns to his desk and crawls under)

(it. He checks for leaks. The projector shows Guernica. The OLD MAN bikes and shreds his last papers.)

OLD MAN

OK, class. You are going to pick one of the stories from the workbook to read and study.

(Groans from the class.)

OLD MAN (Continued)

We are going to tell the same story but in a different way. Here are your choices. You can act out a play like the story of Hamlet. You can make up songs and sing and dance them. You can make the workbook story into a comic book and draw large comic strip panels...

(He holds his hands wide apart.)

OLD MAN (Continued)

... to tell the story that way. Or, you can make puppets, build a set and tell the story using puppets. If you decide to do that...

(He looks at the old decrepit iMacs.)

OLD MAN (Continued)

... I will bring in my camera and turn the puppet play into a film so you can have it on DVD. We'll vote tomorrow.

(The volume of the Mozart increases. The projector changes to show the word "Nests". The OLD MAN edits a film on his computer. The projector shows the film Nests. It has some classical music and sound effects but when the puppets are acting there are no voices. The movie fades to black.)

(The Mozart fades. The classes dissolve. The projector shows Guernica. A GOODLY HEARTED TEACHER motions the OLD MAN to the edge of the Structure. He begins to waver with the dizziness and nausea of a medical attack. The projector changes to show the words "Severe Metabolic Disorder" in red.)

VOICE OF MUSIC BOX

Cancer!

GOODLY HEARTED TEACHER

(Whispers secretly.)

You are one of the best teachers that I've seen here.

(A SPY walks by and the GOODLY HEARTED TEACHER runs away.)

FAKE GOODLY HEARTED TEACHER

You will not be employed here. You do not give proper deference to Authority. You will never be hired.

(The OLD MAN squats down in mind numbing cramping pain. He falls down. After a moment, the OLD MAN recovers. The OLD MAN returns to his desk and crawls under it. He checks for leaks. The projector shows Guernica. He picks up and reads from one of the Tennessee Williams' books. He closes the book. He picks up the Arthur Miller book and holds both books. The OLD MAN thinks about the early 1950s.)

YOUNG LIFE GUARD

Why haven't we helped him?

LIFE GUARD

Haven't we?

YOUNG LIFE GUARD

Why isn't he allowed to be a teacher?

LIFE GUARD

Authority doesn't seem to hire many Life Guard types. It prefers "called" martyrs.

YOUNG LIFE GUARD

He should be with us. Is it his past? What happened to him?

LIFE GUARD

Many people with injuries as great as his have become Life Guards. Look at the culture that he was born into.

YOUNG LIFE GUARD

Why?!

LIFE GUARD

Look! Look at its shape.

YOUNG LIFE GUARD

(A pause to think.)

It's... It's... It's messianic.

LIFE GUARD

And...

YOUNG LIFE GUARD

Pre-Empire?

LIFE GUARD

So...

YOUNG LIFE GUARD

He can't be a Life Guard. His culture only wants emperors and messiahs.

LIFE GUARD

Or false messiahs...

YOUNG LIFE GUARD

It can't be true! They're caught in a prophesy loop? Can they get out?

LIFE GUARD

If their delusions don't destroy the world first.

YOUNG LIFE GUARD

And what of the Old Man?

LIFE GUARD

Look. Look at the shape.

YOUNG LIFE GUARD

(A pause to think.)

He is doing what he must. He is creating minor works of theatrical art that express his unique viewpoint. Will he become well known?

LIFE GUARD

That is doubtful. He thinks of himself as the third spear carrier from the left that dies in the first scene. He is content with that fate.

YOUNG LIFE GUARD

But his works...

LIFE GUARD

They are part of his fate. He shapes them as he thinks the muses want them. He gives little regard to what others might think of them.

YOUNG LIFE GUARD

That makes them difficult to sell.

LIFE GUARD

Spoken like a true capitalist.

VOICE OF PARROT

Ba'ack. Ba'ack. Fair use. Fair use.

(An old fashioned cash register sound rings up a sale. The LIFE GUARDS laugh and move on. The OLD MAN sets down the books.)

SEGUE

SECTION 11

Epilogue

(The action is finished. The volume of the Mozart increases. The OLD MAN types. The projector changes to show a 1970s style Coming Attractions logo and then the word "Newsreel". These two parting images alternate until the Classroom is closed. The YOUNG BOY emerges from the pup tent. He plays imaginative children's games within the Structure. REASON, EMOTION and FAITH leave the Structure and resume their clowning. BIGFOOT goes to sleep in the least populated Internment Area. The same two TEACHERS who began the play move toward the door. If the play ends prematurely, this is the point at which it picks up to finish.)

GOODLY HEARTED TEACHER

It's no Oklahoma! that's for sure.

FAKE GOODLY HEARTED TEACHER

It's not even Guys and Dolls.

(They stand at the door collecting the Assignment Sheets and shredding them. If a Citizen refuses to turn in his or her Sheet, Additional Response Scene Ten is performed. REASON, EMOTION and FAITH leave the Classroom and continue their clowning. Outside the Classroom, GOODLY HEARTED STATE WORKERS, under the supervision of FAKE GOODLY HEARTED STATE WORKERS, collect Masks and T-shirts placing them in the Dirty Laundry basket. CITIZENS may keep the various stickers. Once everyone is out of the Classroom, the Dirty Laundry basket with the collected items is wheeled into the Classroom.)

(REASON, EMOTION and FAITH head toward the door to the Classroom. REASON and EMOTION go into the Classroom. FAITH hangs a sign on the outside of the Classroom door. It states "Closed For Renovations" in large block letters. Scrawled in graffiti over the printing are the words "why is life" with a large question mark. FAITH closes the door. The Mozart fades.)

END PLAY

Possible Additional Response Scenes

(The following are scenes that can be played depending upon the needs of the play based on the interactions with the audience participants (CITIZENS). All, some or none may be used but all should be prepared.)

ADDITIONAL RESPONSE SCENE 1

CITIZEN refuses to obey Authority

FAKE GOODLY HEARTED STATE WORKER

You have no choice. Obey Authority or leave the Classroom.

(The CENTURIONS lean in menacingly.)

FAKE GOODLY HEARTED STATE WORKER
(Continued)

You have no choice. Obey Authority or leave the Classroom.

(No matter what objection is made, use the following line.)

FAKE GOODLY HEARTED STATE WORKER
(Continued)

That is meaningless. Obey!

(If the scene begins to drag on, the FAKE GOODLY HEARTED STATE WORKER should motion more CENTURIONS over to enforce Authority. If the CITIZEN either obeys or leaves, the scene ends and the play continues. If the CITIZEN doesn't agree to obey or leave, the scene continues.)

FAKE GOODLY HEARTED STATE WORKER
(Continued)

We can call the cops you know. You agreed to obey Authority when you entered the Classroom. Centurions!

(The CENTURIONS move in to enforce the rule of Authority. If the CITIZEN either obeys or leaves, the scene ends and the play continues. If the CITIZEN doesn't agree to obey or leave, the scene continues. A LIFE GUARD enters.)

LIFE GUARD

Enough!

(The Classroom goes silent.)

LIFE GUARD (Continued)

It doesn't matter what you think of authority. They are in charge here. They will close the Classroom rather than allow your disobedience. Perhaps, if you decide to participate, or even just stay and watch, you may learn something. Otherwise, you must attempt to solve your personal problems outside of the Classroom so that others may participate.

FAKE GOODLY HEARTED STATE WORKER

We will wait for five minutes. If you do not leave or follow the agreed upon rules, this Classroom will be closed.

(If the CITIZEN agrees to either obey or leave, the scene ends and the play continues. If the CITIZEN doesn't agree to leave or obey within five minutes, go directly to the end of the play, Section 11, where the two TEACHERS speak and everyone exits. I would expect that it might be beneficial to allow for GOODLY HEARTED STATE WORKERS to be available in the Hallway to issue refunds upon demand.)

END SCENE

ADDITIONAL RESPONSE SCENE 2

CITIZEN refuses to join an identification group or to take
Loyalty Oath

FAKE GOODLY HEARTED STATE WORKER
(Continued)

All Citizens who refuse to join with Authority
must be detained in an internment area.

(A SPY comes up and starts writing in
his notebook.)

FAKE GOODLY HEARTED STATE WORKER
(Continued)

You may not leave the internment area without an
exit interview and a person of interest marker.

(The SPY pulls an asterisk shaped
Person Of Interest sticker from his
pocket.)

FAKE GOODLY HEARTED STATE WORKER
(Continued)

Are there any questions?

(No matter what question is asked or
objection is made, use the following
line.)

FAKE GOODLY HEARTED STATE WORKER
(Continued)

That is meaningless. Authority must be served.

(The CITIZEN is taken to Internment
Area 1.)

END SCENE

ADDITIONAL RESPONSE SCENE 3

BIGFOOT bothers CITIZENS

FAKE GOODLY HEARTED TEACHER

What are you talking about?

(She listens to the complaint.)

FAKE GOODLY HEARTED TEACHER (Continued)

Describe the perpetrator.

(She listens again.)

FAKE GOODLY HEARTED TEACHER (Continued)

Bigfoot doesn't exist.

(Repeat the scene until the CITIZEN
gives up.)

END SCENE

ADDITIONAL RESPONSE SCENE 4

CITIZEN asks to become a LIFE GUARD

LIFE GUARD

The training is arduous.

YOUNG LIFE GUARD

But worthwhile!

LIFE GUARD

What do you think that the training entails?

(He listens.)

LIFE GUARD (Continued)

How long do you think that will take?

(He listens.)

LIFE GUARD (Continued)

Very well. You may begin by running laps with the young one.

YOUNG LIFE GUARD

Counter clockwise begin!

(The YOUNG LIFE GUARD starts jogging around the space. If the CITIZEN loses interest, the YOUNG LIFE GUARD resumes his normal activities. If the CITIZEN manages to stay with the YOUNG LIFE GUARD, the scene continues.)

LIFE GUARD

You have done well. You may stay with us and
learn with us for a time.

(The CITIZEN is not given a T-Shirt but
is given a sticker which reads "LIFE
GUARD in training". If any questions
are asked or objections are made, use
the following line.)

LIFE GUARD (Continued)

Much patience is required.

END SCENE

ADDITIONAL RESPONSE SCENE 5

CITIZEN asks to leave the Internment Area

GOODLY HEARTED TEACHER

Are you ready to join a group?

(If the CITIZEN agrees, then the GOODLY HEARTED TEACHER gathers the needed materials and silently helps the CITIZEN to identify. IF THE CITIZEN won't identify with a group, the scene continues.)

FAKE GOODLY HEARTED TEACHER

Those that do not join with Authority shall be considered suspicious.

(A FAKE GOODLY HEARTED STATE WORKER, a SPY and some CENTURIONS enter.)

FAKE GOODLY HEARTED STATE WORKER

All suspicious citizens shall be required to wear person of interest markers.

(The SPY takes some asterisk shaped Person Of Interest stickers from his pocket.)

FAKE GOODLY HEARTED STATE WORKER
(Continued)

You will affix the marker to your chest and be escorted to another Internment Area. Any citizen that refuses to wear the person of interest marker shall not be allowed to access the means of transportation.

(The stickers are issued and affixed.)

FAKE GOODLY HEARTED STATE WORKER
(Continued)

Are there any questions?

(No matter what question is asked or
objection is made, use the following
line.)

FAKE GOODLY HEARTED STATE WORKER
(Continued)

That is meaningless. Authority must be served.

(The asterisked CITIZEN is taken to an
alternate Internment Area.)

END SCENE

ADDITIONAL RESPONSE SCENE 6

A CITIZEN asks to or tries to enter the Structure

GOODLY HEARTED TEACHER

We don't go in there. It frightens us.

FAKE GOODLY HEARTED TEACHER

It doesn't frighten me.

(It does frighten her.)

FAKE GOODLY HEARTED TEACHER (Continued)

We ought to tear it down.

(If the CITIZEN becomes insistent, the scene continues.)

FAKE GOODLY HEARTED STATE WORKER

Entry is forbidden!

(No matter what question is asked or objection is made, use the following line.)

FAKE GOODLY HEARTED STATE WORKER
(Continued)

That is meaningless. Authority must be served.

(A couple of CENTURIONS arrive to reinforce Authority. If a CITIZEN actually enters the Structure, Additional Response Scene Seven is used.)

END SCENE

ADDITIONAL RESPONSE SCENE 7

Entry into the Structure by a CITIZEN

(All of the characters outside of the Structure scream.)

ALL

Rape! Rape! Rape!

(All of the characters inside of the Structure drop dead. The lights on and in the Structure go out. A LIFE GUARD speaks to the intruder.)

LIFE GUARD

Did you mean to harm him?

(The LIFE GUARD listens. The LIFE GUARD motions the CITIZEN out. If the CITIZEN agrees to leave, the scene ends and play continues. If the CITIZEN doesn't agree to leave, the scene continues.)

LIFE GUARD (Continued)

Have you ever been violated?

(The LIFE GUARD listens. The rest of the characters outside of the Structure begin to chant.)

ALL

Rapist. Rapist. Rapist.

(The chant grows in intensity and volume.)

LIFE GUARD

Please leave this place before it gets ugly.

(The LIFE GUARD listens. The LIFE GUARD motions the CITIZEN out. If the CITIZEN agrees to leave the Structure, the scene ends and play continues. If the CITIZEN doesn't agree to leave the Structure, the scene continues.)

FAKE GOODLY HEARTED STATE WORKER

We can call the cops you know. You agreed to obey Authority when you entered the Classroom. Centurions!

(The CENTURIONS come to escort the CITIZEN out of the Structure. If the CITIZEN agrees to leave the Structure, the scene ends and play continues. If the CITIZEN doesn't agree to leave the Structure, the scene continues.)

LIFE GUARD

Enough!

(The Classroom goes silent.)

LIFE GUARD (Continued)

It doesn't matter what you think of authority. They are in charge here. They will close the Classroom rather than allow your disobedience. Perhaps, if you decide to participate, or even just stay and watch, you may learn something. Otherwise, you must attempt to solve your personal problems outside of the Classroom so that others may participate.

FAKE GOODLY HEARTED STATE WORKER

We will wait for five minutes.

(MORE)

FAKE GOODLY HEARTED STATE WORKER
(Continued)

If you do not leave or follow the agreed upon
rules, this Classroom will be closed.

(If the CITIZEN agrees to leave the
Structure, the scene ends and play
continues. If the CITIZEN doesn't
agree to leave the Structure within
five minutes, go directly to the end
of the play, Section 11, where the two
TEACHERS speak and everyone exits. I
would expect that it might be
beneficial to allow for GOODLY HEARTED
STATE WORKERS to be available in the
Hallway to issue refunds upon demand.)

END SCENE

ADDITIONAL RESPONSE SCENE 8

CITIZEN requests to leave to use the restroom

(Unlike some current educational practices, every CITIZEN will be allowed to use the Restroom. However, obtaining permission is not an easy process.)

FAKE GOODLY HEARTED TEACHER

(Very loudly.)

You want to use the bathroom? Why didn't you take care of that before class started?

(Any response is ignored.)

FAKE GOODLY HEARTED TEACHER (Continued)

(Very loudly.)

You are a very irresponsible person when it comes to using the toilet.

(A pause as the FAKE GOODLY HEARTED TEACHER stares at the CITIZEN.)

FAKE GOODLY HEARTED TEACHER (Continued)

Very well. You need a pass.

(The FAKE GOODLY HEARTED TEACHER very slowly writes a pass.)

FAKE GOODLY HEARTED TEACHER (Continued)

(Very loudly.)

You need to be done urinating or defecating within five minutes or you will be sent to the vice-principal's office.

ADDITIONAL RESPONSE SCENE EIGHT-14

(The pass is handed out and the CITIZEN may leave the Classroom to use the Restroom. When the CITIZEN returns, the FAKE GOODLY HEARTED TEACHER should point at her watch in disapproval.)

END SCENE

ADDITIONAL RESPONSE SCENE 9

CITIZEN requests to change character identifications

(This scene can be used by either
TEACHERS or STATE WORKERS.)

ANY

Go over there.

(He or she points to the furthest away
Section of Authority.)

ANY (Continued)

Fill out the Occupational Assessment Forms.

(Whenever a CITIZEN asks for an
Occupational Assessment Form, a FAKE
GOODLY HEARTED STATE WORKER points at
the furthest away Section of
Authority.)

FAKE GOODLY HEARTED STATE WORKER

You need to go over there. This isn't the correct
office.

(No matter what the CITIZEN says, the
line is repeated until the CITIZEN
gives up.)

END SCENE

ADDITIONAL RESPONSE SCENE 10

CITIZEN refuses to turn in final paper

GOODLY HEARTED TEACHER

Please turn in your paper. It will help your average.

FAKE GOODLY HEARTED TEACHER

Late paper. F!

GOODLY HEARTED TEACHER

That's a little harsh. Don't you think that they should get a chance to turn it in, even if it's late?

FAKE GOODLY HEARTED TEACHER

No paper. Zero!

(Repeat as needed.)

END SCENE

ADDITIONAL RESPONSE 11

CITIZENS overwhelm Authority and stop the play

(If all attempts to restart the play have failed, the following scene is played. It is the last attempt to restart the play.)

LIFE GUARD

Congratulations. You have managed to overthrow our little pretend version of reality. In the real world, Authority and its Centurions would have used real violence and killed or severely hurt enough of you to restore order. Authority will always resort to violence to get its way.

(A pause.)

We face an interesting choice. Do those of you that have commandeered the play show the rest of the Citizens some mercy or does the play end here?

HEAD CENTURION

You are in charge. Decide whether we can restart the play or whether we must close the space.

(When the CITIZENS make a choice, it is acted upon as long as it will not cause damage to people or property. After all, the performance company has to live within the rules that the Authority of the real world demands. Be prepared for this process to take a long time. If the rebellious CITIZENS allow the play to continue, it does. If they do not, the following scene is played.)

LIFE GUARD

It is sad that you would not allow the play to finish. It is sad that you would not allow the minority to have its voice. You have shown a true lesson to all of us about the way of authority.

HEAD CENTURION

Well. I hate to say this but the play is over.
Anyone that wishes to receive a refund or a ticket
for another showing may do so in the Hallway.
Everyone needs to clear the space so the
technicians can put everything away.

(The performance company should just
follow normal end of play procedures.
It is unlikely that the real world
version of Authority will need to be
called as refunds are available and
usually a rebellious group is
satisfied with the fruits of their
rebellion. At first...)

END SCENE

Possible Individual Response Lines

(The following are individual lines that can be played depending upon the needs of the play based on the interactions with the audience participants (CITIZENS). They are grouped by character with some overlap or repetition. All, some or none may be used but all should be prepared.)

CHARACTER 1

FAKE GOODLY HEARTED TEACHER

Isn't that special.

You'll never graduate with that attitude.

Tasty.

Wouldn't you rather be one of us?

Put that away! There is no eating or drinking in the Classroom!

I'm not sure what you mean.

Try over there.

I can't help you.

That's suspicious.

Good luck with that.

This isn't kindergarten!

(The following lines are used in the educational discussion scene in Section 8 but can be used at any time. Any TEACHER can always pick one particular educational theory or practice and argue with another TEACHER by just shouting the opposing words at each other.)

Perennialism!

Idealism!

Realism!

Experimentalism!

(MORE)

FAKE GOODLY HEARTED TEACHER (Continued)

Existentialism!

But what about the teachers?

Back when I was a kid, students paid attention.

Where'd you get that crazy idea?

You don't listen do you?

Active Learning!

Constructivism!

Collaborative Learning!

Drill!

Jigsaw!

Lecture!

Mastery Learning!

Memorization!

Metaphors!

Operant Conditioning! Punishments!

Think-Pair-Share!

END OF LINES

CHARACTER 2

GOODLY HEARTED TEACHER

We'll cover that later in the semester.

Wouldn't you rather join us?

You're really not supposed to eat or drink in here.

I'm not sure what you mean.

Did you try over there?

I wish I could help you.

That's odd.

It could work.

Are you acting your age?

(The following lines are used in the educational discussion scene in Section 8 but can be used at any time. Any TEACHER can always pick one particular educational theory or practice and argue with another TEACHER by just shouting the opposing words at each other.)

Perennialism!

Idealism!

Realism!

Experimentalism!

Existentialism!

But what about the students?

I just can't get students to pay attention anymore.

What makes you think that?

We need to try to listen to each other.

Active Learning!

(MORE)

GOODLY HEARTED TEACHER (Continued)

Constructivism!

Collaborative Learning!

Drill!

Jigsaw!

Lecture!

Mastery Learning!

Memorization!

Similes!

Operant Conditioning! Rewards!

Think-Pair-Share!

END OF LINES

CHARACTER 3

FAKE GOODLY HEARTED STATE WORKER

Looking to rise above your station, eh?

Read it!

That's below your grade.

No!

You have to obey.

With Authority!

Obey!

Louder!

END OF LINES

CHARACTER 4

GOODLY HEARTED STATE WORKER

I would have thought that you'd be happier as a teacher.

Do you want to read?

Go ahead.

Don't get me in trouble.

I can't help you.

Rules are rules.

With Authority.

Obey.

A little louder please.

END OF LINES

CHARACTER 5

CENTURION

Buff!

Hot!

Fucked him up!

Shut up!

Shut the fuck up!

Who put you in charge?

Do you got a problem?

Time to bang some heads!

END OF LINES

CHARACTER 6

HEAD CENTURION

You need to get with the program.

Break it up!

Quit your bellyachin'.

We're all done here.

We're in charge!

Don't you forget it!

Forget it!

END OF LINES

CHARACTER 7

LIFE GUARD

If you look more deeply, you may understand it.

Have you considered its shape?

Not everything is as it seems.

Authority has assured us that plastics are safe.

END OF LINES

Incidental Music

Serenade No. 13 for strings in G major By Mozart

Wiegenlied, Op. 49, No. 4 By Brahms

One Tin Soldier by Coven

Closer to Fine by The Indigo Girls

Closet Chronicles by Kansas

Crazy Baby by Joan Osborne

Fixing a Hole by The Beatles

Magic Bus by The Who

Fragile by Sting

Quoted or Misquoted Writings

The Stand by Stephen King

Essay on Criticism by Alexander Pope

Hamlet by William Shakespeare

Assignment Sheet 1

This assignment must be completed before class ends. It must be at least 3 pages long, typed and doubled spaced. Use your own paper. You must quote at least three sources that can't be found on the internet. Remember, the Library is closed today only for renovations.

Essay Question: How does form precede function?

Alternate question: Explore the reasons behind all observed Classroom behavior during the next three hours.

Assignment Sheet 2

This assignment must be completed before class ends. It must be at least 3 pages long, using only a number 3 pencil. Use your own paper. You must quote at least three sources that can't be found on the internet. Remember, the Library is closed today only for renovations.

Essay Question: Why does current scientific thinking hold that the common North American opossum relates unambiguously to the lesser known works of Hegel and Sartre?

Alternate question: Explore the reasons behind all observed Classroom behavior during the next three hours.

Assignment Sheet 3

This assignment must be completed before class ends. It must be at least 3 pages long, using only a fine point red Flair pen. Use your own paper. You must quote at least three sources that can't be found on the internet. Remember, the Library is closed today only for renovations.

Essay Question: When describing the scientific method, explore at least three ways that the evidence of a prime mover is disconnected from the myth of a Judeo-Christian deity. Biblical quotations are not allowed.

Alternate question: Explore the reasons behind all observed Classroom behavior during the next three hours.

Chapter 3

Notes On The Educational Structure In The Play OR The Lack Thereof

Still reading the boring unimportant stuff, eh? I really hope that you're not expecting a lot of academic quotations and paraphrasing in the subsequent chapters. If that kind of activity really titillates you, please reread the literature review as needed for your academic enjoyment, addiction, fixation, orthodoxy...

On to the thinking! I must warn you. I am a theatre artist, first and foremost. I will only share some of that mysterious artistic process with you. Trust me, you can't trust anything that I write in the non-play portion of this thesis (by now, my use of that word must have you academic purists gathering the pitchforks and torches. Burn the theatre monster! Do not let him pollute our pure academic ways! Protect our virgins, male, female or academic!).

First, let us explore the twin characters of GOODLY HEARTED TEACHERS and FAKE GOODLY HEARTED TEACHERS (the use of all caps is a theatre convention to easily differentiate character names in scripts. Sorry, APA, perhaps you'd like to supervise the academic purists as they torture me for my impure formatting). There appears to be a societal myth that all teachers are selfless servants to the educational good.

We are supposed to believe that they can only toil in the holy vineyards of public education while being paid only a small pittance for their virtuous labors. Now, I usually use the word myth to mean the stories of a culture where I make no judgment as to whether the stories are true or false. In this instance, however, I use the word myth as it is usually used in the vernacular of our times. It means that the story just ain't true. Teachers are human beings and in my life I've met some very good teachers and some very bad teachers. I've met some very effective teachers and some very ineffective teachers. The amalgamation of these experiences, along with the dramatic need for conflict, led to the creation of the single coin with two faces characters that I called GOODLY HEARTED TEACHERS and FAKE GOODLY HEARTED TEACHERS.

The actual naming of the characters was inspired by the song *Busload of Faith* by Lou Reed. In it he sings, "You can't depend on the goodly hearted. The goodly hearted made lampshades and soap." This references the how the people of Nazi Germany stood by and let the Holocaust happen. When a society supplants the honesty of speaking truth to power with the falseness of preserving face via the denial of reality, that society inevitably allows very bad things to happen. In the

1960s, the halls of academia rang with protest against an undeclared and illegal war. In our militaristic times, academia is so silent that it is soul deafening. Perhaps President Nixon was right. As long as the students no longer have to fear for their own skins, they will not protest as the war machine grinds on (Stone, 1995). After all, there's money to be made in the stock market. At least, there used to be...

In the play *Higher Mind*, GOODLY HEARTED TEACHERS and FAKE GOODLY HEARTED TEACHERS want to be referred to as Education Professionals which I shortened to EDU Professionals. I'll leave it to you to spot the word play. Perhaps I should have made sure that their T-shirts were pale blue as well. I focused on this modern academic search for respect because it conflicted with several very interesting parallels in theatre and in society at large.

I warned you before that I'll not be stuck substituting some one else's so-called expertise or knowledge for my own thinking. The narrative of my life has taught me some very interesting and often quite painful lessons. My use of anecdotal knowledge is purely intentional. Breathe a heavy sigh of relief, oh great and powerful academic purists, the use anecdotal evidence

allows you to ignore any point that I'm about to make. You should look at the synonyms that Microsoft Word kicks up for the word anecdotal. They include: subjective, unreliable, untrustworthy, undependable and sketchy. Isn't it special when a major corporation knows its customer base so well that they can bow to the Gods of academic righteousness in a computer program's contextual menu!

As I was saying (that paragraph was getting a little long and, although I probably should have just continued it, I felt an overwhelming urge to use a return and a tab induced indentation to move on), as I was saying, I am constantly amazed by the disregard or outright hostility that the theatre arts, my profession and my vocation, have received over the years. How many of your practitioners, I'm talking to you math, science, English and social studies teachers, have had the practice of their trade be under a death sentence from the Catholic Church? Actors were often burned at the stake during the less "enlightened" times (No, I'm not going to give you a reference! If you don't believe me then Google it or go to Wikipedia or some other truly academically unworthy site. Whisper, academic purists, whisper that I don't accept the true catechism of the hallowed halls of academia. Light the

torches, burn this heresy...) By the way, I will give the science and math folks credit for Galileo. I don't even hold his recantation against him. Nobody likes to be tortured. Oh, here's something interesting, at least to me. Have you ever given any thought to the idea that the English teachers always think that they are superior to every other teacher because the word used to denote their curriculum, English, is capitalized? Perhaps they just feel inferior because their subject is the one subject that everyone knows by the time they are four years old and they are over compensating for their own personal insecurities and low self esteem. What else could explain the high numbers of english teachers (gotcha!) that quit teaching and go on to administrative positions. I'm sure that many of these ex-English teachers would consider a theatre major that graduated summa cum laude, and will soon have a Masters in Education, to have to abilities necessary to be an English teacher and hire him (me!) on the spot.

Speaking of low self esteem (not mine, for a poverty stricken theatre artist, I do very well, thank you), the society at large does not seem to value education very much (at least in the minds of educators). I can't say that I disagree. If we valued education over capitalism, for

example, every person could study any topic, field or vocation to their heart's content without regard to economic circumstances. However, I fear that the desire to be considered EDU Professionals is rooted more in a desire for more money and prestige for teachers rather than a desire to be more effective as teachers. As I deeply respect the great teachers that I have learned from along the way, I have tried to respect the teaching profession as a whole. I have been less than completely successful at that endeavor. My problem is that I don't see other professions and vocations, such as theatre or say, auto repair, given any great respect by educators. Many societies require a great deal of deference and the accepting of social superiors and inferiors in order to be given any shred of decent treatment. This way of thinking is quite alien to a person that was taught to believe that the free exchange of ideas has more credibility than the observance of highly structured, often discriminatory, social caste systems. If any theatre artist spends hundreds of hours creating or producing or directing or performing a play in an academic setting, it is not academically relevant. If that same theatre artist spends hundreds of hours writing a book about theatre that manages to get

published, it is considered worthy of consideration for academic tenure procedures. Is the innovative implementation of a brilliant lighting or stage design less of a professional practice than the writing of a book? I think we return to the over inflated views of the importance of the English teacher's point of view with this observation. As I am filling this thesis with oodles and oodles of somewhat meaningful words, all I need to do is get it published and I'm on my way to academic stardom. Someone turn out the lights when you leave the theatre. None of my fellow theatre artists will be there to help when your lovely VOICE OF AUTHORITY fails you. It's time to stop reading this boring tome and go see a play. Really! Pretend that this page is the last page of the thesis (cue academic purists' growls...) and just get out of the classroom for a while. Thank you for reading.

(The End.)

(Stop Reading.)

(Don't Turn The Page.)

(I'm Warning You!)

Chapter 4

*Putting the Square Peg Play Into The Round Academic Holes
OR Why Can't You Theatre Artists Write Between The Lines*

Well, you can't say that I didn't warn you. Academic purists will find this chapter extremely disheartening. I envision their discomfited pleas: "What do you mean the play doesn't fit neatly into an academic category?" "How will we ever file it properly?" Ah, yes, I am sensing the best practices of the paper worshipers beginning to take hold. Please be reassured, eternal paper lovers, if it doesn't fit neatly into your filing system, you can feel free to shred it.

Fear not, my English Literature brothers and sisters, the play, *Higher Mind*, can be analyzed for meaning. That particular journey must begin in the prologue of the play. So, the play begins with a surreal mix of audience and player. Who is who? A giant machine dominates the set. Surrealism produced no playwrights. Surrealism found its artistic match in film. Is the play surrealistic? Yes, but it cannot be placed in that box alone. The lines blur and the academic purists weep or fire up their shredding machines.

The prologue also sets the stage for a leap into expressionism. The wearing of masks and the over the top

emotional events create an atmosphere that accents the surreal and leads beyond the dreamlike state into the waking conscious mind. Is it orderly and neat? No. I repeat. No. I repeat again. No. I repeat again and again. No. No. No! The mind is messy and emotional but it will not be limited to the surreal dreams of the past. The play, *Higher Mind*, will demand conscious consideration.

The prologue continues. It shows a world filled with chaos. This is the world that the Existentialists set as their beginning. Is the play Existential? It begins there and ends there. It is a striving for meaning within a chaotic world that appears to have no meaning. The ending of the play creates an order for the OLD MAN but the world remains chaotic. This is Existentialism. Finally, this play can be contained in one box. Our search for academic purity is over. Just one little problem there...

The mix of audience and performer is crucial to the play's structure. This means that the play, *Higher Mind*, must be considered as a work of Environmental theatre. Could a production just skip those hard to produce and ultimately Un-Judy Garland-like and Un-Mickey Rooney-like features and just put on the show (preferably in a barn)? Well, in theatre it is currently thought to be important to

value the original words and intent of the playwright when producing a theatrical work of art. Since the playwright is conveniently available and not dead, let us proceed to inquire as to his thoughts. The academic purist asks her question: "Ahem. Mr. Tolbert, do you think that producing your play, *Higher Mind*, without having to utilize the tricky audience participation elements is an acceptable use of your work?" Mr. Tolbert replies: "No." Well, there you have it. The playwright considers the play to be dependant on the Environmental theatre aspects in order to be fully realized and understood as a theatrical work of art. I hear your dismay: "But, we don't have any masks in the barn!" Don't worry, kiddies, the vast series of tubes that is the internet has many places to purchase legitimate theatrical supplies. I'm sure that your theatrical productions will get at least the same amount of money at your high school as the athletic department spends on athletic supporters. Just submit a funding request. Good luck with that!

Finally, the mostly silent prologue contains elements of Absurdist theatre. It deals with tragic and horrible events but mixes them with interactions that will play in a humorous manner. Is the play Absurdist? As stated before, there is no agreement as to what Absurdist means so whether

the play can be considered Absurdist is merely as circular march around a stage that has no boundaries. It is an impossible task at best. We could ask the playwright again but he has grown bored with this academic tedium and only continues to shout "read the damn play" in response to our queries. I will posit that the play could be called Absurdist if the playwright would deign to answer our question in the affirmative but given his current disposition we must conclude that the play contains Absurdist strands but is not an Absurdist play.

What, then, is to be the conclusion of our analysis? The play, *Higher Mind*, does not fit into one box. It strives to find meaning by picking and choosing elements from the most meaningful theatrical works from the full scope of human history. In this manner, it echoes the mashup nature of our times. More on mashups later but if can't wait, there's always Google...

So, what will History's judgment be? What will the Gods of academia decide? What's that noise I hear? Are you starting the shredders again? That is so '80s and Oliver North-like. There really is no need to shred the play. Although it does make many salient points about education that will make many people uncomfortable, that very

discomfort will practically guarantee that the work will be ignored and rarely, if ever, produced. Score one point for academic rigidity and take one point away from those that give a damn about the kids in failing schools. However, you don't worry about us. As I've said before, the meaningless are not swayed by the criticisms of the educational overlords. We just keep trying to help each student become a little more of an independent thinker and a little less of a conforming adherent within the very real constraints of our failing public education system.

Now, go away. It's time for my nap and I get very cranky if meaningless academic discussions keep me awake. Stop reading the gobbledygook. Get a life. See a play.

(If you believe that this is truly The End, you can probably get some help to stop reading academic missives.)

(Maybe there is an appropriate 12-Step meeting to help you
Stop Reading This.)

(Don't Turn The Page. It's not one page that you want to turn. It's a thousand or a million pages. Get some help!)

Chapter 5

Notes On The Creative Process OR Why The Muses Show Up For
Dinner But Never Eat Anything

Come right in! How was your treatment? No, not at all. I'm going to finish eating while we talk, if you don't mind. Thanks, that's very considerate of you. Don't worry about them. They don't even believe that you exist. Yes, I know, you're at least as real as Moses or Jesus or Buddha but some people can be a little closed minded (there is another Historical/Religious figure that I might mention but I don't wish to be jihaded and killed for my writing. At least, not until I'm a lot older...).

Sorry, I didn't mean to ignore you. I see that your treatment wasn't effective either. You're still mainlining the academic junk with no end in sight. Well, the muses and I are going to discuss the creative process that went into the play, *Higher Mind*. Feel free to get a bite to eat while we talk. After all, what's a thesis without a nosh (another quite probably stolen cultural/artistic reference. Please don't get all MASHed up!).

I see no indication that the muses wish to be thought of as gods or worshipped in any manner. Yes, it is a regrettable tendency of humans to see the divine in the most human of accomplishments. I only say regrettable as

this tendency has led to way too many wars and other unpleasantries (more on that later!). No, the muses seem only to want artists such as myself to create works that explore the human condition. Whether those works ever gain currency or understanding is a topic for another day or at least another chapter.

So, like the gods of old, or even new, the muses offer no proof as to their existence. No, really? You've got to be kidding! The muses, although unseen and unheard, demand that the works of art that have been created through the centuries be admitted into evidence as proof of their existence. What a quandary! There are actually artists who claim inspiration from the muses. If I were a judge, and lucky for humanity that I am not, I would have to rule that these works can be admitted into evidence. Objection overruled, academic purists, you placed your faith in the laws of this world, in science and progress and capitalism and now you protest that you must reap what you have sown? How utterly ludicrous!

As for the seemingly ludicrous play, *Higher Mind*, using a very old and somewhat boring theatrical convention, the muses appear as flashing lights and some catchy Mozart music. Although unseen and unheard by the OLD MAN, the

Impressions are his constant companion through the system generated madness that is the milieu of his educational journey. This symbolic representation was the best approximation that I as a very imperfect theatre artist could discover to show their function in the creative process. Oh, thank you! The muses have led me to believe that they are quite pleased with their representation and who am I to argue with the muses.

On the another crucial part of the aforementioned system generated madness that is the milieu of the OLD MAN's educational journey. WAR!!!!!! (I was about to break into a song here but as I am not interested in either paying to use the song or fighting for my fair use rights in court, I will not continue that thought. More on that later. Remember mashups or was it MASHups?). WAR!!!!!! (Tell me that there isn't a song playing in your head right now. Do you own it? Or does some corporate board?) WAR!!!!!! I, of course, can't really tell you what it is good for. However, it does form a vital part of the play, *Higher Mind*.

As a theatre artist, I swim in the sea of the world. I hear its music. I watch its films. I surf its electronic webs. I watch its infernal talking box. I follow its news

(often via the infernal talking box!). All of these things, and more, influence my artistic choices. Right now, WAR!!!! is the ghost in the machine (OK that phrase has been in my head for many, many years. Am I supposed to track down its original author and credit him or her? Thanks fellow unknown thinker or artist but, like a leasehold house on the rich man's plantation land, I'd like you to remove your intellectual property from my head. You say that you can't do that without destroying my property, my mind. Well, then like the leasehold says, I have the right to charge you rent for keeping your idea in my head and refusal to pay the leasehold fee means that I can take ownership of the intellectual property. In this case, I now own the phrase "ghost in the machine". Ain't capitalism great!). Where was I? Oh, yes, WAR!!!! It seems that...

I often have trouble with losing my train of thought when my paragraphs get too long. As I was saying, writing, WAR!!!! and its effects are the unspoken about elephants in the room (see above for my leasehold intellectual property claim to this phrase). A crucial point in the journey of the OLD MAN is when he cannot stand the waste and meaninglessness of the WAR!!!! so he writes a very long and detailed paper that shows the educational benefits

of reallocating government funds from war to theatre. When his paper is rejected for being outside the box, he realizes that the very innovative thinking that is needed to break the stranglehold of conventional failing educational thinking will be rejected by those that have power and an incentive to preserve the current educational system. This rejection of innovative thinking goes to the heart of what he believes real education to be about, lighting fires not filling buckets (I have decided not to charge W.B. Yeats for keeping his fine sentiment in my brain. After all, I can't even pronounce his last name correctly). From this point forward, the OLD MAN knows that he has no future in education. The hope that he will be paid some capitalist droppings to perform a task that he loves, lighting fires of learning in young minds, is now dashed.

The final part of this look at the creative process deals with the aforementioned (I just love that word! It is so long and specific and smart sounding!) conflict between capitalism, as represented by copyright and intellectual property law, and artistic freedom, as represented by, oh I don't know, Shakespeare! In the play *Higher Mind*, the story of Shakespeare's *Hamlet* is retold in a slightly different

way (if only I had the time to explore the idea of why teaching concepts and then attaching labels works better than teaching labels and trying to attach concepts and how that applies to the failings of modern education. However, time is money and I am sorely lacking for both). This retelling would be impossible if *Hamlet* wasn't in the public domain. The costs and lawyers and all that jazz (do I own that phrase or does that Fosse movie own that phrase or did it exist before the movie of the same title? Oh, never mind!) make using other people's work very problematic.

The problems implicit in using other people's work is further explored by the character referred to as VOICE OF PARROT. This character cries out for "Fair use. Fair use." but is only answered by the harsh sound of a cash register ringing. The use of a parrot related to the nature of mindlessly repeating things but it is also an homage to one of my favorite Monty Python skits. The muses require that good work have many layers of meaning.

The use of the musical snippets will surely lead to either payments of royalties or lawsuits. Unlike in the times of Shakespeare, the lawyers now hold sway on the artistic processes as well. Perhaps, the copyright and

intellectual property laws are merely their revenge for his immortal line from *King Henry VI*: "The first thing we do, let's kill all the lawyers" (Shakespeare, 1590-91). Lawyers have spent years trying to expunge this sentiment from our consciousness. They've even gone so far as to enlist academicians to claim that this was a villain's sentiment. Read the play! This was a lawyer joke! (Finkelstein, 1997). We need only look a little deeper to see how JACK CADE responds to DICK's lawyer line to see how this relates to artistic freedom:

Nay, that I mean to do. Is not this a lamentable thing, that of the skin of an innocent lamb should be made parchment? that parchment, being scribbled o'er, should undo a man? Some say the bee stings: but I say, 'tis the bee's wax; for I did but seal once to a thing, and I was never mine own man since.- How now! who's there?

Who's there indeed! Shakespeare depended on the use of, and often theft of, other's work. What made his plays great was that he implemented the ideas better than any of his contemporaries. His system rewarded greatness. Our system rewards mediocrity. Great art often threatens those with power by pointing to their hypocrisies. How coincidental that those in power are often lawyers.

I promised you mashups and mashups you shall get. Part of reflecting our chaotic culture in and artistic way

requires accounting for the sometimes overwhelmingly chaotic explosion of multimedia sources. The artists of my generation and beyond were raised in a television dominated world. The channels have multiplied exponentially and the internet is even more fungible. To reflect that chaos, an artist must be able to mashup, that is, to take bits and pieces from many different sources and media types and combine them to create a new and meaningful whole. It is postmodernism writ large. It is our inheritance. Our fractionary art will not be denied.

Finally, I leave you with a quote from that sums up the state of our current artist license. It comes from a theatre artist that I admire not only for his insight and the resourceful originality that he brought to the imaginative creation process described in *Environmental Theater* but also for his kindness. He wrote about the use of previously written theatrical material and its crucial role in Environmental theatre production. Richard Schechner stated:

Material from earlier theater can be brought into a production in the same way as personal material is brought in. Just as the performer refines, distorts, condenses, and selects from his life experiences, so fragments from earlier dramas can be worked into the play at hand. Only since the intrusion of stupid laws and notions regarding originality has this rich vein of creativity been stopped. Shakespeare and Molière

without their plagiarisms would be much poorer playwrights. An art that is in essence transformational and transmutational should not surrender any of its sources, its deep springs. The modern idea of originality is a lawyer-capitalist construction geared to protecting private property and promoting money-making. It is anti-creative, and inhibits the reworking of old themes in the light of new experience. It is the constant reworking and elaboration of new material---call it plagiarism if you like---that is the strongest sinew of tradition (p.292).

Chapter 6

The Reviews OR "They Loved It!" So You Don't Have To Read This Chapter

I waited and waited and waited to write this chapter. I had hoped that I could either present some outstandingly triumphal reviews that proved my mettle as a theatre artist or some absolutely horrible reviews that would send the academic purists out to party joyously and sing rousing academic hosannas deep into the night. However, this chapter merely adds a lonesome whimper to a world of scholarship left deaf from banging militaristic and capitalistic drums.

But first, a little foggy mountain breakdown! (Cue banjo. Good luck finding that quote!) But first, let us take a short look at the play review process. I chose three people with varying artistic connections. For the sake of privacy (and in the hope that I will ever be able to find

work in the theatre/film industrial complex), these three people must remain anonymous. I shall call them: the Famous Theatre Professor, the Famous Television Producer and the Locally Famous Theatrical Critic. Each was sent a packet with a wonderfully nice cover letter detailing why I admired their work and why I asked them to review my play. To make it easy to say no, one of the most painful parts of my theatrical profession, I included a 3x5 card that said "I'm sorry but I am unable to review your educational play, *Higher Mind*, at this time." I also included a Self Addressed Stamped Envelope (a SASE, as it were) so saying no would also be free. The package also included a disk with two electronic versions of the play (one with the movies, one without the movies). I mailed off the packages and began my hopeful wait. So, I waited.

Less than a week later, my wait was rewarded with my first SASE. It had been returned by the kind Famous Theatre Professor. Not only had he returned the card quickly (an expected result as theatre people are invariably very busy and have the decency to treat others as if they are similarly busy), he took the time to write "But, Good Luck!" on the card. I know that you may feel that I am still being sarcastic and/or satirical (don't worry, more

trouble of paging back and forth, I will summarize it for you. Our lawyers... blah, blah, blah... unsolicited... blah, blah, blah... returned unread... blah, blah, blah... please don't sue us because we have better lawyers than you. OK, I added that last part. Isn't it ironic that the play, *Higher Mind*, spoke to that exact mindset and how it adversely affects artistic creation and the Famous Television Producer (or rather, one of his dependable minions. I know that he/she is dependable because without slavish devotion to every whim of the boss you will be out on your @\$@ because there are always lots of people who wish to work in the great and exulted TV and Movie Bizness) sends me a perfect example (I might add that, as just one little aside of stupidity, if I really wanted to sue, a simple statement that you hadn't read something that you had in your possession would not make your prima facie case for dismissal. You win only because your lawyers are richer and/or better. Ain't capitalism grand!). So, I set aside the absurd response from the Famous Television Producer and resumed waiting.

“Waiting... So it goes...” Waiting... Waiting...
Waiting... Waiting... Waiting... Waiting... Waiting...
Waiting... Waiting... Waiting... Waiting... Waiting...

Waiting... Waiting... Waiting... Waiting... Waiting...

Waiting... For about five months. Still no word from the Locally Famous Theatrical Critic. I keep thinking: "He's so into the play that he's writing this Magnus Opus review." Ah, hope does spring eternal, does it not? Suddenly... A large envelope... I tear it open with unbridled anticipation. It contains... Nothing but what I sent to the Locally Famous Theatrical Critic. No note. Nothing. I really have no idea why it was even returned. Perhaps, it is just the idealistic/cynical nature of the play that led to this impasse of inattention. Perhaps, it is my position as Gaijin in Hawai'i that led to this lack of common courtesy. Perhaps, it is the play's outspoken support for real and lasting solutions for a public school system that is better at expulsion and detention than teaching Reading and Math. Perhaps, the scathing or praising review just got lost in the Locally Famous Theatrical Critic's office. In Hawai'i, lots of things have been Lost for quite a while and those with power have little interest in seeing them regained. The waiting time for expert reviews is over...

I had to decide how to best handle the completion of this chapter. If the Masters' thesis process were more

modern, it could be hosted as a Wiki (yes, Word, that is a word!) and many people, even those that are not so elite, would have the opportunity to be add their thoughts and reviews for the general good of the thesis and/or play. However, I have neither the time, inclination or financial resources to start such a Wiki. Just think how much greater our educational discourse might be if universities and colleges put resources into this sort of educational experimentation as opposed to sales and marketing (ain't capitalism grander than you ever imagined! The dog track (Atrios, 2009, 2008, 2007, etc.) has only winners so place your endowments now!).

The rest of the conundrum, lacking a Wiki of course, involved whether to solicit more non-reviews. Should I send out the play, *Higher Mind*, to suffer the slings and arrows of an unresponsive public? Or, should I let it sleep, perchance to dream that it would rise again in some later form or incarnation? I had no idea what to do...

That is, I had no idea as to how to proceed until hearing a great suggestion from one of my educational thesis writing peers. She suggested that I have a discussion of the play with the members of this thesis writing group as they have been inhabiting the same

educational abyss that so marooned the damaged OLD MAN of *Higher Mind* (although, I have to admit that the plight of the other members of the thesis writing group is not as bad as my own plight seeing as how my outspoken nature has offended some measure of socially powerful educators that prefer deference to independent thought. About that nonexistent job...). The educational thesis writing group's observations are as follows.

The focus group's response was incredible. During this program, my fellow students, for the most part, have nothing short of completely supportive to each other. The comments were very informed and well thought out. To preserve confidentiality, quotes are not attributed.

There was a general desire to understand the Environmental Theatre aspect of the play. They wanted to understand how such a large group of players and spectator participants could fit into such a small classroom space. There was disagreement over how the play would be envisioned or staged with the Classroom seeming to be a "white room with no windows" versus a place of darkness with small spots illuminating specific actors and actions. Several participants suggested that a larger space, such as a school cafeteria, might be more appropriate. There was

also a common agreement that the three ringed nature of Environmental Theatre (Schechner, 1973) came through in the play as written but they worried that they wouldn't be able to follow the story.

The VOICE OF AUTHORITY was seen to be a disembodied spirit speaking through an intercom. One participant connected to the play and related a personal story wherein, upon hearing the normal student buzzing that accompanies an unplanned interruption, an administrator stated over the intercom, "Is there order in that classroom?". This ability to see common experiences was echoed by another participant who stated, "I know these people". Another participant noted the repetitive acts within the play and saw a connection between these acts and the repetitive and often ineffective nature of the modern educational process.

One participant was expecting that the play would be a "devastating criticism of teacher education programs and HPU". The participant then stated, "It's not". The play was described as having a focus on the entirety of the educational system as opposed to a diatribe against any particular people or institutions. The comparison was made to historical works such as Ulysses or the Bible but this comparison seemed to be more in the nature of how difficult

the play can be to read straight through rather than any claim to equal greatness.

Finally, I asked the participants to compare and contrast the three teaching styles demonstrated in the play by the OLD MAN, the LIFE GUARD, and the GOODLY HEARTED TEACHERS/FAKE GOODLY HEARTED TEACHERS. I wanted to see if they saw any discrepancies between the methods portrayed in the play and their experiences in the Teacher Education Program and in the classroom. Not one participant felt that the portrayals were imprecise, misleading or mistaken. The play is an accurate and truthful way to present findings of the academic inquiry.

Chapter 7

Conclusion OR What Does Any Of This Have To Do With Education

Well, this has been a fascinating two years (three years if you count the writing of this tomey tome. The play itself ends with the ending of the two year Teacher Education Program). The process of the thesis deserves a few words. My thesis advisor encouraged me to write what I really cared about in a way that I felt would truly communicate what I wanted to say (the play!). He also granted me the complete academic freedom necessary to succeed in a project that is so far removed from the normal

thesis project (although, success is rather in the eye of the reader, don't you think?). In the end, the thesis is more real and honest than anything that I could have created using a more traditional form (please see the Literature review for examples of traditional academic brick laying. I can do it but it bores me to tears).

Few would dispute that we, as a nation, are in an academic crisis. The very structure of the educational debate, however, is not really helping. To call schools failing imparts very real emotional consequences to the students, and often the teachers, of those schools. Suppose, I was to hand you a hammer, some nails and a couple of hand saws and drills, then ask you to build a house. With even the most well trained craftsmen, houses used to take years to build in this manner. Asked to build a home under these conditions, you might get understandably frustrated, you might even give up, quit trying or even act out destructively against those that set the conditions for your failure. If I gave you, instead, all of the most modern power tools, instruction by people who cared that you learn how to use them and enough time to effectively master their use, you could create a livable home in a relatively short amount of time. Our current educational

system uses old tools that were of questionable efficacy fifty years ago. The resistance to change is formidable. How shall we build the educational home of the future when we can't even agree on which tools to use?

This question is central to the dilemma that I discovered when I entered the Teacher Education Program. I have embraced not only the use of new knowledge and technology in my life and art (by now you know that they have very little separation) but I actively challenge people's assumptions as to why certain actions are performed in certain ways. Lest you think that I only focus my egotistical know-it-all attention on education, I wish you to know that I ask the same hard questions in my theatrical area of expertise as well as the political structures of our society. Why don't theatre professionals see that our art is dying? Is the fate of theatre to be nothing but a dead state supported or corporate controlled form of performance like opera or classical music? Can great theatrical art be created that has the power to reach and touch millions or is theatre merely an old and irrelevant art form? What of our Republic? Do we accept torture and the loss of privacy for some concept of rights' abrogation promising the greater good? Is war an acceptable

form of social interaction or can we move past our army ant tendencies? Will we choose to create a society of social justice where each person can have the opportunity to live up to her or his potential or will we favor an oligarchy run by the privileged few?

It is in this spirit that I offer my contradictorily combined emic/etic perspective on education. Isn't education about challenging the old dogma with the new theory? Don't we deserve a educational culture of inquiry that rewards the rigorous testing of various forms of thought and expression? The monopoly of facts that educational systems maintained and sold at a profit is almost gone. It must be noted, although, that there are now academic papers that can't be accessed for research purposes unless fees for the specific document or the specific document retrieval service are paid. The problem of this "Pay To Play" system as a integral component of modern education, along with an over reliance on capitalism that constricts the free exchange of knowledge, cannot be ignored if a real solution to our educational dilemma is to be found.

Another part of our educational dilemma involves the science of teaching. Wait, I meant to say the art of

teaching. Which is it? As my fellow educational sojourners are quick to remind me, especially when I am applying for a teaching position, I am really just a theatre artist. So, I have some level of expertise in the training of one who performs an art. The teacher training that I experienced, particularly in the public schools but in the Masters of Education program as well, demonstrated a shift to a fact based approach that is what most lay people think of when they think of science. I am old but my memory of real science was one of discovery and wild guesses and hypothesis that could be explored with the help of rigorously defined experimentation. Facts were not poured into our bucket shaped heads. Facts were discovered on a treasure hunt that only sometimes revealed surprising rewards. This journey of discovery developed critical thinking skills along the way. The educational method that calls teaching a science is merely a tedious memorization of facts without regard to the boredom absorption quotient of our students.

Teaching as an art is quite a different kettle of fish. Training in an art requires not only the knowledge of past accomplishments but the ability to explore and grow not only as professional practitioner but as a human being

as well. It requires individual attention to the quirks and needs of individuals. It requires mentors that see the art in the same basic way but wish to further the knowledge of practice in ways not before thought of. The soul of art training is crushed by those that favor dogma over discovery and proper procedures over results. This is the catechism of a religion not the promotion of an art or the elevation of an education profession.

Unfortunately, this dogmatic tendency pervaded many of my experiences in the educational system. As I have very little patience for dogma, particularly dogma which expects me to accept adverse consequences to my mind (REASON), my heart (EMOTION), and my soul (FAITH), you can see how I might have trouble being accepted into the teacher priesthood. What goes completely ignored and unreported in this philosophical battle are the actual teaching abilities demonstrated by the teacher candidate in the ART of teaching. As one that is obviously quite egotistical about my own abilities (owing to my perceived ability to overcome horrific childhood experiences, my complete and total belief in a Higher Power that loves me, come what may, no matter what, and a complete lack of capitalistic money making abilities), I will not shout out my praises about my

ability to teach. Instead, I will place in evidence all of the negative critiques and poor teaching performance reviews that I received during the Teacher Education Program (see Appendix B).

Finally, I choose satire and a play for two very important reasons. I was slightly perturbed because I felt that I was sold a bill of goods by a reputable institution of Higher Education that turned out to be quite a bit less than advertised. The educational system of today, constricted by the use of the term "highly qualified" in the language of the No Child Left Behind law, values credentials rather than actual teaching abilities. People without an educational background are seen as usurpers of jobs held by those already in the fraternity of education. I never felt that this systematic distrust of the outsider was fully explained to me before agreeing to enroll me into a program designed to turn out employable licensed teachers. However, as I did not wish to sue anyone or even try to take some sort of bad publicity revenge, I instead offered constructive feedback to the people that I had paid a large sum of money to for job training and was told that all of the systematic problems that I had encountered were actually my own fault. In my life, I have found that

playing a blame game is neither effective nor beneficial whether you play the role of blamer or blamed. The tendency of our educational systems to fault the students for how their issues adversely affect their achievement is even less honorable. It educates no students and solves no problems. The satirical voice of this thesis allowed me to utilize my irritation with the educational system in a more constructive manner than any other option. As my honest feedback to the people involved in my educational journey had been, for the most part, rejected, I choose to write this thesis for a wider audience than merely my peers in the educational system. This larger group of people are the ones that pay for and, in many cases, have been failed by the educational system. They will understand the satire of this Masters thesis. They will find it maddening, hilarious and truthful.

As to the play, I wanted to explore the best way to really tell the story of my educational journey. Having written several plays previously, I knew that this method would be the best way for me to communicate the highs and lows, the good and the bad, the triumphs and tragedies, of my quest to get a job as a teacher. No matter how ornate my prose, I am never satisfied that it really tells the story

that I wish it to tell. The findings of any academic research should be told in as truthful a manner as the researcher is capable of producing. *Higher Mind* is as truthful as any play that I've ever written. It is an honorable response to what is often a very dishonorable educational system.

In the end, I must make one additional observation based primarily on my anecdotal life experiences. The Teacher Education program, along with my public school interactions, seemed to demand that I take on the identity of "Teacher" if I wished to be considered successful. It was not satisfactory that I be merely accomplished at the job or practice of teaching. As I think of myself first as a human being and then as a theatre artist, this identity transformation was unlikely to occur. This concept of over identification with one's job also plays into the problem that educational systems have with constructive criticism. If you are what you do, then any criticism of your job performance is very personal. It will be resisted. This is the basic lesson that has to be taught to people with low self esteem. Separate the act from the actor so that the act can be modified. Think of it this way. Either I am a human being that teaches or, instead, I am a teacher that

human beings. The second is nonsensical. If we all start with the idea that we are fellow human beings, we just might be a little nicer to each other. From my personal experiences, I paid a lot more attention to the teachers that were nice to me. Why do we put up with educational systems that take kind and caring beginning teachers and uses them so poorly that they burn out, leave the profession or metamorphose into FAKE GOODLY HEARTED TEACHERS? Don't our children and teachers deserve more than the echoing distain of the uncaring disembodied VOICE OF AUTHORITY? It is my sincere hope and prayer that our society reaches out to embrace a much more positive future. Our children deserve nothing less.

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References Note: All sources referred to in the text of the thesis are listed in these References even when the citation of the source was ignored for dramatic purposes.

APPENDIX A

[REDACTED]

tel: [REDACTED]
fax: [REDACTED]

[REDACTED]
general counsel

November 25, 2008

S. Tolbert
[REDACTED]

RE: UNSOLICITED MATERIAL

Dear Sir or Madam:

Thank you very much for your interest in [REDACTED]

Unfortunately, we cannot accept or consider any literary material (including, but not limited to, story ideas, treatments, pitches, etc.) unless such material is submitted through an authorized literary agent. Our policy reflects an industry-wide practice which protects the legal and proprietary interests of both the party submitting the material, and the company to which the material is being submitted.

Accordingly, I am returning the enclosed material unread.

Very truly yours,
[REDACTED]

(w/encl.)

[REDACTED] [REDACTED] [REDACTED]

APPENDIX B

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