



Stage One



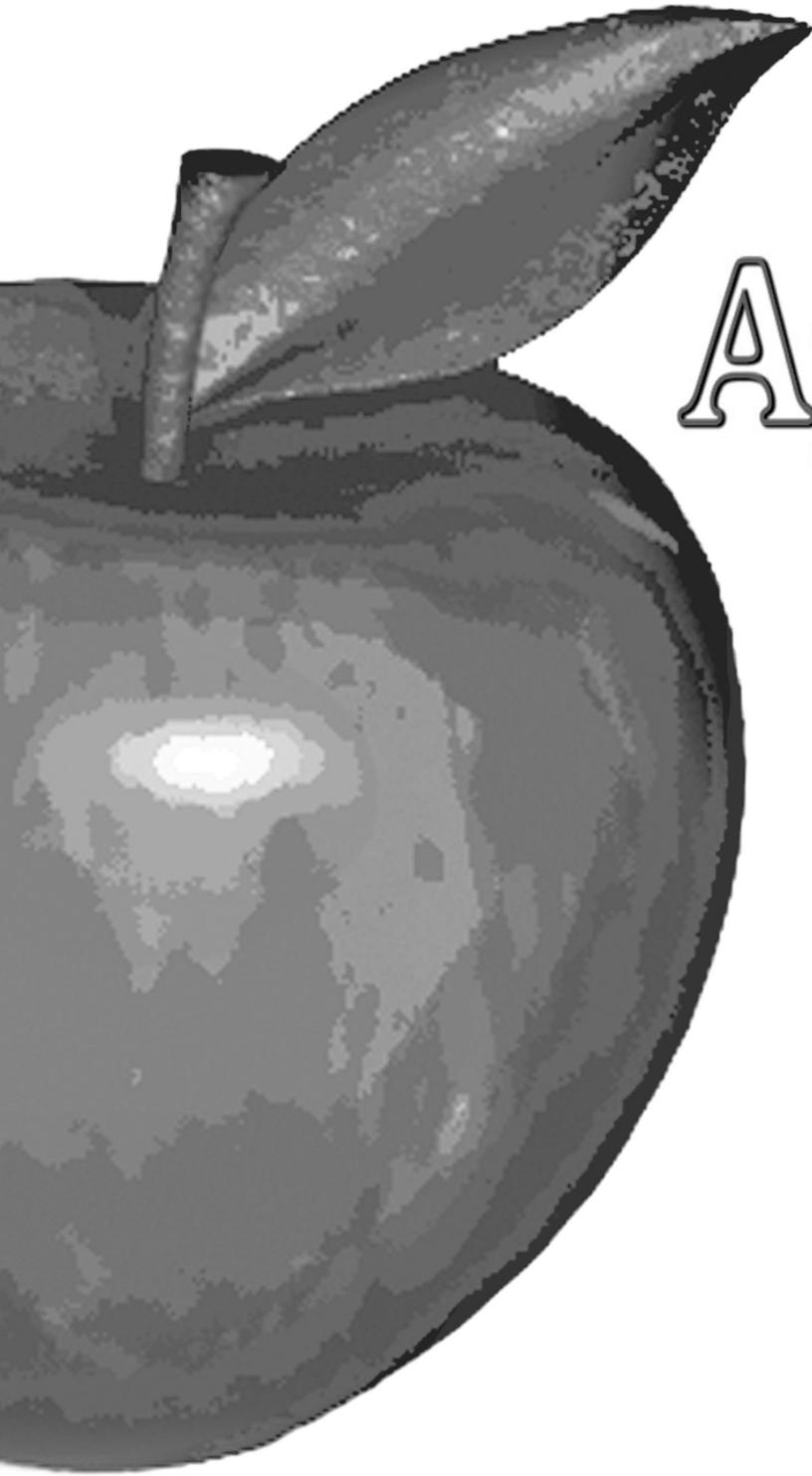
Applesseed

John

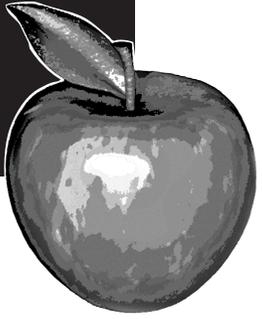
Teacher's
Guide

A KET Production of the Stage One Play

KET

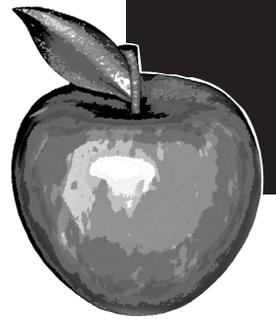


Appleseed
John

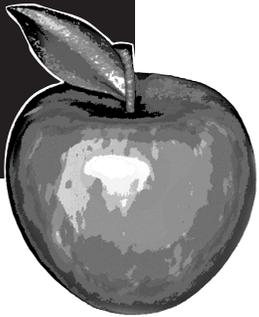


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Introduction

Stage One and **KET** are delighted that you are joining us for the televised version of the **Stage One** production of *Appleseed John*. Together we strive to provide both professional entertainment and educational enrichment.

This guide provides you with general information about our production of *Appleseed John*, with hands-on activities to help you make connections to your classroom curriculum. The play and these activities are recommended for grades 3-8. The activities can be used before or after watching the play and are designed using authentic assessment strategies to address KERA Academic Expectations and National Standards for Theatre Education. You will notice some activities marked with  — these items specifically address the Arts and Humanities Core Content for Drama.

For more information about **Stage One** visit the **Stage One** web site at www.stageone.org. For information about **KET**'s arts resources, visit the **KET** web site at www.ket.org/arts. And now, please enjoy the show.



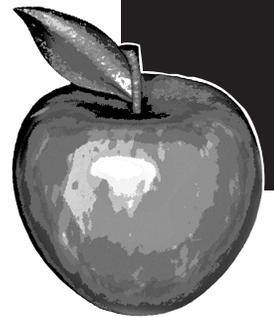
Director's Notes

In each season **Stage One** tries to include at least one play about a real American hero. Heroes don't need to be famous to qualify for this series, but they do need to be worthy role models; representative of the many diverse individuals whose contributions made our nation great; or contemporary figures who are, even now, dedicated to improving life for the generations to come.

John Chapman (1774-1845) was such an American hero. A disciple of the doctrine of Swedish scientist and theologian Emanuel Swedenborg, he believed that love was a powerful force and that science and religion were completely entwined in the universe. Living a simple life close to nature, he dedicated himself to the planting. He planted apple trees; and he planted a dream of making a nation out of the wilderness.

There is no way of knowing if he ever met anybody like Abby Cooper, as she is an invention of the playwright, but if he had, you can be sure he would have embraced the opportunity to plant in her the skills to live in harmony with the natural world. One thing gardeners know—you can't rush the growing. You can stunt it by denying the right amount of nourishment—or love; but you can't make it happen any faster. Clay Nichols has given us a gem of a play that is funny, in complete harmony with the legacy of John Chapman, and maybe has a little something to say about our own lives. Enjoy!

Moses Goldberg



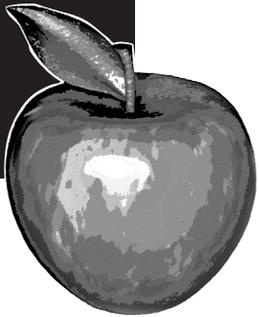
Play Synopsis

John Chapman's gentleness, courage, and generosity were legendary in his own time. Steadfastly he pursued his vision of apple trees blossoming across the country. This play is set in the 1820s, though, at a time when Chapman is getting older and grouchy and not so sure about the whole "Appleseed" thing anymore. Meanwhile, Abby has come with her mother and favorite ragdoll to brave the frontier, still yearning for her absent father. In her wildly theatrical daydreams, she play-acts at being a hero like Appleseed John—until she meets him face to face. When John's orchard is threatened, Abby finds the strength to become the hero of her own story.

In the tradition of American legends, this richly woven play begins with a seed and grows into an orchard of stories about imagination, parental relationships, growing up, and taking pride in who you are.

About the Author

Clay Nichols is the author of over a dozen plays for children and adults that have been produced across the country. The script for *Appleseed John* began in **Stage One**'s Critics Circle Series, a laboratory for workshopping new plays, several years ago. When not writing, he is sowing the seeds of theatre as the director of Theatre Focus, an intensive theater training program for teens at St. Stephen's School in Austin, Texas. He lives at the school with his wife Kim, son Wilson and daughter Riley.



About Stage One

Stage One provides high-quality, entertaining, professional theater for young audiences that develops the whole child, supports the learning environment, and builds strong family bonds. The theatre's home is at the Kentucky Center for the Arts in Louisville. Visit the **Stage One** web site at www.stageone.org to learn more about their classes, outreach programs, professional development programs, and other educational services ... as well as their current season of plays.

Teaching Tips

Watching the play. This play is 90 minutes in length, clearly longer than a typical class period. But it is easily broken into several smaller sections of 10-20 minutes in length, allowing the class to watch it over several class periods. This has the added advantage of allowing time for discussion and reflection. (See the Scene List, page 13 and 14, for a breakdown of the play.)

Elements of drama. You can use these segments/discussion sessions to identify and discuss:

- the dramatic elements of plot or story line, beginning, middle, end, dialogue, monologue, conflict (AH-E-3.1.31, AH-M-3.1.31)
- the elements of production (scenery, costumes, props, sound and music, makeup and roles) (AH-E-3.1.33, AH-M-3.1.32)
- the elements of performance (character, movement, vocal expression, speaking style, listening, acting, storytelling) (AH-E-3.1.33, AH-M-3.1.33)

Quality television for family viewing. Encourage students to watch the play in its entirety with their parents at home when KET broadcasts the program. This production offers families a unique opportunity to see a professionally-produced play.

Cross-curricular activities. The play *Applesed John* can be used as a springboard for a variety of classroom activities that help students explore environmental issues, develop a deeper understanding of a historical period, and enhance their appreciation and understanding of theater. This guide provides open response, performance tasks, and writing portfolio activities (as well as KERA connections) for three “big ideas” that spring from the play—“Our Ecology,” “Frontier Life,” and “Folk Heroes.” This icon  indicates that the activity also can be used to address Kentucky’s drama core content in both the creating/performing and responding categories. In particular, look for opportunities to address the following:

AH-E-3.1.41
AH-E-3.1.36

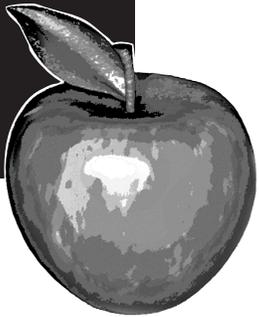
AH-M-3.1.41
AH-M-3.1.43
AH-M-3.1.45

Careers in theater. Have students watch the credits or provide them with the production credits in this guide. Discuss the variety of jobs associated with both theater and television production. KET’s *Electronic Field Trip to Horse Cave Theatre* (<http://www.ket.org/trips/horsecave/>) provides a wealth of information and links that will help students explore careers in theater (AH-M-3.1.39) and discuss theater and television production as collaborative art forms (AH-M-3.1.310).

Live or on tape? Have students attended a live performance of a play? If not, see if you can arrange a field trip to a play in your region. Perhaps you live close to a theater that offers plays for young audiences such as Stage One or a regional arts center that brings in such performances. Or consider a local high school, college or community theater production. Now have students compare the similarities and differences between audiences attending live performances and audiences viewing performances on television (AH-E-3.1.37, AH-M-3.1.311). Again, the credits will reveal the television personnel working on the program—what effect might they have on what an audience sees?



Our Ecology



Open Response

1. In *Appleseed John*, Abby and her mother begin planting crops, only to have a flood destroy their efforts and leave them without resources. How do natural disasters such as floods, tornados, earthquakes, and fires shape the way in which humans live? Consider how they affect us both directly (like the way in which we construct buildings) and indirectly (like the way we view our relationship with nature).
2. Take a walk around your school grounds. Looking at both the structures and the natural elements, infer what the land on which your school was built may have looked like 400 years ago. What factors have changed the land throughout time? How do you predict it will look 400

years in the future?

KERA Standards Addressed

- 2.33 Evaluating and using community resources**
- 2.5 Understanding changing conditions in nature**
- 5.1 Using critical thinking skills**

Performance Task

As a class, discuss what efforts to help the environment are going on in your local community. What organizations do students know of that are actively helping?

a) In groups of three or four, students will choose a community service on which to do research and make a presentation. Each group should explore a local organization or individual

that they feel is improving the natural world. This can be interpreted broadly; an artist using trash for sculpture, an animal care group, and a Boy Scout troop managing a recycling drive all have an impact on local ecology.

b) The groups begin to research by contacting the organization or individual to learn more information. The students will want to include in their presentation what the organization does and why they feel this is an important contribution. The group may want to ask their organization what they suggest students do on their own and whether they would be interested in having student volunteers. Each group's presentation should be thorough and interesting and should include visuals.

c) After the presentations, compile the information into a "Community Partners" book. Each group should prepare a page for the individual or organization they studied, complete with their mission, contact information, and any volunteer opportunities they have for students. Put the book in your school office or library to be a resource for all students concerned about the environment.

Writing Portfolio

We are all members of a global community. As members of this community, we have certain rights as well as certain responsibilities; people often disagree about what those should be. Are we entitled to clean air to breathe and clean water to drink? Are we expected to clean up after other people or just ourselves? Is it our job to help a wounded animal, or do we leave it up to nature. Ask each student to write their own "Rights and Responsibilities for the Global Community."



Ask your class to imagine they have been asked to create Public Service Announcements (PSAs) addressing issues of concern to their local environment. Working in groups, students choose an issue to address, then they should write a script for their PSA. Students may wish to record their commercial on video or act their scripts out for other classes in the school. 🎭

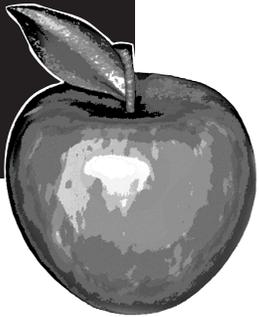
Selected Internet Resources

- 🍏 <http://www.state.ky.us/agencies/envred/>
- 🍏 www.kfwis.state.ky.us
- 🍏 www.co.jefferson.ky.us/AC&P
- 🍏 <http://www.ket.org/itvvideos/offering/science/>

Examples of Community Resources

- 🍏 City or county recycling centers
- 🍏 Local 4-H Councils
- 🍏 City or county animal control departments
- 🍏 Kentucky Biodiversity Council
- 🍏 Water Watch
- 🍏 Kentucky Environmental Education Council

Frontier Life



Open Response

1. During the Westward Expansion, countless Americans sold their belongings, left their lives behind, and moved to the untamed wilderness.

a) Consider what you know about the time of the Westward Expansion. Discuss why you think that people felt such an intense desire to move. What do you think you would have done in that situation? Explain why.

b) The last unexplored region is outer space. If we discover how to build homes and survive on another planet, do you think we should? Why or why not?

2. Explain some of the ways that the Westward Expansion affected the physical environment of America? Think about both the environment of the East and the West.



their own space in the room where they can move without touching another student. Ask them to imagine they are part of a family living and working on the frontier. Call out chores and activities to them and

ask them to pantomime each one. Remind them to use their faces and bodies expressively. A sample list of activities follows. Suggest to your class that they show not only what they are doing, but also how they feel about it, how difficult it is, etc. 🎭

Sample Activities for Pantomime

- Chopping wood
- Kneading bread
- Fence mending
- Tilling soil
- Churning butter
- Washing clothes in a stream
- Redirecting streams
- Gathering berries
- Filling and carrying buckets of water

2. Settlers traveling across wild country dealt with many challenges. Brainstorm some of the dangers a wagon train headed west might have faced, such as bad weather, food shortages, or snakebites. Ask students to work in groups of three or four to show one of the dangers by creating a tableau, or frozen picture, using their bodies to tell a story. Have each group share their tableau with the class. See if the class

KERA Standards Addressed

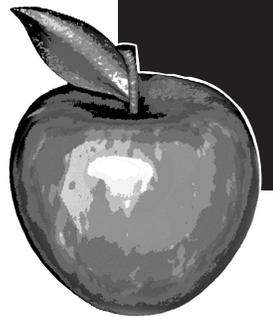
1.15 Expressing ideas through movement

1.20 Interpreting historical events

2.25 Understanding time, place, and society

Performance Tasks

1. Chores and daily life were very different for Abby when she and her mother moved to the frontier. Have all students find



recognizes the situation they are depicting. If the tableau is not clear, the audience can suggest how to improve it. At this point, have your students bring their pictures to life. Ask each individual to think of a line of dialogue and speak it out loud to let the audience know what they would be thinking or saying at that moment. 🎭

Writing Portfolio

Ask your students to imagine themselves as a part of the Westward Movement and choose one of the following writing prompts.

a) You are a journalist traveling with a wagon train on assignment from your newspaper. Your weekly column is called “Heading West.” Write an article to send back, letting the readers know what life on the trail is like.

b) You are a member of a family that has recently settled land in the Territories. Write a letter to a friend back east to let them know what your new life like.

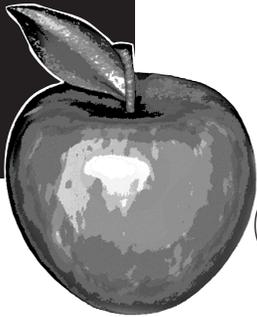
Selected Internet Resources

🍏 www.audobon.org

🍏 www.eduweb.com

🍏 www.ket.org/itvvideos/offering/social/

Folk Heroes



Open Response

Stories about folk heroes are often first told during times of hardship. John Henry, for example, was a beacon of hope for workers who feared industrialization would take their jobs away. Explain why you think these stories are so important to people. What is it about them that improves our lives?

Performance Task

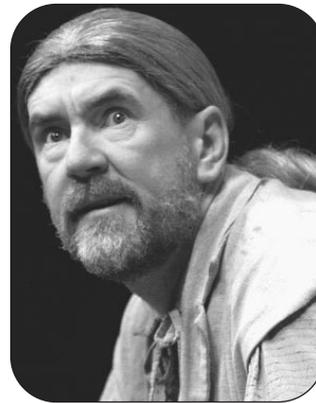
1. Like many of the heroes of folk stories, Johnny Appleseed is based on a real life man and his real (though exaggerated) actions. John Chapman was a real man who traveled across America, planting trees and caring for the land he crossed. Originally from Massachusetts, he moved to the Ohio River Valley as a young man

and went on to plant apple orchards in Ohio, Indiana, and Illinois. Share with your students the places that he visited and have them use what they know to map out his most likely path of travel. Ask students to explain why the route they have plotted makes sense to them.

2. Discuss characters from American folk

stories, whether historically based or purely tall tales. What are their larger than life characteristics?

a) Ask students to imagine what kind of folk hero they would want to be. Would they be huge, like Paul Bunyan, or able to rope the wind, like Pecos Bill?



b) Have students create new folk characters. Have them draw what they think the characters would look like and decide what their claim to fame is.

c) The students now become their characters. One at a time, the characters introduce themselves, giving their names, telling the class what they're best known for, and perhaps even demonstrating one of their powers! Let the class ask the characters about their lives, with the actors answering the way they think their characters would.

d) Discuss as a class the ways in which people acted out their folk heroes. What made the audience become interested or lose interest? Did the way the actors used their bodies affect the character? Did anyone try changing his or her voice? Ask students to consider what they would change about their portrayal. 🎭

KERA Standards Addressed

- 2.19 Understanding geography**
- 2.23 Analyzing artistic production**
- 2.26 Appreciating common experiences**



Writing Portfolio

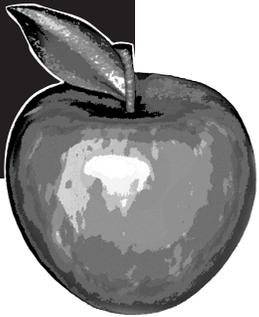
Students will write a poem that celebrates an American folk hero. They should begin and end the poem with the person's name and fill the middle with words or short phrases describing the person's strength.

Sample Poem

Davy Crockett
 Wild and brave
 Hunting through the trees
 Runnin' like a fox
 Fighting at the Alamo
 Whoopin' and Hollerin'
 Noble statesman
 Davy Crockett

Selected Internet Resources

- 🍏 <http://www.ccmr.cornell.edu/~weeds/SchoolPages/Appleseed/welcome.html>
- 🍏 <http://www.appleseed.net/index.html>
- 🍏 <http://www.connectingstudents.com/themes/folktale.htm>
- 🍏 <http://www.ket.org/itvvideos/offering/reading/tellingtales.htm>



Scene List

Est. Times

- 00:00:00 The play opens on the frontier in the 1820s. Abby, a young girl, imagines the field she's standing in is her theatre, the Defiance Playhouse, and that she and her doll, named for the actress Sarah Siddons, are performing in the play, "Appleseed John and the Rescue of Horace Cooper." Her mother interrupts and tells Abby to get back to work.
- 00:05:00 Nearby, Appleseed John complains about how the settlers are taking wood and not taking care of the land. He objects to being called "Appleseed" by his companion Pankanke, a Delaware Indian.
- 00:06:00 A neighbor, Burke, comes to welcome the Coopers and discovers that Mrs. Cooper is trying to carve out a living by herself. While she accepts a ham from him, she doesn't accept any other help, preferring to make it on her own.
- 00:10:30 Abby continues her play with Appleseed John searching for clues to the whereabouts of *General* Horace Cooper, her missing father. Appleseed John and Pankanke join in until John realizes she's gathering fire wood.
- 00:13:30 Mrs. Cooper is upset to find her field is full of rocks. She tells Abby that there is no place for play-acting here.
- 00:17:00 Pankanke is traveling with John to rediscover his heritage. He exchanges his hat for an eagle feather.
- 00:19:00 In discussing what they're both looking for, Burke points out to Mrs. Cooper that digging rocks is hard work for a child. She agrees to call Abby in at the same moment Abby decides to run away.
- 00:22:00 Abby discovers the orchard, and just as she is about to bite into an apple, Appleseed John arrives. He teaches her to respect the orchard. They discuss the Appleseed John stories, with John refusing to admit that he is Appleseed and Abby realizing that he is, albeit an older and grouchier version. Burke arrives and warns John and Pankanke to stay away from the Coopers.
- 00:33:30 Burke reveals to Mrs. Cooper that she's the owner of a fine orchard.





- 00:38:00** John and Pankanke discuss life, books, and learning from the world around them.
- 00:40:00** As Mrs. Cooper shows Abby how to plant a seed, the two of them get into another argument.
- 00:43:00** Back in the orchard, John shows Abby how to carefully move a sapling. She learns that stories are often just that ... stories. Pankanke arrives with a string of fish that he caught with his hands, in the Delaware Indian way. Abby begins to see that her mother is probably sad and lonely and returns to the homestead.
- 00:50:00** This scene moves back and forth between the homestead with Abby and her mother and the orchard with John and Pankanke as a storm brews.
- 00:53:00** After the storm, Mrs. Cooper realizes that she's been wiped out and, after reminiscing about her husband, berates herself for her bad decisions. Abby tries to encourage her to keep at it when Burke arrives. He asks Mrs. Cooper to be his wife, but she points out he hasn't even taken the time to ask her name. Then she says she will make it by taking over the orchard. Shocked, Abby refuses to play-act with her doll and rushes off to warn John.
- 01:03:30** Abby reenacts the scene between her mother and Burke to convince John and Pankanke that the orchard is in danger. Pankanke agrees to be a look-out. Mrs. Cooper arrives unannounced and refuses to believe John's proof that the orchard is his. Meanwhile, Burke and Pankanke elude each other until Burke finally captures Pankanke and leads him back to the orchard at gunpoint. Mrs. Cooper comes to see that John is right and decides he can keep the orchard, despite Burke's protests. And she tells Burke her name—Henrietta. He apologizes to Pankanke and leaves.

John puts on his tin pan hat and decides to roam the land as Appleseed John again, and Pankanke is happy to return to his journey. John leaves the orchard in Abby's care and says he'll



return to check on it in a year or two. Abby gives John her doll for company. In the "Afterpiece," Abby's mother recites a poem telling what she admires in her daughter.

Appleseed John

Written by Clay Nichols

Produced for the stage by **Stage One**

Cast

Abby Cooper Erika Beth Phillips
Sarah Colleen Hart Huley
Henrietta (Henri) Cooper Tricia Matthews
Burke Vince Gattton
John Rick Long
Pakanke Berwick Haynes

Stage Presentation

Director Moses Goldberg
Scenery/Costume Designer Vladimir Shpitalnik
Lighting and Sound Designer Kevin Taylor
Technical Director Danny Mangan
Prop Master Kelly Wiegant
Costume Manager Donna E. Lawrence
Production Stage Manager Bill Linne

KET Production

Producer Vince Spoelker
Director Clark Santee
Assistant Director Tim Bischoff
Associate Producer Lisa Brents
Lighting Director Don Dean
Technical Director Carl Babcock
Camera Operators Mike Blackburn, John Breslin, Connie Offutt, Gary Pahler, Prentice Walker, Brandon Wickey
Audio Chuck Burgess, Doug Collins, Gary Mosley
Video Butch Houghton, Kevin Wooten
Post Production Audio Chuck Burgess
Editor Jay Akers
Graphics Cindy Asher
Closed Captioning Pam Jenkins
Production Secretary Barbara O'Keefe
Executive Producer Nancy Carpenter

Educational Materials

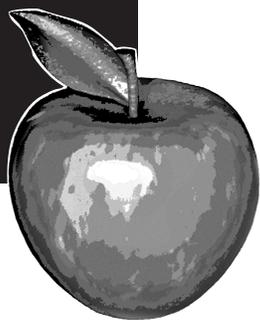
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ARTS ENDOWMENT





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