

InsideOUT

PRODUCED BY THE DENVER CENTER FOR THE PERFORMING ARTS

January - February 2010

EVENTIDE

EVENTIDE

BY ERIC SCHMIEDL

BASED ON THE NOVEL BY KENT HARUF
THE STAGE THEATRE

JAN 29
THROUGH
FEB 27

WILL HARDSHIP
BREAK YOUR
FAMILY? CAN
IT BRING YOU
TOGETHER?



PRODUCING PARTNERS

Terry & Noel
HEFTY

Jim
STEINBERG & Karolynn
LESTRUD

Recipient of an Edgerton Foundation for the New American
Plays Award

Supported by the Harold & Mimi Stienburg Charitable Trust

Box Office 303.893.4100

DENVERCENTER.ORG

SEASON
SPONSORS



STEINBERG
CHARITABLE TRUST



MEDIA
SPONSORS



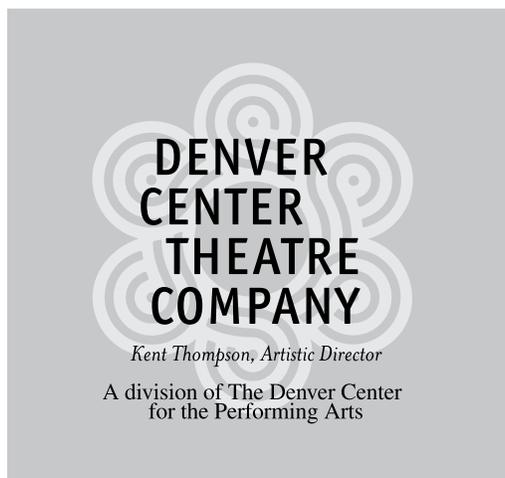
THE DENVER POST
COMMUNITY

Use of study guide materials for publication requires permission from the Marketing Department of The Denver Center for the Performing Arts.

©2009 Denver Center Theatre Company

InsideOUT

Douglas Langworthy Editor
Sally Gass Contributing Writer
David Saphier Education Contributor
Tina Risch Community Services/Group Sales Manager
Jeff Hovorka Director of Media & Marketing
Seth Holt Designer



Administration 303.893.4000
Box Office 303.893.4100
denvercenter.org

Special Thanks to our Arts in Education Sponsors



Synopsis

*Abide with me; fast falls the eventide;
The darkness deepens; Lord with me abide.
When other helpers fail and comforts flee,
Help of the helpless, O abide with me.*
— Henry F. Lyte

Eventide: the latter part of the day;
period of decreasing daylight from late
afternoon until nightfall.

Eventide, the companion piece to *Plainsong*, continues the setting in hardscrabble Holt, Colorado. The McPherson brothers, now older, who took in pregnant Victoria when she was 16, now watch her and her baby venture off to college in Ft. Collins.

In town, an aging social worker, Rose Tyler, does everything she can to keep the Wallace family together, despite the parents' developmental disabilities, lack of common sense and the visit of a violent uncle who threatens everything.

In a role reversal, a young boy, DJ, cares for his old, alcoholic grandfather. The characters in the play all deal with the harsh realities of existence, but it's a sense of community and interpersonal connections that help them through it. Although this is a play about loss and grief, it is also a hymn to survival and life through work and love.

The Novelist

Kent Haruf was born on February 24, 1943, in Pueblo, Colorado, the son of a Methodist minister. He graduated with a BA from Nebraska Wesleyan University in 1965 and an MFA from the Iowa Writers' Workshop at the University of Iowa in 1973. Before becoming a writer, Haruf worked in a variety of places, including a chicken farm in Colorado, a construction site in Wyoming, a rehabilitation hospital in Denver, a hospital in Phoenix, a presidential library in Iowa, an alternative high school in Wisconsin and as an English teacher with the Peace Corps in Turkey. He currently lives with his wife Cathy in Salida, Colorado.

All of Haruf's novels take place in the fictional town of Holt in eastern Colorado. His first novel, *The Tie That Binds* (1984), received a Whiting Foundation Award and a special Hemingway/PEN citation. *Where You Once Belonged* followed in 1990. *Plainsong* was published in 1999 and became a bestseller. It won the Mountain and Plains Booksellers Award, the Maria Thomas Award in Fiction and was a finalist for the National Book Award for Fiction. *Eventide* was published in 2004.

http://en.wikipedia.org/wiki/Kent_Haruf

The Playwright

Eric Schmiedl is a native of Cleveland, Ohio, and a graduate of Kent State University and the University of Hawaii. His plays for children and family audiences have been commissioned and produced by the Cleveland Play House, the Honolulu Theatre for Youth, Karamu House and the Ensemble Theatre of Cincinnati. These plays include *The Red Badge of Courage*, *Alice's Adventures in Wonderland* and *The Amazing Bone*. His theatre-for-the-deaf adaptation of the classic Beatrice Potter story, *Peter Rabbit*, received a national tour from Cleveland SignStage.

For adult audiences, the Alabama Shakespeare Festival commissioned and produced Eric's adaptation of Lee Smith's novel, *Fair and Tender Ladies* and *Treasure Island* by Robert Louis Stevenson. His script *Popcorn* was included in the Cleveland Play House's 2003 Next Stage New Play Festival. The Oregon Children's Theatre has received an NEA grant to tour Eric's adaptation of *The Red Badge of Courage*.

Eric and his wife Adaora live in Cleveland Heights, Ohio, with their sons Zeke and Arthur and their beagle, Mable.

<http://www.spalding.edu/content.aspx?id>

Descriptions of Holt, Colorado

This is the quintessential western, rocky mountain region, in which the stark landscape and sky are unbelievably important. — Design Conference Notes ¹

Haruf’s fictitious Holt is a small town that has remained a small town. In Haruf’s novel *Plainsong*, as Bobby and Ike deliver the newspapers on their early morning route, they see Holt in this way:

“Bobby took the older, more established part of Holt, the south side where the wide flat streets were lined with elm trees and locust and hackberry and evergreen, where the comfortable twostory houses were set back in their own spaces of lawn and where behind them the car garages opened out onto the graveled alleys, while Ike, for his part, took the three blocks of Main Street on both sides, the stores and the dark apartments over the stores, and also the north side of town across from the railroad tracks, where the houses were smaller with frequent vacant lots in between, where the houses were painted blue or yellow or pale green and might have chickens in the back lots in wire pens and here and there dogs on chains and also car bodies rusting among the cheat weed and redroot under the low-hanging mulberry trees.” ²

In *Eventide*, Haruf describes the land around Holt as follows:

“The country both sides of the highway was flat and treeless, the ground sandy, the wheat stubble in the flat fields still bright and shiny since its cutting in July. Beyond the barrow ditches the irrigated corn stood up eight feet tall, darkly green and heavy. The grain elevators in the distance showed tall and white in town beside the railroad tracks.” ³

1. Design Conference Notes, p. 1.
2. Haruf, *Plainsong*, p. 14.
3. Haruf, *Eventide*, p. 6.

Plainsong Design Conference Notes. Denver: Denver Center for the Performing Arts, June 2007.
Haruf, Kent. *Plainsong*. New York: Vintage Books. 1999.
Eventide. New York: Vintage Books. 2004.

Yuma County, Colorado

*We have smelled the tangy sage and have heard the drum roll of the grouse. We have seen rain fall like a song on fields that were dying. We have heard beauty crying like a silver flute. We have lived on the plains of eastern Colorado.*¹

So writes Mrs. Hal Russell about Yuma, Colorado, in 1886, the town that gives its image to Holt of *Plainsong* and *Eventide*. She claims to be the first white child born in what is now Yuma County and her book, *Settler Mac and the Charmed Quarter-Section*, is a hymn to the “drowsy, prairies, the beloved trails, the sacred land of our childhood” which was first dubbed the Great American Desert by early explorers.² She recalls experiences with sod houses, grasshoppers, dry weather, tornadoes, blizzards, starvation and poverty.

Yuma County has grown appreciably from Mrs. Russell’s memoirs of 1886. As of 2005 approximately 9,789 people reside in Yuma County.³ Located on the Northeastern Colorado Plains with Nebraska and Kansas at its border, Yuma County has an area of approximately 2,379 square miles. The County Seat is in Wray and the biggest population centers are Yuma (3,285) and Wray (2,187).⁴ Most people make their living from some form of agriculture, with corn, wheat, soybeans and vegetables as the primary crops, while ranchers raise prime livestock and poultry. The County has moderate summers, crisp falls, cool winters and warm springs, with an average of 260 days of sunshine and 16.7” of annual rainfall.

1. Russell, p. 13.
2. Russell, p. 12.
3. YumaCounty.net
4. Wikipedia.

Russell, Mrs. Hal. *Settler Mac and the Charmed Quarter-Section*. Denver: Sage Books, 1956.
YumaCounty.net

Child Abuse

Children have more need of models than of critics.

—Joseph Joubert, *Pensées*

Child abuse is defined as “the physical and/or psychological and emotional mistreatment of children.”¹ In the United States, the Centers for Disease Control and Prevention (CDC) characterize child maltreatment as “acts of commission or omission by parents or caregivers that result in harm, potential for harm, or threat of harm to a child.”² However, different states have developed their own definitions of what constitutes child abuse for the purposes of removing a child from an abusive home or for prosecuting a criminal case. Whatever the characterizations are, the statistics concerning child maltreatment are alarming. “Estimates indicate that more than three million children a year are subjected to serious forms of abuse and neglect.”³ Some abuse is never reported, “but in 1997 the National Committee to Prevent Child Abuse reported 54% of child abuse was because of neglect, 22% was physical abuse, 8% was sexual and 4% was emotional maltreatment.”⁴

Child abuse can take several forms. In *child neglect* the responsible adult “fails to adequately provide for various needs including physical (food, clothing, hygiene); emotional (failure to provide affection or nurturing), or educational (failure to enroll a child in school.)”⁵ *Physical abuse* can involve striking, burning, choking, beating or shaking a child. The distinction between discipline and abuse is often poorly defined, as we can see with Uncle Hoyt. *Sexual abuse* is any sexual act between an adult and a child. *Psychological* or *emotional abuse* involves belittling or shaming a child and the withholding of affection.

Child abuse is a complex problem that has multiple causes. In 2009 CBS News reported that child abuse in the United States had increased during the economic recession.⁶ Parents who have lost their jobs have lower levels of frustration tolerance; therefore, they lash out at their children for minor behavior problems. If one were to analyze Hoyt Raines, the child abuser in the play, one would find he bears many of the traits of a person who mistreats children. As described to David A. Wolfe, Robert J. McMahon and Ray Dev. Peters, authors of *Child Abuse: New Directions in Prevention and Treatment Across the Lifespan*, Hoyt has the characteristic low self-esteem with “negative perceptions of children.”⁷ He has “inappropriate expectations related to child development and behavior” when he demands Joy Rae give up her room without a fuss or beats Richie when his cries upset him.⁸ Hoyt is under stress because he has lost his job and has no coping skills to deal with his frustration and aggression. Finally, he is a heavy drinker and his alcohol abuse is a factor in child mistreatment.

Children with a history of child abuse or neglect can develop severe psychiatric problems such as anxiety or depression as well as physical ailments including chronic headaches, abdominal or muscular pain. Treatment includes “trauma-focused cognitive behavioral therapy” and child-parent psychotherapy.⁹

The prevention of child abuse depends on teachers, school nurses and social workers that are alert to unusual behaviors in children, like those in the play. In addition, there are organizations such as Community Based Grants for the Prevention of Child Abuse (CBCAP), the National Alliance of Children’s Trust Funds and Prevent Child Abuse America. In her book, *Nobody’s Children*, Elizabeth Bartholet makes these

suggestions. Provide for more home visitations that provide families with support during early infancy. Secondly, when abuse is identified, there should be a greater willingness to use child removal. Finally, there should be an increase in family support services. “In the relatively short term the only good solution is a major revamping of the child welfare system.”¹⁰

1. en.wikipedia.org.
2. Ibid.
3. Bartholet, p. 61.
4. en. wikipedia.org.
5. Ibid.
6. Ibid.
7. Wolfe, McMahon and Peters, p. 32.

8. Ibid, p. 36.
9. en. Wikipedia.org.
10. Bartholet, p. 241.

http://en.wikipedia.org/wiki/Child_abuse

Bartholet, Elizabeth. *Nobody's Children*. Boston: Beacon Press, 1999.

Stewart, Gail B. *Understanding Child Abuse*. Farmington Hills, MI: Gale Group, Inc., 2003.

Wolfe, David A.; McMahon, Robert J., Peters, Ray DeV. *Child Abuse: New Directions in Prevention and Treatment Across the Lifespan*. London: Sage Publications, 1997.

The Rights of the Developmentally Disabled

BETTY JUNE: “*Just don't take my kids away from me. Please don't do that.*” —*Eventide*

“People with [developmental disabilities] have the same basic legal, civil and human rights as other citizens. Fairness and justice dictate the need for additional legal protection to enable people with [cognitive disabilities] to exercise such basic rights. These rights, as for all citizens, should never be limited or restricted without compelling state interests and due process.”¹ Thus, the developmentally disabled can marry and make decisions concerning having children; as more such individuals become parents, society must learn to help them be successful.

Since 1983 “more than half a million mentally ill or cognitively disabled people receive Social Security or Supplemental Security income disability payments.”² To receive this pension the individual must be evaluated by a doctor, psychiatrist or psychologist and go through a multilayered process to establish the severity of the condition. When cognitively disabled couples decide to have children, they must learn parenting skills and know when to ask for help. They must also recognize a child's basic

health care needs and be responsible for that child's social, emotional and developmental necessities.

Where Betty June and Luther primarily fail with their children is in the appearance of Uncle Hoyt; they are too weak to cope with him both physically and mentally and afraid to ask for help. They attend parenting classes but these come too late to do much good. Both are so absorbed in their own physical ailments (Betty June's stomach pains and Luther's eyes) that they have little energy to concentrate on their children's social and emotional development. All the intellectual stimulation comes from the TV. Consequently, when the Judge removes Joy Rae and Richie to a foster home until Hoyt is found, the decision is a sound one based on compelling evidence. Betty June becomes hysterical for she does not understand how her limitations impede her children's safety and growth. All she knows is that she loves them.

1. www.uky.edu
2. psychservices

<http://www.questia.com/googleScholar>: qst.

<http://psychservices.psychiatryonline.org/cgi>

<http://www.uky.edu/Classes/PHI>

Parenting Skills

ROSE: “*Parenting can be a challenge.*” —*Eventide*

Every child has a need for:

- Basic physical care that ensures security and safety.
- Affection and approval.
- Discipline and control that are consistent and age appropriate.
- Teaching and stimulation that comes from reading books, visiting museums and other attractions, field trips to farms, malls, aquariums, etc.
- Provision of normal life experiences.
- Encouragement of appropriate levels of independence.
- Response to a child’s changing needs and awareness that these needs have precedence over parental plans.
- Parents who provide positive role models.
- Respect for a child’s privacy.
- Acceptance of a child’s personality.

Dwivedi, Kedar Nath, ed. *Enhancing Parenting Skills*. New York: John Wiley and Sons, 1997.

Tetreau, Cheryl Winters and Huppig, Carol. *Rodale’s Book of Shortcuts to Parenting*. Emmaus, PA: Rodale Press, 1988.

Foster Care

ROSE: “*These kids ’ll be kept in foster homes till they’re 18 or till they just run away. Everything is not going to be all right.*” —*Eventide*

“Foster care is a system by which certified stand-in ‘parents’ care for minor children or young people who have been removed from their birth parents or other custodial adults by state authority.”¹ Foster placement is supposed to be just a short-term alternative while determination is made for one of three permanent plans. One of these is reunification with the biological parents when the state decides the conditions are suitable; the second is “legally permanent guardianship or adoption,” and the third is placement of the children into another foster family.²

Foster home licensing requirements vary from state to state but are generally overseen by the State Department of Social Services. Foster parents are paid by the welfare system,

the Aid to Families with Dependent Children (AFDC). (In 1996 this term was changed to the Personal Responsibility and Work Opportunity Reconciliation Act.) Since children are placed in a foster home for their safety, foster parents must be willing to take on the difficulties and responsibilities that would be expected of any good parent. They should enjoy being with children, be able to handle change and stress, have a sense of humor and be flexible. An important factor of foster care is to provide a structure of meal times, homework times, bed times, TV times and special chores which gives a child a predictable schedule in which he/she can function. This is particularly helpful for a child with emotional and behavioral problems.

As in the Wallace case, judges, not social workers, are empowered to remove children from their family to foster care. The birth parents then have a right to a court hearing, usually within 48 hours.

“Based on data provided by the United States Department of Health and Human Services

submitted as of January 2008, there are more than 500,000 children in the foster care system in the United States.”³ More children are entering foster care than there are homes to care for them. Therefore, these children do not have a permanent and stable structure to prepare them for life’s challenges. The exit age for foster care is 18 and it is likely some of these teens become homeless.

In selected studies of children currently in foster homes, many individuals indicated, “that one of the most important things that happened to them... was when they felt accepted by their foster family.”⁴ In interviews and questionnaires foster home alumni gave several suggestions. Many wanted accurate information about the backgrounds of their foster family and reasons for their placement. Others “believed they could have received much more aid in the form of counseling about career options and strategies to cope with independent living.”⁵ Finally, all respondents

answered they wanted to be participants in the planning and decision-making that would affect their lives.

1. en.wikipedia.org.
2. Ibid.
3. Ibid.
4. Curtis, Dale, and Kennedy, p. 111.
5. Ibid, p. 116.

http://en.wikipedia.org/wiki/Foster_care

Curtis, Patrick A.; Grady, Dale Jr. and Kendall, Joshua C., eds. *The Foster Care Crisis*. Lincoln, Nebraska: University of Nebraska Press, 1999.

The Great Plains and Population Dynamics

The Great Plains region of the central United States is a vast area stretching across the midsection of the country from the Mexican border to the Canadian border. It contains 18% of the landmass of the lower 48 states, but only 3% of the population. Parts of ten states are included in the Great Plains—Colorado, Kansas, Montana, Nebraska, New Mexico, North Dakota, South Dakota, Oklahoma, Texas and Wyoming.

The period of largest population growth in the Great Plains was between 1990 and 2000, with the addition of 1.4 million people. However, figures from the US Census Bureau indicate numerous counties have declining populations with high percentages of people aged 65 and older and much domestic out-migration. Just as in Holt, young residents leave for employment reasons or college so

that there is a decreasing number of young adults and more elderly individuals, such as Mr. Kephart and the McPherons.

The loss of young families results in fewer children and inhibits many counties’ ability to grow. Unless economic development increases the employment potential, the likelihood of many small towns in these counties continuing to exist is slim. Indeed, in the *Denver Post* of Sunday, September 27, 2009, Richard Wobbekind of the University of Colorado Leeds School of Business says, “When people lose their energy-industry jobs in Yuma County, they leave Yuma County.”¹

1. Svaldi, p. 4K

Svaldi, Aldo. “Rural Counties Taking a Beating.” *The Denver Post*, Sunday, September 27, 2009.

Cattle Ranches and Cattle Auctions

“A ranch is an area of landscape, including various structures, given primarily to the practice or raising grazing livestock such as cattle or sheep for meat or wool.”¹ The term most often applies to cattle-raising productions in the western United States and Canada, though there are ranches in other parts of the world.

Ranching traditions originated in Spain out of need to handle on horseback huge herds of animals grazing on dry land. Thus, when settlers from the East coast moved west, they brought some cattle breeds developed there or in Europe. They adapted their management to the dry lands of the west by borrowing elements of the Spanish culture already established there.

The McPherons raise beef cattle for human consumption; their responsibilities are breeding cows, feeding cattle and providing veterinary care. Special terminology is used to define one animal from another. For example, an intact adult male is known as a ‘bull’. An adult female that has had a calf or two is known as a ‘cow’. A young female under three years of age who has not yet reproduced is known as a ‘heifer’. Young cattle of both sexes are called ‘calves’ until they are weaned (separated from their mothers); after that they are known as ‘yearlings’. A castrated male is called a ‘steer’ in the US, while they are known as ‘bullocks’ in other parts of the world. The McPherons speak of a ‘black baldy’; this is a type of beef cattle produced by crossing Hereford cattle with a black breed, usually an Aberdeen Angus. Black baldies are known for good mothering abilities.

The McPheron brothers attend an auction to sell their yearlings. A description of this event is found in the novel *Eventide*:

“After the horses were done the cattle sale began, and it was this that most people had come for. It went on for the rest of the afternoon. They sold the old stuff first, then the cow-calf pairs and the butcher bulls and finally the lots of calves and yearlings. They pushed the cattle in from one side, held them in the ring for the bidding, and moved them about to show them to best advantage, the two ringmen stepping out or tapping them with the white prodsticks, then pushed them through the other metal door into the outback for the pen-back crew to sort out.”²

1. en. wikipedia.org.
2. Haruf, p. 29 and 32.

Haruf, Kent. *Eventide*. New York: Alfred A. Knopf. 2004.

<http://en.wikipedia.org/wiki/Ranch>

<http://www.hoovers.com/beef-cattle-ranching/>

Loss and Grief

“I don’t imagine I’ll ever get over missing him, Raymond said. Some things you don’t get over. I believe this’ll be one of them.” —Eventide ¹

Men and women tend to respond very differently to loss. “Grieving is a personal and highly individual experience. How you grieve depends on many factors including your personality and coping style; your life experiences, your faith and the nature of your loss.” ² Generally, women express their feelings openly and they cry for their loved ones. Although Betty June will still be able to see her children, she weeps when they are taken from her and put into foster care. Men’s grief, on the other hand, is often delayed; they throw themselves into work, hobbies or other distractions.

Grief produces stress and stress produces physical and mental symptoms. Depression, decreased concentration, distorted concerns, physical pain and sleep disorders are exhibited by some individuals. Betty June is one of these. She laments the loss of her older daughter Donna and the absence of her younger children; her cognitive disabilities only exacerbate her symptoms. Raymond is depressed, too, and he experiences some guilt for his failure to do more to save his injured brother.

“Women are seen as more ready to accept help and express emotion.” ³ This is exactly how Betty June reacts as she receives aid from Rose and Luther. “Men are perceived as less likely to show emotion or accept help.” ⁴ Raymond reluctantly receives help from Tom Guthrie, Maggie and mostly Victoria.

Both Rose (who lost her husband at age 30) and Raymond deal with grief by returning to work. “Returning to work may itself be a coping mechanism, since it allows persons to become distracted from their grief.” ⁵ However one grieves, by work or by weeping, the solution is to rebuild one’s life after loss.

1. Haruf, p. 91
2. helpguide.org
3. Moody and Arcangel, p. 37.
4. Ibid.
5. Lund, p.41.

Haruf, Kent. *Eventide*. New York: Alfred A. Knopf, 2004.

Lund, Dale A., ed. *Men Coping with Grief*. Amityville, NY: Baywood Publishing Co., 2001.

Moody, Raymond Jr., M.D. and Arcangel, Dianne. *Life after Loss*. San Francisco: Harper Collins, 2001.

http://helpguide.org/mental/grief_loss.html

Questions

Pre-show discussion questions:

Do the developmentally disabled have the right to raise a family? Does the state have the authority to take children away from parents and place them in foster care?

In times of crisis, do we expect our family members to help us in our time of need? Does our assistance depend on the severity of the crisis or what their needs are? How do they show their support? What do we expect in return for our help?

When a friend or neighbor is in trouble or needs some help, are we obligated to come to their assistance? If we need assistance, do we expect a friend or neighbor to help us?

What factors influence and change our opinions about people?

Have gender roles changed in farming communities? Are gender roles different than in the city?

Post Show discussion questions:

Which character in the plays did you relate to the most? Explain why you feel you relate to them?

How would you characterize Luther and Betty June Wallace? How do they treat the members of their family?

What makes this play a story about Colorado? Which part of the play could be set in other places in the country? Would the story change?

What does Raymond think of the boy, Del Gutierrez, that Victoria brings home? What do you think causes him to feel that way?

How would you describe Hoyt Raines? Why does he act the way that he does? What do you think should be the verdict?

How does Walter treat his illness? How does DJ convince him to go to the doctor?

Was it fair what happens to the Wallaces? Explain your answer.

How would you describe Raymond and Harold's relationship? How does Raymond cope with the loss of his brother? Does his brother's loss cause Raymond to start living differently?

Activities

Grocery List Budgeting

Every week, you are in charge of getting groceries at the local supermarket for your family. You are given a budget of \$75 and must be able to prepare 10 meals. Create a shopping list that contains your ingredients and your food. Label which items are necessary and which items are not. Go to your local supermarket and write down the prices of the products on your grocery list. Make sure you compare prices for the different products and brands.

Are you able to purchase everything on your list? Are there some products that you have to sacrifice? Is there a way that you can stretch your budget and still purchase the items on your list?

What happens if your budget is reduced to \$50? What happens if it is increased to \$100?

Economics 1: Students understand that because of scarcity, decisions must be made about the use of resources

Economics 1.1: Students know the economic choices are made because resources are scarce and that the act of making economic choices imposes opportunity costs.

Newspaper Reporter

Goal: Write an article about a scene that transpired on stage

The students are newspaper reporters from the small town of Holt. The reporters are to write a short article about Hoyt Raines's trial from the play, *Eventide*.

Be sure to be able to answer the questions of who the article is about, what happened, where the incident happened, and why.

Rather than having the article cover only the facts, have the article be an editorial. Remember that an editorial is opinionated.

After writing one side of the opinion, write the counterpoint.

Reading and Writing 4: Students apply thinking skills to their reading, writing, speaking, listening, and viewing.

Reading and Writing 6: Students read and recognize literature as a record of human experience.

Adapting *Eventide*

Materials: Pen and paper

Start by picking a scene from the play *Eventide*. After reading the scene, find some key themes and

character choices that you can adapt from the script to a paragraph.

From this scene, transform what transpires on stage into a couple of paragraphs describing what happens and what the characters do actively on the stage. If you have seen the play, describe what the actors did on stage.

Once the first draft is written, find some areas that you can embellish. Look for moments where you can expound upon what each character is feeling or thinking in your adaptation. Are there other areas from the play that you could build upon?

Discuss how it was to adapt what you read or saw in the play to paragraphs. What were some of the obstacles that you faced? Why do you think it would be easier or more difficult to adapt the novel into a play?

Reading and Writing 2: Students write and speak for a variety of purposes and audiences.

Reading and Writing 4: Students apply thinking skills to their reading, writing, speaking, listening, and viewing.

Theatre 2: Students understand and apply the creative process to skills of storytelling, playwriting, acting, and directing.