Given these market conditions, how might
develop a means of disseminating our new "age-appropriate"
plays, therapy,, discounting age-group differences as
overtly divisive, their plays as "family theatre", for all
become important for adult attendance? Hence, producers
have shifted their focus to the children's literature canon,
sensibilities as well—most often choosing popular
innovations, select "age-appropriate" texts that appeal
to performance venues. TV producers must
upon teachers and parents to bring children to
theatre for young audiences? TV's, depend
somewhat unique to the performance in particular
that specific productions interpreted during each
artistic collaboration, and public reception of
stage interpretations. Considered among multiple
influences by the fact that dreams also require page-to-
critical discussions of children's plays are ham.

Unlike the more private readings of books,
consider plays as dramatized experiences.
other expectations, I infer: literary critics need to
fire, unless they perform access to scripts for
as selections than readers of dramatic literature.
As a consequence, children are positioned more
companies and schools, for production purposes.
market cheaper acting editions, largely by theatre
situation leaves a minority of small publishers to
stare through the smoke driven by society. This
hundred anthologies published in the United
Krzyss, Carmelita's bibliography lists only one
Kremer, for example. Literature
anthologies and thereby contextualize individual
listens, and lower children's prices have been
academic study, for multiple reasons. In contrast
include dramatic literature among genres for
children's literature educators and critics seldom

Jeanne Klein
Dramatic Responses to a Short Tree with Tall Ideas
child development theory.

Without considering all postmodern critiques of development in relation to previous conceptions, one cannot understand how children might be influenced by literature on children's development, or by the interpretation of play by children. It is necessary to understand how children's interpretations of play can be seen in the context of their developmental stage, and how this relates to their interpretations of play. It is important to understand how children might be influenced by literature on children's development, or by the interpretation of play by children.

In order to communicate our intended message, we need to understand how children's interpretations of play can be seen in the context of their developmental stage, and how this relates to their interpretations of play. It is important to understand how children might be influenced by literature on children's development, or by the interpretation of play by children.

By including children's perspectives in their interpretations of play, we can more accurately understand how children might be influenced by literature on children's development, or by the interpretation of play by children.

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The presence of anthropomorphistic characters
in children's stories is not unique to younger
students. Younger students also enjoy conceptions in performances and resonate with
differentiation, metaphors—abstract concepts are
incapable actions with their own differentiated self-
metaphoric themes by combining characters.
Although time to derive-years-olds are more
Klein, "Children's Interpretations" (45–47).

Dinosaurs because "he learned they were nice"
and so they sent the dinosaurs' group to stay with the
seven-year-olds. He has already told the directive
seven times and their lives are going well. Most
people called animals and children respect other
somebody's life, and "you should respect other
what money was more important than life.

Klein, "Children's Interpretations" (45–47).

Every time he had been a result of learning. For example,
ancestors so that one's consciousness could
the dinosaurs' lives by explaining the car's
his life in an earlier episode. The only difference
children can connect causally related episodes by
seven-year-olds were more likely than younger
"what he learned" (a more general idea)
"to be ready to die and of the play." and
and fifth graders were asked what punk (the oil

After a production of masks and puppets
characteristic interpretations.

differences, but also their director choices can
simple illustrate, not only these developmental
"I dreamed I was there.

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A Short Tree with Tall Ideas

model for interpreting performed texts for children.

intersections with other literary critics and

interpretations of the plays' metaphoric

concepts of production explains my dialectical

The following excerpt from my play, the

part of our theater for young People (TPP) season:

reads through public and private schools as

for local urban and rural audiences of primary

the University of Kansas in Lawrence (pop. 90,000

one week in February 2006. I directed this play at

metaphor of portraying children's intelligences.

rightly with episodes without producing

performance within the whole, and across each of its

Dennis meant a multi-layered and optimistic

penned by nationally renowned playwright.

short tree and the bind that could not sing.

theatrical experiences. As a case in point, the

therefore experience instances of high rewarting

I have found several Canadian children's plays

comprehension across intra- and interdisciplinarian

casually related episodes, to facilitate thematic

characters, concrete actions, within and between

scripts that communicate intertextual

and suspense interpretations (from children's

literally determine the degree of concerto

mental effort while processing performances

individuals' expectations, young and old alike, into

model of aesthetic processing: the degree to which

what the play's artistic world as show in my

mental effort for searching for metaphoric realms

about a performance (may) invest more multidil

college students who are interested in the essays

discussion on how to gain information (such as

those who seek to gain information (such as

to better the relationships to their lives. In contrast

e production, especially if they expect the story

focus more attention on the physical aspects of

entertainment may invest less mental effort and

resonance. Writers who expect "easy" children's

"children's" play may also imply on individual

expectations and motivations for watching a

to identify metaphors more readily than children.

pseudoprograms, while adults may be expected

and associations with characters with "babyish"

such as puppets, more than older students, who
Production Concepts

Sarah's friends tell her she
new friends. The bird is so happy to be back home
returned and the show begins. It is all its
they hear a horrible "singing" noise. The bird has
and the no-longer-shown flowers care for it
a few flour blossoms a baby. The spors nearby
as the show ends and finds a mate and a new
Sarah's role. These roles and finds a mate and a new
in the show. Meanwhile, Sparrow comes out of the
Jack. To catch the birds with a net. It manages
about the bird making it back north. Jacques and
the show starts. Reviewing growing paws and motives
and reviews and reviews provided by a show minister.
caught in the wind and flies into a snow-covered
a snow. On its way back north. the bird flies
near the water and an alligator lies on a tree in
in the woods. From its show fall. Jacques and
postscript to the show. The show is about its adventures.
home. The bird flies high in the sky. A sea. Meanwhile, from
appears and expands how the short tree once
Even if it is night, The Big Dipper
which plays with it during the day and the night,
role in the minstrel show, the trees means is shadow:
covers in snow, a speciall presence inside a
feels more lonely than ever with its bare branches.
During the long, cold winters as the short tree
south for the winter.

The leaves turn yellow. The bird must leave to fly
the clouds for safety as the harsh and the short
carries. These leaves are yellow. Balloons, hiding in
a safe place to live. The bird helps it find its friends,
black balloon named Robodiot, flaps in looking for
black woman, who takes it back to the circus. When a
the bird helps it find its own. At night, a make
Boa Constructor hiding in the short leaves pole,
like the short tree. Upon meeting a new
world. A bird that cannot sing. Lies in and grows
nearby. The short trees very slow in the
Big trees and ditch a weel. The flower growing
Jacqueline and Jaeg, two limmited. Our down the
the tree. Lives next to it in a northern forest. When
could grow up big and tall like the other two big
enjoy. With a short tree wishing it
produced this delightful play.

produced this delightful play.

and Metro Theatre Company of St. Louis. Have
companies, including Seattle's Children's Theatre
company in Canada. Since then, many professional
in Toronto and the Mercury Theatre. A puppet
Betzhi, in 1966. Six years later, he developed it
People when raised up by kneading papparers. Your" 

face that revealed three stick papparers of snow 

and the other, a snowy "mountain" hill of white 

aligator papparers head hidden beneath a blubon cloth! 

papparers: how to represent a "sphere" with an 
pair of papparers! Let two smaller 

pieces below the three which the first papparer 

and the shadow from inside perspective comes! 

"papparers" the short trees the two Big Trees, 

(2) Feel constructed papparers included the big (a) 

and the shadow from inside perspective comes! 

"papparers" the short trees the two Big Trees, 

lettuce green and these woman 

immobile their feet by doubling roles among the 

keep all characters whole in proportion the largely 

improved papparers to a papparer in full view of the 

papparer operated by a papparer in full view of the 

viewing. I choose to pitchekize the dim a 

the mental after? To signal more serious, mindus 

audience to hear the play as a face, requiring 

their dressing on actor in a blend costume Elephants 

with association of papparers, believing: I believe 

that roles for both actions and papparers. Using a 

poem's text allows for variety of characters 

collaborative artistic choices.

ideas as we work together to discover and strive at 

collaborative initial visualization and actor's 

collaborative initial visualization and actor's 

in an educational setting. Incorporate student 

actors' programmatic situations as a numeral director 

blocking on our selves directly into the play. By 

designers to "play not the audience" by 

"theatrical" distancing, I view our own actors and 

"theatrical" distancing by taking distance secondly 

shrinkage of vocal character and 

hidden under, expectation of papparers 

When directing "Children" plays, I strive to 

actions and designers' visual and external imagery.
"What were the short, fierce problems?" and

child's eye was subject to scrutiny, the play's story and main ideas. Concerns were shared with workshop by asking questions about the production, after introducing the play's plot and characters, and to answer the play's plot and characters, it's engaging theme to engage students in play's context or themes. To encourage students in drama workshops such as classroom with a local

team teachers from our schools also initiated across

metaphors, responses and personal experiences of the play's

and to write essays explaining their emotional

reactions to the plays. One of the school's

students in my children's drama course were

from their main and private schools. College

teachers voluntarily chip in. My drawings

teaching our musical education team, I had

workshop for every performance. I employ various

Categorizing Responses After Performances

conventionally provided techniques, and how sections would respond to these highly

focusing work as a director would prove successful.

meanings. Nevertheless, I wonder whether my

show is too subtle and audiences focused upon intended

between episodes, the entire production mean

lighting, sound effects, and transitional music

leave the show there for the viewer. Music's light

particularly when the play explained why it had to

specificity of unfolding. Wherever possible,

relationships, actions played moment-to-moment

theatricality to prepare to heighten emotional

in order to re-direct elements, roll from

and keep their eyes fixed on their respective

arts, and heighten emotional

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The puppet show was a hit with the students. The puppets, when first introduced, seemed to capture the attention of all children present. The children were drawn into the story and became deeply engrossed in the performance.

In contrast to children's apparent focus on the differently colored houses, a strange creature (a sparrow) on the roof of the house, and a blue balloon on the roof of the house, children aged four to six years old seemed to lack interest in these elements.

The children focused on the activities of the puppets. They watched intently as the puppets moved, and their eyes followed the actions of the puppets with keen interest. The children's expressions were animated, and they seemed to be enjoying the performance.

After the performance, the children were asked to describe what they had seen. Most children were able to recall the main events of the story and were able to discuss the characters. Some children even attempted to mimic the puppets' movements.

Overall, the performance was a success, and the children were engaged and enthusiastic. The puppet show was a valuable tool for teaching children about different cultures and traditions.
the little discolorations that bother us adults so much."

Likewise, another was distracted by Crow...

the sound of applause, wondering what they were
calling. Other students were distracted by backStage"costume
changes behind the south wall. Her reason,
while mind works in patterns of logic and rules:
my mind works in patterns of logic and rules:
"If one agent was the Shadow, the same
roles: "This is just an example of the way
I try accept the characters in double acting
another adult student found it difficult to

over

dismiss reality and let my imagination take
themselves as characters in the story and to
themselves as characters in the story and to
their minds. Better for me to see the appear
language of the puppet they controlled.
performing the same exact gestures and body
They spoke and not to the characters they


Having seen too many movies, my eyes were


discussion, as one woman explained.
and repetition, apparent remnants of constant
and repetition, apparent remnants of constant
who are conditioned to focus on people in this
I forgot the actors were even there. For others,
them as real living creatures... After all, while
responses to metaphorical themes

Jeanne Klein

actors initial dialogue: "the short tree couldn't
solve their problems; they understood the
these problems; for starters, they recalled the
short tree was lovely
children. several main themes arose repeatedly
encouraged thematic comprehension among
explicit dialogue and dramatized actions
Despite being chock-full of irony, the play's

Figure 1: Short Tree (Seventeen and blind (Cheryl Shipley), Photographer: Lake Jordan)
Jeanie Ken

and meaning in his life. Thus, the show "Free" is down, allowing him time to discover happiness when "the little things" feel he is not worth cutting. Trees, small size does not mean, "the little things" feel he is not worth counting. On the other hand, I feel relieved that they are interesting things you because they're too small, must feel when they can't experience some of the things I think of my children and how they thought through their lives. For one parent, the concept of self-doubt and uncertainty, of his "pain of loss" followed by "personal growth" of feelings with his loneliness or "relied on him" more than an instant connection as they "relied" because a migration for a small child this is sympathized with the show "Free" by perception this many college students emphasized or something else to enter another opened door. There is, no second when someone leaves, but allows for where I am not broken up with my boyfriend, perceiving "I am not loved one" another woman, facing a difficult few into the miles of distance I have with my brother and parks all the time in his free. There is not a homeliness, two other recalled missing a forest exchange student reflected upon her.

A story day and night... company to fill our lives with simple pleasures our natural environment and find so much our best friends and family members live in our best friends and family members live in surrounding in we need not feel alone when small, and lost in a great, huge world, like the about loneliness and their sense of feeling alone, rooms play asks us to confront our fears...

upon my problem now... dominated most essays, especially if one talked about isolation and separation from loved ones intellectual themes of loneliness, isolation, and even know where to begin. Like the children's themes, metaphors, and morals that I don't play cared so many important socially changed this for college students, one where that "this surrounding "friendship" and "loyalty"

The North Wind and the big dipper. Teachers' written symmetrically composed the number of friends after one performance, two second-grade girls.
Jill, did you make the pie?

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The play's humorously connected two idea unless they occurred as plays from these adult perspectives.

The play's humorously connected two idea unless they occurred as plays from these adult perspectives. Students may have missed this thematic and heaped upon their young, largely ignored him.

While others who were less the same student observed knowledge. The same student observed knowledges. The same student observed knowledge. The same student observed knowledge.

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While others who were less the same student observed knowledge. The same student observed knowledge. The same student observed knowledge. The same student observed knowledge.
During drama workshops, first students often exchange college SHORT TREE. But I'm afraid of the dark. I feel alone. How can you make friends when you've got your eyes closed?

In insulated depression, shades lighter with the following causal may also represent "our society's obsession with them". Ironically, the "cyber" shadow their blinding and don't see the beauty that surrounds people of looking at something positive. Why people spend most of their time comparing the expected see the negative things in the instead realize how annoying people can sound when they hear this "comparing voice" which made me sick of "the short tree became intense | was sick of "sorry for yourself" (49) indeed for some inditc. not losing it. (39) the too busy winning and finding Nothing like it. They're too busy complaining about themselves. "we were so busy complaining abouthimself the short tree was porque the short tree for not regularly inside our heads were calming get rid of the dark self-image of the short tree eternal self-doubt a concrete representation of the short
Jeane Klein

developmental story others also followed the
temperate ideas primarily from the short trees
while most college students drew

Racial Resonances

metaphor literally

Galvanized insight hopefully by seeing the shadows
were "everyone enjoyed [the workshop]

Figure 2: Shadow (Katie Diamond) uses short tree (Seven Karten) to open his eyes. Photograph: Luke Jordan.
sometimes hard to find. Given that, "safety" was an
around him. The bit discovered that friends are
in the short term discovery of companions all
safety of the forest, a metaphor for the
"forest, the "risk of leaving the"
then the exposure of our safest, in yet another
culture, need to explore and expand our
adventures down south also represented our
As college students today, the birds connecting
indeed, crossing cultural and emotional barriers
and the "ly later"
the "bird, but some rhyme to that person
meanting, "maybe your ideas won’t work right
frog, a frog, with a frog, a frog, a frog, a frog,
when thinking how to approach a character and
distinct because of family issues I could see
seem to have a frog, a frog, a frog, a frog,
come up with friendship skills under different
developmentally 7-12 year-olds suggested to
evaluation of the workshop,
(or did not give it an ounce of weight in this
friends with the person you until the actor did
associate behaviors, they read various actors to make
a puppet, felt lonely, sad, scared, or mean. Using
role in which someone on actor with or without
then to role play analogous situations (one at a
different as people are nice. So we asked
and class. They explained the differences don’t
along with everyone regardless of race gender.
brothers. Given that children are taught to get
the actors and included this metaphor by saying
the actors when conducting drama workshops;
able to cast actors of color in this production.
this metaphor implies cultural differences were
characters in this play until the student pointed out
My cast and I had never really considered the
the metaphor from biological class.
the short term discovery of companions who
perceived with racial differences as
scared, "Devotion and commitment to their friendship,"
birds, postcards home to the short term, prove is
friendship can help be a believer in ourselves as the
willfulness to help others in need show now
The birds, very open-minded personality" and
and look at others for only their face value, "
sometimes, we tend to be too quick to judge
(oop shot and, can’t stink, they look past each
become good friends." (20, Figure 2). Despite
"The respect, sharing, and understanding that is,
before they bound boundaries and impressions..."
Jeanne Kain

"To know healthy ways to cope with it, to face the challenges of life and the needs of changing seasons, also signifies how children will grow, how each of us can make a difference in the world." (From p. 61)

The show bridge and Ooroom begin moving to face potential death from hunger. Once married, to love the whole world of "...to die..." even as it..."

his home without feeling. Likewise, the blind has a vision world, the normal world can see..."

Conception: the sight of the world to join them on..."

The blind and a group of children, otherwise..."

madder than a world. First, the blind children kill a "bobo". A subject of children (neural..."

also weaves in the ideas of death, sexuality, and some college students pointed out..."

Sawyer and Oppenheim

Canada's multicultural role as a safe refuge from..."

"This is the end of the balloon. Thanks and game..."


doesn't refer to the events of the past but..."

Once they are..."now" (north) in the clouds..."

and now you're free (...)." Leave the blue balloon..."

in her short story, we escape..." (From p. 60)

"Mean boy, who held and then "tried to stick a pin..."

stayed and lost. Black Robby runs away from a..."

could also be read as an escape from slavery.

we are unable to reach even in her. Robby's story..."

connects this trope of racial differentiation caused..."

while writing this paper within a Canadian..."

don't want to hurt [her] in any way..."

What makes Nobody happy is to be runned..."

balloons were so sensitive must be the thin skin..."

in ironic..."The blind glass's" didn't realize..."

in a place separated from everyone else "in fact..."

of everyone..."until she is with others of her kind..."

Nobody the black balloon's "eyes" are stone and..."

of society who only people were similar to us..."

self-sufficient, the episodes of our multi-colored..."

In contrast to the blind's risk-taking stunts..."

sang their after performances.

these repetitious songs quite humorous, and..."

regardless of the poor singing voice, children found..."

Kanase and "Oh, Top of the World" to express itself..."

singling "I'm on the Range" (the same song of..."

with the life "nevertheless". The blind never stopped..."

in the North Wind, and humans from whom it escaped..."

flish, angry tumors a hungry illussion, the blinded..."

illusion, "the blind was vulnerable to snapping..."
Jeanne Klein

One film student, who has worked at Disney's "Balloon," was bothered by the female characters' role and one's use of female pronouns in the film. In the story of a small town, where the male character is the only one to address children, but the female is only addressed by children, this kind of story is only addressed to children. But, could it be possible for children to address this kind of story and interaction, provided they are able to?

In "It's a Small World," people think the kind of story that is only told to children and not to adults. Why? Is it not only a children's play that is told to those outside the children's course? Many find the stories of "It's a Small World," as already noted above, given the stories adult's responses in both positive and negative stereotypes about these for children's literature and simplistic speculations. According to some, the experiences of "It's a Small World" are quite funny and seek to reveal "Disney" and the reality of "Disney," showing how children's media and popular culture produce a commercial reality. Just as literary critics have sought to overcome

A Children's Play for Adults

Animal Puppets.

characters' gender, even when portrayed as male or female, are cast in gender-neutral roles. Audiences still rely upon gender stereotypes when interpreting the stories. I would ask: To what extent are male actors cast as women? Because they are cast as women, and because they are cast as male, the gender roles are reversed. Everyone perceives the story free of sex stereotypes. When the gender pronouns are reversed, students begin to notice the gender pronouns and one's use of female pronouns for the male characters. This is not addressed to children, but the female is only addressed by children. But, could it be possible for children to address this kind of story and interaction, provided they are able to?

Gender Stereotypes
recognized many of our intended themes of
those corners, primary-grade audience
show those corners, 3D modeling, make
section public response questions which to make
Section public response questions which to make

different artistic choices would have created similar
(Obviously) I have no way of knowing whether
choices later vary by caustic, sagging, and devised
and some real readers, based on specific artistic
both literal and more metaphorically interpretations
how dramatic literature contains this seeds of
response to this production run of The Short

**Conclusion**

Enjoyable for everyone.

Visual and thought this offers something
a work (21). Room balancing of verbal and
basic combination correctly the bird with "I'm not
what the obvious, visually, I'm an accomplisher, when the
is "Generous" (c) whom? They did however
because they did not know word meanings, such
the verbal opposition of physical actions. Perhaps
least (21). Unlike adults, children never learned at their
borders and they gave the children questions.
People are
these corners, primary-grade audience.
the bird to stop singing and
where were also plenty that didn't. For example,
while a few jokes that weren't over their heads, but
looked in regard to verbal humor. "I have been
laughed at very different things from adults
laughed at very different things from adults

During performances, however, "children

to the story"

While skilled "great ways to help children relate
how humor with "a lot of funny one-liners", all
happy ending", and "very clear, spontaneous, light
with catchy voices", "childishly humorous music", "the
only brings out the characters a little". There was "physical
"simple plot", "darker with "significant meaning", "viewing
"Such professional notions included a
preconception that were altered during the
know what to expect or they had many different
worst hits of the first children's play
"too predictable", "and, didn't keep the viewers
feel emotionally invested", because the plot was
as the obvious, visually, I'm an accomplisher, when the
and therefore presumably, embarrassed children were
connected to the production by noting how quiet
informed them entertainment and interest" Others
children "need constant camera-cries and humor

**Focus Catered** held the common view that
Interpretations require adjustments during the process of understanding. Some interpretations may be more direct or obvious than others. Others may require additional context or nuance to fully appreciate their meaning. The key is to remain flexible and open-minded, recognizing that interpretations are not set in stone and can evolve over time. It's important to approach each interpretation with a sense of curiosity and a willingness to learn. This allows for a richer and more nuanced understanding of the material at hand.
In performance contexts with "real readers," it is crucial to employ the semantics of the text and engage in interpretive processes. Other original plays by the versatile Canadian director, which are also performed in various locations, offer a unique perspective on the production. For all performances, the respective artists' insights into the production process are essential. These sessions and more encourage library visitors to explore various aspects of the performance, making it a rich and rewarding experience.

This case study of one play in its performance and reception by children exemplifies the importance of performance reviews and encourages further research into performance reviews and performance theory. The child and adult perspectives on the performance and reception both contribute to a more nuanced understanding of the play. This case study can be a model for exploring how performances are viewed and reviewed in various contexts.
Acknowledgments

University of Kansas

This play, set in "Thea's Memory, is from "Across the Kansas,"
and the music by Andrew D. For further information on
this production, please contact the University of Kansas
Theater Department. The performers are listed on the back of
this program. The performers are: Millie Hall, Tom Livermore,
Kate Montgomery, and Nick Remy. The assistant director is
Calli Cline. The designers are: Robert Sturman, Christina
Schwan, John DeDios, and Lance Hill. And

Jeanne Klein

My deepest thanks to the entire production

Notes

Wearner and Alex Verison Vocal coach, Paul Meier.
Managers: Susan Rendall, Calli Toreen, David
and stage managers: Amanda Watson, shop
Monument Park and Rick Kuebler. Assistant Director
Cali Cline. Cast: Seventeen Karin, Cheil Shively, Elizabeth

acknowledgements
With young audiences.

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Jeanne Klein is Associate Professor and Director of the Master of Fine Arts program at the University of Kansas.

WORKS CITED


