

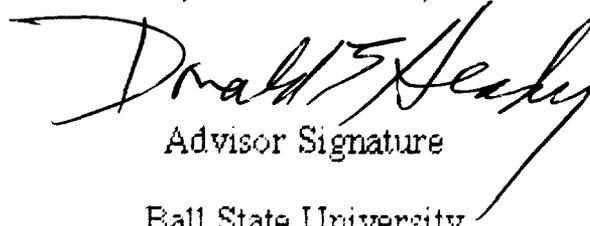
A Production of A Midsummer Night's Dream

An Honors Thesis (Hhrs 499)

by

Toni Leanne Schaperjohn

Don Heady
(Thesis Advisor)

A handwritten signature in black ink that reads "Donald S. Heady". The signature is written in a cursive style with a large, sweeping initial 'D'.

Advisor Signature

Ball State University
Muncie, Indiana
May 5, 1994

Expected Graduation Date
May 7, 1994

SpColl
Thesis
LD
2489
.Z4
1994
.S33

Table Of Contents

Proposal	0
Part I: Signs and Flyers	
Audition Flyer	1
Audition Form	2
Contact Sheet	3
Schedule	4
Cast List	5
Flyer to Advertise	6
Program	7
Part II: Analysis and Procedure	
Publicity	8
Why I Cast the Way I Did	9
Concept Statement (Post Show)	11
Photographs	13
Study Questions	14
Character Descriptions (as seen in November)	15
Problems I Encountered	17
Graph of the Playing Space	18
Epilogue	19
Bibliography	20

I did not include my director's book with the blocking written in as to save space. I included the analysis and paperwork that made the final production come alive.

Proposed: An environmental production of William Shakespeare's A Midsummer Night's Dream. This production will deal with environmental theatre practices as well as using an environmental directing style.

Dates: April 23,24 and April 30, May 1.

Place: The Quadrangle. Exact location- in front of the Arts Terrace with the opening and closing scenes taking place on the Arts Terrace (approval pending). This location has been approved by the Office of Space. Seating to be provided by the audience.

Funding: Scripts are supplied by the actors. We have acquired some scripts from used bookstores as well as individual copies. The cast decided upon purchasing the same copy to work from. We are working from the Arden version of the script.

Since this is an environmental production, there are no light, sound, or scenic demands. Costumes and properties are the only technical demands. These are going to develop out of the actor and my very own wardrobe and house. This is in attempt to modernize the play, perhaps, and also to be creative through the actor in the design of his/ her costume.

A Midsummer Night's Dream AUDITIONS!!!!

WHAT? An environmental production to be presented in either the quad or Christie Woods. The production concept will be developed throughout the rehearsal process by the cast as well as the director. This is being produced as a senior honors thesis.

WHEN? Tuesday March 1 at 7 PM in AC 308
Wednesday March 2 at 7 PM in AC 308
(If this is a problem for the CASS cast, let me know ASAP)

WHAT TO PREPARE? We will read from the following scenes:

Act 1 sc. 1-	Helena/ Hermia	lines 180- 208
Act 2 sc. 1-	Puck/ Fairy	lines 1-42
Act 2 sc. 1-	Oberon/ Titania	lines 60-80
Act 3 sc. 1-	Puck/ Rude mechanicals	lines 73- 100
Act 3 sc. 1-	Titania/ Bottom	lines 120- 155
Act 3 sc. 2-	Lovers	lines 245-281
Act 5 sc. 1-	Rude Mechanicals	lines 152-203

There is no need to memorize these scenes- just read over the parts that you might want to read. If there is a character that you might want to read that has a monologue in the play (as many do), feel free to prepare it and I will let you audition with it.

Any Questions? Please see Toni Schaperjohn (282-4020) or Don Heady if there are any questions!!!

A Midsummer Night's Dream

Audition Form

Name _____ Phone: _____

Address: _____

Vitals:

Height _____ Hair _____ Eyes _____

Will you alter physical appearance (AKA hair color, grow hair) _____ YES! _____ NO!

Have you ever acted Shakespeare? _____ YES! _____ NO!

If YES!, WHAT!?! (Please include any verse training--in addition, list any environmental theatre work that you might have done in the past)

(LIST BELOW)

Name two roles that you feel will help you relate in any manner with this play....

CONFLICTS?!!

Do you know about scansion? _____ YES! _____ NO!

Will you accept any role? _____ YES! _____ NO!

Preference of roles?

Thank you for auditioning!!! Without you this project would not be possible. TONJ!!!!

A Midsummer Night's Dream
Contact Sheet

Toni Schaperjohn (Director)	908 W. North St.	282-4020
	Office: TH 100A	285-8755
Brodie A. Steele (Stg. Mng.)	3015 W. Bethel	284-3734

Timothy Braun	Swinford Hall #113	285-4501
Lori Dennis	Tichenor Hall Box 17	285-2176
Michael T. Downey	Menk Hall Box 20	285-6763
Elaine M. Evans	1200 W. Bethel Apt. 302	741-0761
Henry Graf	Swinford Hall	285-4520
Jeremy Hardin	Edward's Hall	285-3135
Heather Higgs	410 N. Alameda	741-8758
Chris Malone	310 Hurst Hall Box 51	285-4814
Mikey Mason	220 Menk	285-6763
Steve Mockler	Davidson Box 45	285-6916
Ton Odle	Brady Hall	285-2927
Marchele Peterec	Wood Hall Box 207	285-7789
Angeline Ratts	Botsford Hall Box 74	285-3592
John Hamilton Rice	Palmer Box 206	285-7083
Cathy Sanders	820 Ashland	747-6958
David J. Skinner	235 Pick Ave	378-5393
Sean Smith	Edward's Hall Box 101	285-3147
Laura Stearns	Trane Hall Box 60	285-4162
Mark Stratton	221 S. Mckinley Ave.	287-9781
Amy Violette	Palmer/ Davidson	285-6923



A Midsummer Night's Dream Schedule

Here is a schedule, finally! Sorry that it took me so very long to produce it!!!

M.	March 28	meet with Jeremy to work on monologues!!!		
T.	March 29	Watch movie at Toni's House	after Festival	Toni's
W.	March 30	Work 1.1, 4.1, 5.1	7- 10 PM	AC 308
Th.	March 31	Work 2.1, 2.2, 3.2	5- 7 PM	AC 302
		EVE> OFF TO SEE <u>NIGHT MOTHER!!!!!!!!!!!!!!!!!!!!!!</u>		
F.	April 1	Work 1.2, 3.1, 4.2	7- 10 PM	AC 308
Sa.	April 2	TBA--please- we REALLY need to rehearse this day!!!		
Su.	April 3	OFF! HAPPY EASTER!!!!!!		
M.	April 4	Run Acts 1,2,3	7-10 PM	AC 302
T.	April 5	Work Acts 1,2,3	7-10 PM	AC 302
W.	April 6	DISCUSS and then, Acts 3,4,5/	7-10 PM	AC 302
Th.	April 7	Work Acts 3,4,5	7-10 PM	AC 302
F.	April 8	Work Selected Scenes (TBA)	7-10 PM	AC 302
Sa.	April 9	Run Thru!!!!	4-? PM	meet AC 302
Su.	April 10	OFF TO SEE <u>WORKING!!!!!!!!!!!!!!</u>		
M.	April 11	Work selected scenes (TBA)	7-10 PM	AC 302
T.	April 12	Run thru!	5-? PM	meet AC 302
W.	April 13	Discussion! (selected scenes)	5-? PM	AC 302
Th.	April 14	Work selected scenes (TBA)	5:30-7 PM	AC 302
		OFF TO SEE <u>SUMMERTREE!!!!!!</u>		
F.	April 15	Run thru!!!	aft? or eve?	AC 302
Sa.	April 16	OFF!!!		
Su.	April 17	Run thru!!!	2-? PM	meet TH 100A
M.	April 18	Run thru!!!	5-?	meet TH100A
		EVE<Party to celebrate Willy and Toni's bithday!		
T.	April 19	Run thru!!!	5-?	meet TH 100A
W.	April 20	Discussion, thenRun thru!!!	5-?	meet TH 100A
Th.	April 21	Dress!!!	Call times TBA	
F.	April 22	Dress!!!	" "	
Sa.	April 23	SHOW!!!!!!!!!!!!!!		
Su.	April 24	SHOW!!!!!!!!!!!!!!		
M.	April 25	OFF (Keep lines in memory!)		
T.	April 26	OFF (" ")		
W.	April 27	Pick up rehearsal!	7- 10 PM	AC 302
Th.	April 28	MAYBE- another pick up?!!!	7-10 PM	AC 302
F.	April 29	OFF (STUDY LINES!)		
Sa.	April 30	SHOW!!!!!!!!!!!!!!		
Su.	May 1	SHOW!!!!!!!!!!!!!!		

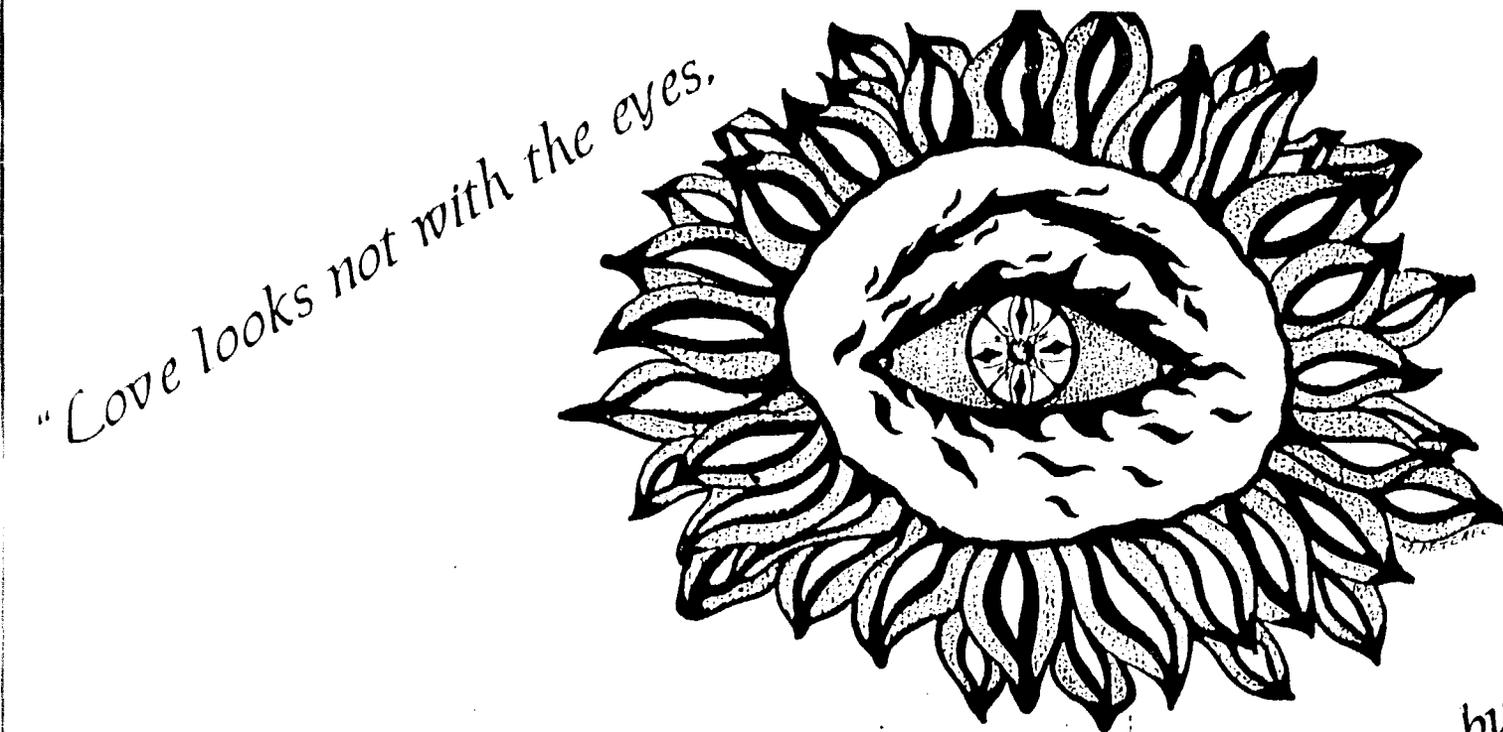
A Midsummer Night's Dream

Cast List

Theseus	Mikey Mason
Hippolyta	Lori Dennis
Lysander	John Hamilton Rice
Demetrius	Chris Malone
Hermia	Cathy Sanders
Helena	Marchele Peterec
Egeus	Henry Graf
Philostrate	Amy Violette
Oberon	Michael Downey
Titania	Heather Higgs
Puck	Jeremy Hardin
Mustardseed	Angie Ratts
Peaseblossom	Ton Odle
Cobweb	Eli Evans
Moth	Laura Sterns
Peter Quince (Prologue)	Tim Braun
Nick Bottom (Pyramus)	Mark Stratton
Francis Flute (Thisby)	Eric Nicolson
Tom Snout (Wall)	Steve Mockler
Snug (Lion)	Dave Skinner
Robin Straveling (Moonshine)	Sean Smith

There will be a short meeting (about 1/2 hour) in AC302 on Thursday at 5PM. My most humble thanks to all that auditioned. You showed me the fun and life in the script again! Thanks!!!! You all were soooooo talented!

William Shakespeare's
A Midsummer Night's Dream



"Love looks not with the eyes,

but with the mind..."

April 23, 24 at 4 P M
April 30, May 1 at 2 P M

In the Quad- Meet by the Arts Terrace!
Free Admission
Bring blankets, lawn chairs, children, etc.

William Shakespeare's
A Midsummer Night's Dream ⑦

Loads of Hugs go to...

the cast- for being as talented and wonderful as they are! I love you guys!!! Even if you do talk--constantly!

Jeremy Hardin- for his constant love, devotion, and for being my rock of strength.

Kate Small-for her endless devotion and support. Also, for a hand to hold ..

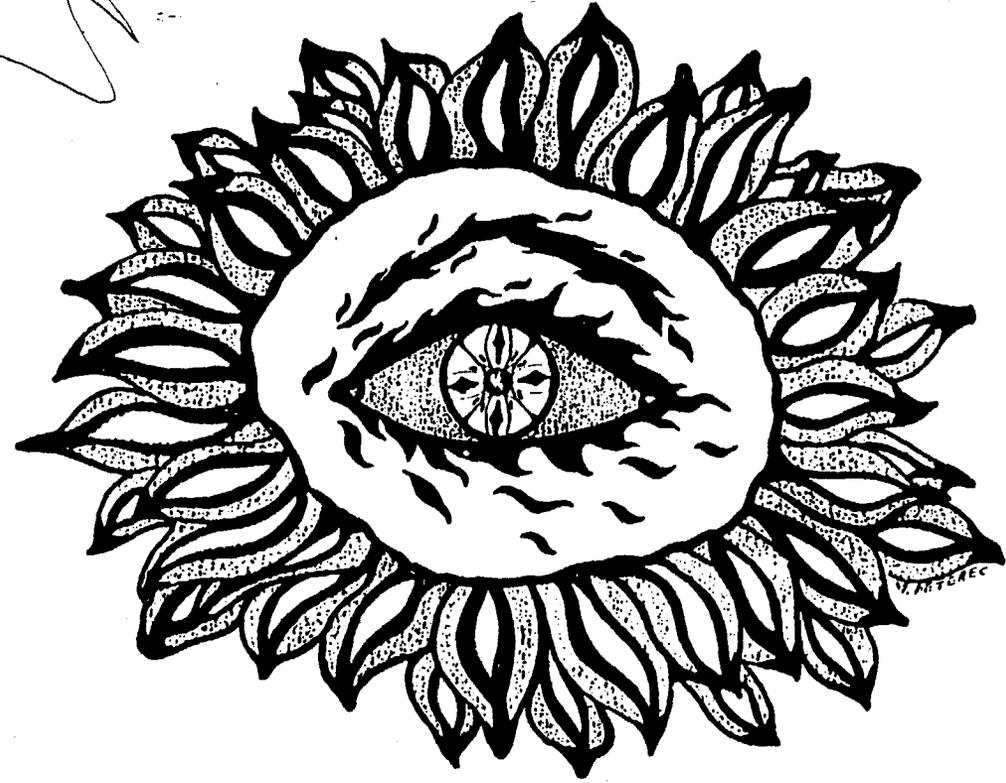
Kate Otterman-K.O.-for living with me and loving me all the same

Brodie A. Steele- for his constant support and patience. What a great stage manager!

my family- for just being them!

William Shakespeare- 'nuf said!

Eric Emery, Leah Price, Chris Arthur, Robert Dirden, Patrick Kelsey, Don Heady, Beth Vandervill, Judy E. Yordon, Jay Becker, and anyone else I might have forgotten (I'm sorry, I'm sorry, I'm sorry!!)



*April 23, 24 at 4 PM
April 30, May 1 at 2 PM*

*In the Quad- Meet by the Arts Terracel
Free Admitsston
Bring blankets, lawn chairs, children, etc.*

Publicity

We had were the flyers that you see only the next pages. These flyers were distributed throughout campus in all of the buildings, in the villiage, as well as sent to professor's mailboxes in the theatre as well as English Departments. Other than that, there were announcements made on both ofthe campus radio stations as well as in the Ball State Daily News. In addition to that, my cast spread the word through friends and via the Vax. Also, completely of their own accord, part of my cast dressed up in costume and went around to peoplein the Quadrangle and on the street to tell people about the show. Our Publicity went well. We had the following turn out for the show:

First Weekend: (We were outside for this weekend)

Saturday	70
Sunday	80

Second Weekend: (We were inside the Korgengard Dance Studio in Ball Gym due to rain and foul weather.)

Saturday	30
Sunaday	85



Why I Cast the Way I Did...

Court

Theseus (Mikey Mason)- I cast this the way that I did because I liked Mikey's control and his power behind his voice. I also feel that he could bring a good sense of play to Theseus.

Hippolyta (Lori Dennis)- Lori was cast as Hippolyta because of her strength and the fact that I knew that it would be a great challenge for her.

Lysander (John Hamilton Rice)- I cast John because he had a nice vocal quality. I also felt as if he fit the character physically.

Demetrius (Christopher Malone)- I choose to cast Chris because he had a beautiful control of the verse. Also, I felt as if he contrasted John very well. In addition, I liked the look of the four lovers together.

Hermia (Catherine Sanders)- Cathy was selected because I knew that this role would be a real challenge for her. I also thought that she really fit the part physically.

Helena (Marchele Peterec)- I felt that Marchele had an interesting non-traditional look for Helena. Also, in auditions, she displayed an amazing control over the verse.

Egeus (Henry Graf)- I chose Henry because I felt like Henry had a good age about him. Also, in auditions he took direction well.

Philostrate (Amy Violette)- I put Amy in this part, in all honesty, because she auditioned very well, and I wanted to give her a bigger part. So, I gave her the part that I felt she could play, but not necessarily the part that I wanted to give her.

Fairies

Oberon (Michael T. Downey)- I cast Michael because of his vocal quality, primarily. I also felt like he had a neat physical type for Oberon.

Titania (Heather E. Higgs)- I cast Heather because she has an interesting sensuality about her. She also handled the verse very well in auditions.

Puck (Jeremy Hardin)- Jeremy was cast primarily because, as an actor, Jeremy has a very good physicality about his characters. Also, I felt like he could bring the kind of fun that I wanted Puck to be played with.

Peaseblossom (Ton Odle)- Ton had very good movement in auditions.

Cobweb (Elaine Evans)- Elaine had a neat vocal quality in auditions.

Moth (Laura Sterns)- Laura had both the look and vocal quality of a perfect fairy. Laura also took direction well in auditions.

Mustardseed (Angeline Ratts)- Angeline had very good movement in auditions.

Fairy (Amy Violette)- I wanted to double Amy in this part to add another fairy and to give Amy a bit of a bigger part.

Rude Mechanicals

Peter Quince (Timothy Braun)- In auditions, Tim displayed a very neat age that I felt appropriate for Peter Quince. Also, Tim plays well with comedy.

Nick Bottom / Pyramus (Mark Stratton)- In auditions, Mark displayed an absolutely amazing power over the verse. He also has a beautiful voice to listen to. Finally, I felt that physically, he was a different, and yet interesting type for Bottom.

Francis Flute / Thisby (Eric Nicholson)- Originally, Eric was not cast as this part. The man that originally had the part dropped out, therefore, Eric volunteered for the show.

Snout / Wall (Steve Mockler)- Steve, in auditions, displayed a great ability to take direction. He also was very enthusiastic about the show.

Snug / Lion (Dave Skinner)- I felt that Dave had a great voice for the lion. In addition, I thought that Dave looked like a lion.

Staveling / Moonshine (Sean Smith)- Sean fit, physically, the role of the thin tailor. Also, Sean moves very well. He also is very experimental and good with comedy.

Concept: To produce a Shakespearean play in an environmental fashion. Environmental includes the location of this particular production as well as the technical aspects of the show. Technically, the environmentalism will be shown through the development of the concepts of the play through the actors. Costumes will be developed and made by the actors to express their own character, the way the actor sees the character. Directing will come from a concept that we, as a cast decide. From there I will direct the show according to our concept. My reasoning behind this production is to unify the cast and make the production “ours” instead of merely the director’s creation. The concept will be arrived at through various weekly discussions.

Environmental theatre is one of the most expressive forms of theatre today. It not only engages the audience, but it engages the actors as well. I hope to let these actors as well as the audience that we will attract to a new world of theatre.

What the Cast Decided: The cast decided to pull out the theme of “love looks not with the eyes but with the mind.” We decided that we, as a cast felt like the most important statement to be made by this play was the statement on love. We decided then to pull out love in all areas of the play. Specific decisions:

Fairies: We decided that fairies have their very own kind of love as well as their own way of expressing it. We developed a strong love between Oberon and Puck as well as between Titania and her fairies. In the end, we established a love even between Titania and Puck. In addition, we decided to try to make Puck anoint the eyes of the lovers intentionally. We thought of this because Puck gained sport from watching mortals play, especially when provoked.

Lovers: With the lovers, pulling out the theme of love a bit simpler. We

pulled the love theme out more than usual. The problem that we encountered was that Demetrius is the only one who still is under the spell in the end. Chris and I discussed this and decided that there was still love in Demetrius' heart for Helena. Demetrius, as we played him, is in love with Helena, but wants Hermia because of social stature.

Also within this realm is the Court: namely Theseus and Hippolyta. We made the decision to make them starting to love each other in the beginning, but the love grows and becomes more evident by the end of the play. Also, we played Egeus' love for Hermia up as well. We tried to get across that Egeus wanted Hermia to decide to be single and not wed Demetrius. This would bring out a father that wants his daughter to himself.

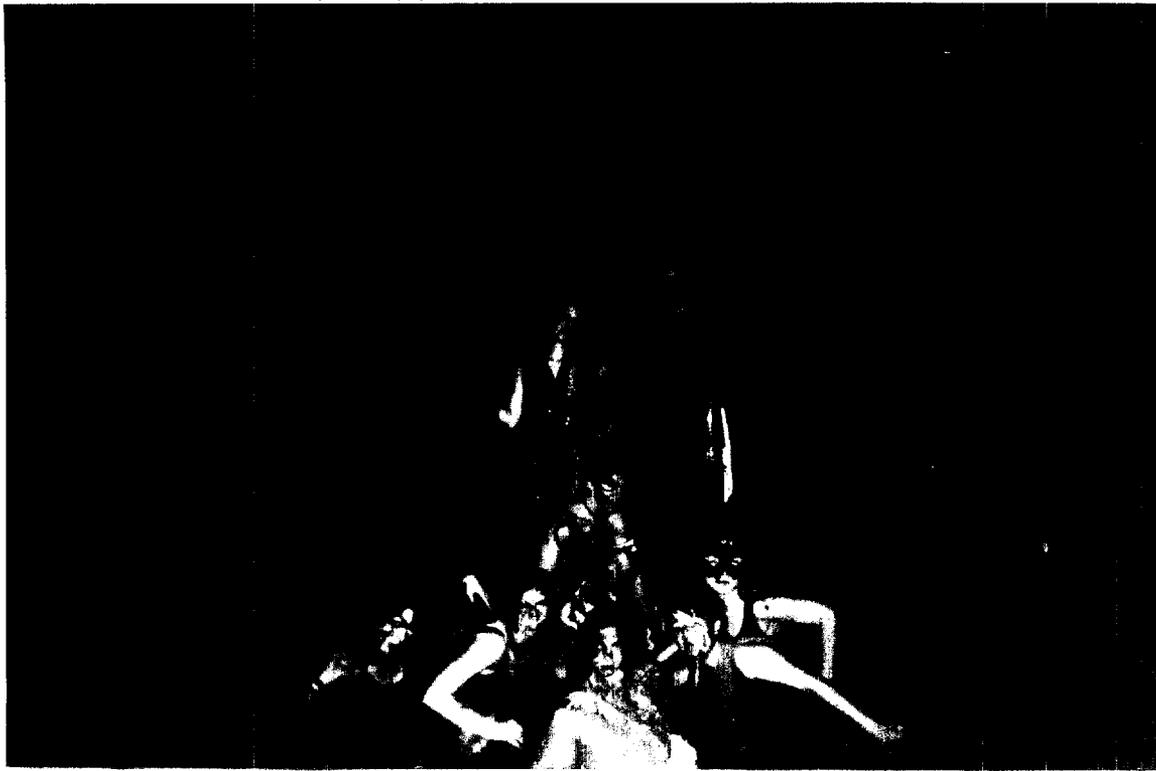
Mechanicals: Within the mechanicals, we decided that we saw love of friendship. We tried to play this up by making them seem closer than in other productions that I have seen.

Within this concept of love, we decided that all of the characters in the play are driven by the love of something; therefore, the super-objectives of the character were love driven.

Attached are the photographs of the cast in costume of which came out of the actors, themselves.

THE FAIRIES ↴

13A



THE COURT ↴



a woman.

Problems I encountered...

There are several problems that I encountered. These are the problems and how I solved them.

1. Casting/ Recasting Problems- I had originally cast an actor to play Flute / Thisby. This gentleman dropped out. Then, his replacement had terrible scheduling problems which aroused an internal conflict within the cast. Due to this problem, I had to decide whether or not to keep this actor in the cast the show. I made the decision to keep the actor. I resolved the problem within the cast and all turned out well.
2. Conflicts in Schedule- Several cast members had very packed schedules. Due to our wierd schedule, with some nights and some afternoons, there were several conflicts. I resolved this problem by trying and working around people's schedules by working selected scenes and by working both afternoons and evenings.
3. Low Cast Morale- Throughout the rehearsal process, the cast really started to get drug down by the difficulty of the piece. The cast also was really negative around this time period. This was a very difficult time period in the rehearsal process. I tried to remain positive and supportive during this period. This appeared to solve the problem. The cast then boasted their morale and the rehearsal period moved along smoother.
4. An Over-talkative Cast- The cast was a very talkative cast right from the start of rehearsal. I tried to keep them quiet, but it was pretty close to impossible. So, eventually I had to resort to the tactics of being harsh.

These are a few of the problems that I encountered. I feel like these are the only major problems that I encountered. I consider myself very lucky to have had so very few problems.

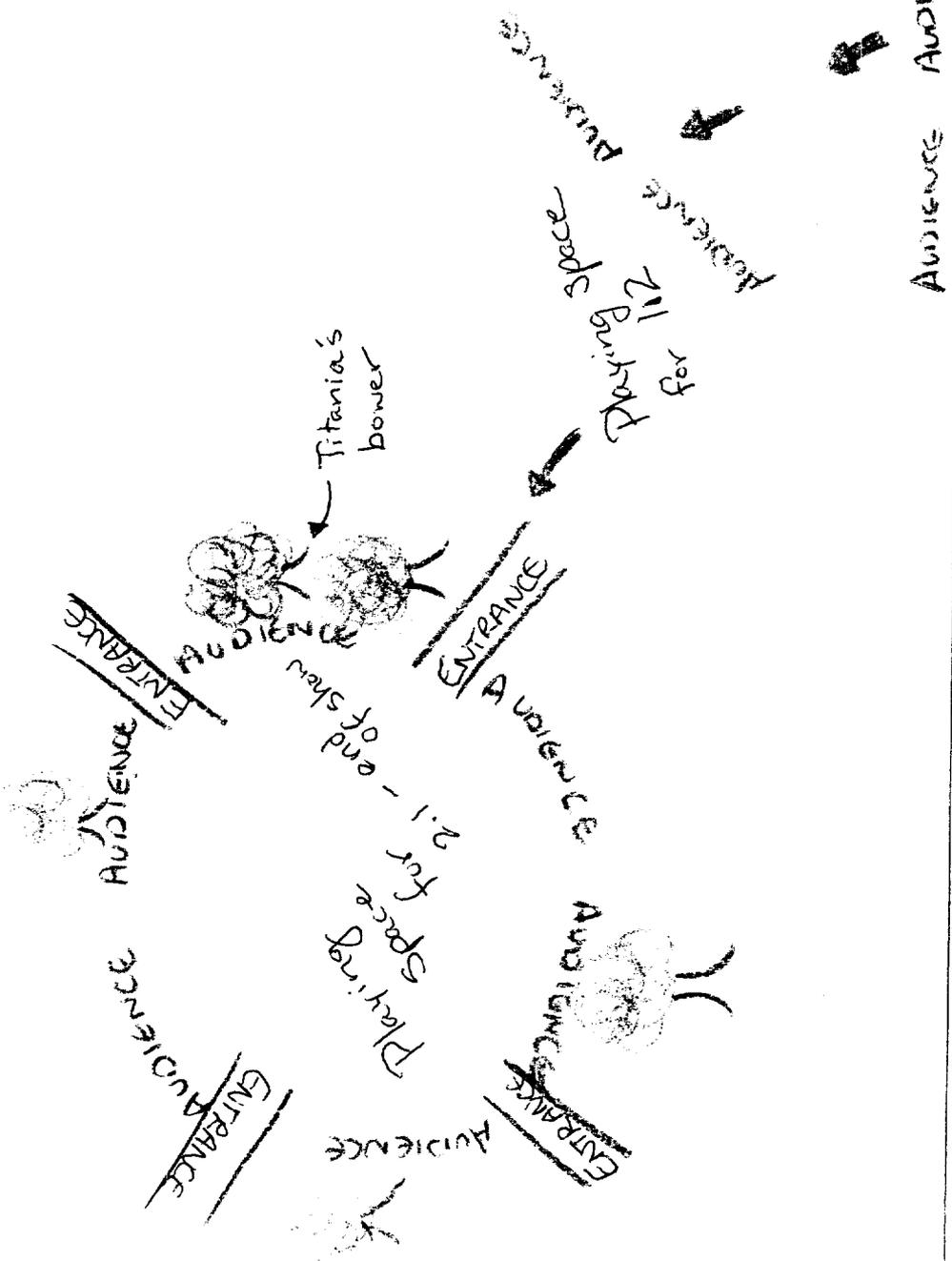
KEY



= trees

= flow of audience (when moved)

LOCATION: THE QUADRANGLE



Side walk

ARTS TERRACE

(scene 1.1 takes place here)

Epilogue:

I feel that my initial concept for this production was carried through and worked. The actors seemed to enjoy the control over their aspects of character, costume, as well as their own individual part in the development of the concept. The environmental setting was both helpful and effective in setting the appropriate mood and atmosphere for a light comedy. All in all, I felt the production is a success.

Most of all, I have to cherish the work that I did with the actors. My cast, though very young, are very talented and determined actors. Without them, this project would not have been possible. Also, these actors were very supportive. I must believe that a large reason that they were supportive was the fact that they felt like they were completely a part of the production process. In retrospect, I have to ask myself would I do it all again. The answer would be a resounding yes. I would love to work with these actors. I would also love to work in the environmental theatre again.

Bibliography

- Adland, David. A Group Approach to Shakespeare: A Midsummer Night's Dream. Longman Group Limited: London, 1973.
- Calderwood, James L. A Midsummer Night's Dream (Twayne's Critical Guide to Shakespeare). Mcmillian: New York, 1992.
- Herbert, Walter T. Oberon's Mazed World. Lousiana State University: Austin, 1977.
- Lemmon, Jeremy and Ronald Watkins. In Shakespeare's Playhouse: A Midsummer Night's Dream. Rowman and Littlefield: Totowa, 1974.
- McMahon, Luella E. The Lovers in Midsummer. Dramatic: Chicago, 1970.
- Selbourne, David. The Making of A Midsummer Night's Dream. Methuen: London, 1982.
- Sidgwick, Frank. The Souces and Analogues of A Midsummer Night's Dream. Duffield and Company: New York, 1908.
- Taylor, Marion A. Bottom, Thou Art Translated: Political Allegory in A Midsummer Night's Dream and Related Literature. Rodipi: Amsterdam, 1973.

All of these books, plus a countless number of rewiews dating back to late 1800s, papers and handouts from Shakespeare Classes that I have taken, and other magazine articles make up my research that I did for the show. This research helped me, along with the cast develop the play as we felt that Shakespeare, according to the critics, might like to see his work reproduced.