Denver Center Theatre Company

Inside Out

A STUDY GUIDE

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Kingdom

U S WEST World Premiere

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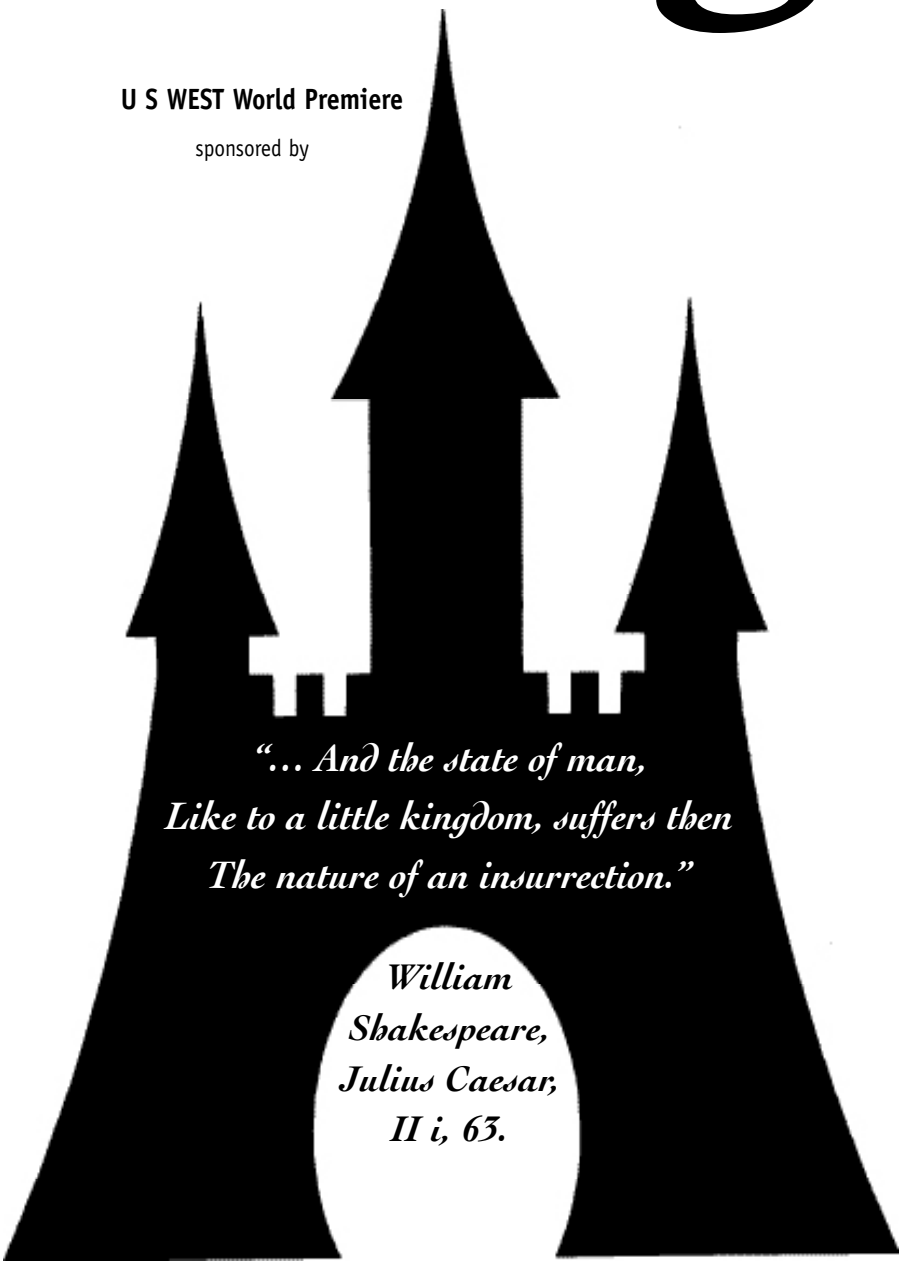

Once upon this present time, somewhere in Southern California, is a not-so-magical Kingdom Theme Park. This private "corporate" realm is peopled by Cubby Van Sant, the jolly president of the park; Ron Smaiks, the aggressive vice-president of development; Bonnie, his efficient, corporate assistant and Rick Blair, the idealistic "imaginator," an architect/designer who is supervising project design. Ron is launching his company's new animated musical film, *The Little Match Girl*, based (loosely) on Hans Christian Andersen's tale; meanwhile, he intends to expand the facilities into the adjacent neighborhood on the periphery of the park. He is in the process of negotiating financial favors from the public realm (the city) represented by its mayor, Bob McTaggart. McTaggart, a pushover, is appalled by Ron's request and stunned by the cost of burying power lines, building new roads, improving infrastructure, etc., that the city will have to provide for Ron and company to build there.

Meanwhile, beyond the realm and in the rundown periphery, lives Teri Montoya (alias April de Leon) and her ten year
old daughter, Marisa. Teri tries to support herself and her artistically precocious child by waitressing at the Middle Ages Restaurant and interviewing for the "40th Anniversary Girl" of a major men's magazine. She mistakenly goes to Rick's hotel room for the "interview" and a mutual attraction develops.

Later, when a conscience-stricken Rick proposes changes in the design expansion of the park to Ron in order to satisfy his own ethical concerns, fantasy meets reality, greed wars with good intentions and conscience contends with corporate contradiction. As in a morality play, where each character is a personification of an abstract
quality, like truth, lust, ignorance, or good deeds, the characters of this modern morality play represent identifiable abstract qualities of their own.
"What a chimera then is Man! What a monster, what a chaos, what a contradiction, what a
prodigy. ..." Blaise Pascal, *Pensees* (1670) ■

HANS CHRISTIAN ANDERSEN AND THE LITTLE MATCH GIRL

"Now then! We will begin. When the story is done you shall know a great deal more than you know now." Hans Christian Andersen. *The Snow Queen*.

Hans Christian Andersen's mother was illegitimate and experienced a childhood of extreme hardship and deprivation. Once, she was sent out of the house to beg and, when she could not do it, she sat for a whole day under a bridge and cried. Clearly, she became the model for *The Little Match Girl* and similar figures in Andersen's writings.

In 1845, the editor of a periodical sent three illustrations to Andersen with a request that he write a story for the one he preferred. He chose a picture of a girl selling matches in a street and set the story on New Year's Eve. The little match girl is poorly dressed and shivering in the cold. She had been wearing her mother's great big slippers but lost them when two carts came whizzing past and she had to run across the road. Barefooted, she walks around, but no one will buy her matches. Afraid to go home because her father will beat her, she huddles in a corner between two houses and strikes a match to warm herself and then another and another. In each flame, she experiences a new vision: a warm stove, a beautifully laid table with the roast goose that is eaten on New Year's Eve, a lovely Christmas tree with shining candles and finally her departed grandmother who had always been good to her. In this final vision, the grandmother takes the little match girl into her arms and carries her up to Heaven. The following morning people find the little girl sitting in a corner frozen to death with a bunch of burned matches in her hand. "No sentimental phrases mark this sober story; there are only factual elements; the street mishap, the misery of her home, the hallucinations provoked by exhaustion. At the end of the story we are simply told what the people thought at the sight of the dead girl, and how they were wrong."[1]

In his stories, Andersen depicts the Denmark of a century ago. The towns are ordered, simple communities going about their business, yet still contemplative. The long winters are severe and life withdraws indoors. The home is a citadel of warmth and safety from the cruel power of the winter storm. Andersen depicts pictures of a people with their full share of human weaknesses but strong in faith, with a deep sense of mutual obligation between man and man.

Andersen restores the lost world of childhood to us, with its joys and wonders and sorrows. But especially in *The Little Match Girl*, he shows us childhood is not always a time of happiness. The everyday world, for all its excitement and novelty, is often hard; even imagination and dreams cannot always relieve the agony of life. Andersen is aware of the evil in the world but does not say how it should be overcome. His stories do, however, suggest that if we remain loyal to human affection, imagination and faith, we can fight the powers of evil.

The story as Andersen wrote it is a contradiction that must be covered, as *Kingdom's* Rick explains to Teri. The 20th-century efforts by many to tame the harshness of fairy tales and stories refuse to confront the dilemmas in children's actual lives and hide behind sentimental niceties. ■

"Again and again (Andersen) returns to the strange perversity that afflicts men in their dealings with life, the blindness that makes them spurn the real and prefer the illusory."[2]

HANS CHRISTIAN ANDERSON
DANISH STORY-WRITER
1805-75

THE DEVELOPMENT OF THEME PARKS

"A palace as for a fairy prince,
A rare pavilion such as men
Saw never since mankind began
And built and glazed."

William Thackeray, "Ode to the Great Exhibition of 1851."

The great theme parks of the 20th century had their beginnings in the simple fairs of Europe. In these ancient marketplaces, certain pieces of land were devoted to active, popular, fee-paying public pleasures. But historians of urban planning point to the "pleasure gardens" established in European cities such as London and Paris during the 17th and 18th centuries as the real basis of theme parks.

One of the earliest such enterprises was London's Vauxhall Gardens, which opened in the 1660s as New Spring Garden. Patrons, anxious to escape city congestion, met entrepreneurs who were prepared to manage their diversions. Vauxhall, visited and written about by such authors as Samuel Pepys, Oliver Goldsmith, James Boswell and Charles Dickens, mingled garden walks and arbors with mazes, statuary, shops, replicas of ruins, paintings and dining areas. The garden could host balls, parties, concerts, fireworks and all manner of festivities. One aspect of Vauxhall's appeal was the atmosphere of controlled risk it contained and the casual and unpredictable encounters that could happen. Another factor for its popularity was the sense of community built around the consumption of pleasure.

The United States had its own profit-seeking pleasure gardens in its Eastern seaboard cities but preferred to pour its energy and money into public recreational grounds—the free public park. They were presented to local taxpayers as safety valves, public health measures, real estate subsidies and wholesome alternatives to urban congestion. The most well known is Central Park in New York City, designed by the brilliant landscape architect, Frederick Law Olmstead. In time, zoos, carousels, skating rinks, mazes, band shells, tennis courts, golf courses, baseball fields, refreshment stands and other amenities were added to entice visitors.

As pleasant as parks were, they were not great events. It took the advent of a world's fair to galvanize energies and stimulate political leadership to act. Originating in the late 18th century, this kind of spectacle climaxed in the Great Exhibition of the Works of Industry of All Nations held in London in 1851 under the magnificent glass roof of Joseph Paxton's Crystal Palace. "The 1851 fair was the first great Utopia of global capital."[3] It showed a world shrunk by technology and the division of labor. The wealth of nations was contained under one roof in one architectural space. The palace also depicted paradise; laid out like a cathedral, it was the largest greenhouse ever built, its interior filled with greenery and goods, in a climate-controlled environment.

In time, America became the canvas upon which these utopian experiments flowered. The 1892 Columbian Exposition in Chicago featured the first Ferris Wheel and fostered a movement for "garden cities." Such cities were to be "small cities constructed on the exurban perimeter of an existing metropolis, to function as escape valves or release from the tension and overcrowding of the old city."[4] Voila, the suburbs!

Technology and the garden city idea melded in the two great world's fairs of the 1930s: the 1933 Century of Progress Exposition in Chicago and the 1939 World's Fair in New York City. The Chicago fair was laid out along a roadway occupied by a variety of pavilions celebrating scientific advances. Over it all sailed the skyride. Chicago was the first fair to elevate transportation as a visible symbol. The New York Fair had a geometric

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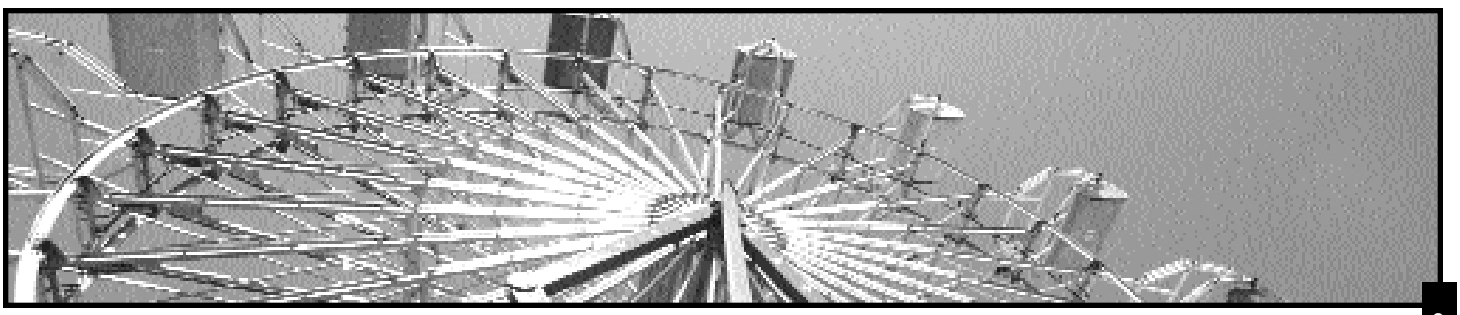

THE DEVELOPMENT OF
THEME PARKS

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radiating plan reminiscent of Renaissance communities but it also boasted two scale models of futuristic cities, which embodied those ideals of order—movement and the garden.

But world's fairs were temporary and a more enduring answer could be found in a permanent amusement park setting. The industry leader was Coney Island in New York, founded in the 1880s. By the turn of the century, commercially operated amusement parks flourished all over the country. The formulaic blending of electrically powered thrill rides, gambling and games of chance, athletics, vaudeville acts, reenactments of great disasters, fun houses and girlie shows almost guaranteed success. "Fantasy, danger, exoticism mixed together in what contemporaries agreed were high-powered environments, mirroring rather than relieving the daily life of the modern city."[5] The notion that amusement could be a business catering to the taste of millions and could be refined to a science was implanted into the American psyche. The creation of fun and manufactured frolic was on its way to becoming big business.■

"The main reason (is) –that people want to have some fun, and there is no reason why they shouldn't have it to the profit of the undertaking." Frank Morton Todd. History of San Francisco's Panama-Pacific Exposition, 1915.

THE SHOPPING MALL AND CITY AS A THEME PARK

"Profit is the thing that hauls dreams into focus." James Rouse, developer.

In his book Variations on a Theme Park, Michael Sorkin states that in searching for a kind of utopian living space, we are changing the character of our cities. The metropolis is changing into a place of simulation, limited space, surveillance and control, he argues.

In her essay, "The World in a Shopping Mall," Margaret Crawford describes the West Edmonton Mall in Alberta, Canada, the world's first megamall and precursor of the Mall of America in Minneapolis. Besides its more than 800 shops, 11 department stores an 110 restaurants, the mall also contains a full size ice skating rink, a 360-room hotel, a lake, a non-denominational chapel, 20 movie theaters, and 13 nightclubs. Inside the mall is a variety of attractions, such as a replica of Columbus' Santa Maria, which floats in an artificial lagoon. Meanwhile, real submarines move through a seascape of coral and plastic seaweed inhabited by real penguins and electronically controlled rubber sharks. The developer contends that the "goods for sale in the mall represent the world's abundance and variety and offer a choice of global proportions."[6] All the familiar tricks of mall design—limited entrances, escalators placed only at the end of corridors, fountains and benches carefully placed to entice shoppers into stores—control the flow of customers through the maze of shops. In Scottsdale, Arizona, the Borgata Mall is a replica of the medieval city of San Gemignano in Italy. Even close to home, the Park Meadows Mall draws upon the theme of the Rocky Mountains in its architecture and its timbered open space food court.

To please a more demanding audience, James Ruse incorporated genuine historic and scenic places into the world of the mall. His successful packaging of "authenticity" led to "festival marketplaces" such as Faneuil Hall in Boston (where the patriots met to plan the Revolution), Harborplace in Baltimore and South Street Seaport in Manhattan. These historic areas use cultural attractions such as museums and historic ships to enrich the predictable shopping experience. South Street Seaport, especially, is a metaphor for the exploration and colonization of bygone eras and is posed against that of the urban voyager setting sail against the forces of nature—or commerce.

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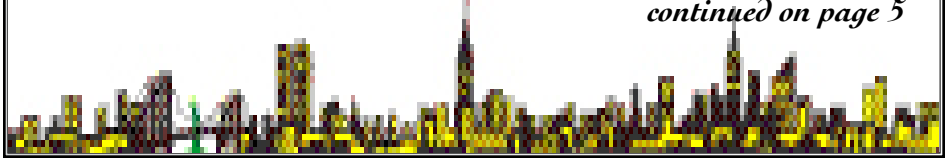

Affordable HouSing

"A little house—
a house of my own
—Out of the wind's
and the rain's way."
Padraic Colum
(1881-1972.)
"An Old Woman of
the Roads," stanza 6.

Teri's problem of finding affordable housing for herself and her daughter is one that has been around since the 19th century. During the post-Civil War era, cities on the Eastern seaboard were congested with tides of immigrants heaped on top of newcomers streaming in from the countryside. The housing have-nots packed themselves into cellars and tenements. They were deprived of adequate light, air, heat and running water. Two or three families typically shared a dwelling unit of one or two rooms and scores of families shared an outside toilet.

The 1892 Congressional session made little progress in solving this problem; it was not until the Great Depression of 1929 that federal intervention arrived. During the administration of Herbert Hoover, the Home Owners Loan Corporation was established to rescue distressed homeowners and mortgage lenders. The era of subsidy had begun and, with the advent of the New Deal, the Federal Housing Authority (FHA) mortgage insurance for the middle class began, as well as public housing and slum clearance for the poor. After World War II, returning war veterans inspired a residential building boom and the Veterans' Administration (VA) supplied them with low interest mortgages. In 1949, the Urban Redevelopment/Renewal Act was passed; it declared a commitment to "a decent home in a suitable environment for every American family."[11] That bold statement was as close as the federal government would come to producing housing as an entitlement—a goal destined not to be fulfilled.

THE SHOPPING MALL AND CITY AS A THEME PARK

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In Ned Smith's essay, "New City, New Frontier: The Lower East Side as Wild, Wild West," he cites New York City as a frontier, bursting with optimism. "Frontier is a style as much as a place. Hence the rash of Tex-Mex restaurants, the ubiquitous desert decor, the rage for cowboy chic."[7]

The fashionable frontier kitsch is concentrated in SoHo, an area of artists' lofts and art galleries. Here we find stores selling Indian jewelry, Navaho rugs, bleached buffalo skulls, and sofas and chairs made from longhorn and cattle skin. The lower East Side is also endowed with the romanticism of the frontier, but there the emphasis is on danger. We can find a bar called Beulah Land (Paul Bunyan's land of rest and quiet); a gallery named Civilian Warfare and another called Virtual Garrison and the bar, Downtown Beirut. The scene is ruled by the law of the jungle and "savage energy." Other "themed" areas of Manhattan and products of gentrification include Battery Park City, Trump Tower and Times Square.

Some towns/cities are built around themes because of their location and history. Old Sturbridge Village is a replica of a New England colonial community, while Williamsburg, Virginia (reproduced with Rockefeller money) is a scene out of the pre-Civil War South. In France, Carcassonne in Provence has turned the landmark medieval fortified city into a melange of schlock shops selling plastic swords and shields, farmer's bonnets and croissants, with additional francs for tours of the tower or dungeon.

As fortresses go, Mike Davis in his essay "Fortress Los Angeles: the Militarization of Urban Space" writes that "post liberal Los Angeles, (in its) defense of luxury, has given birth to obsession with the policing of social boundaries through architecture."[8] In LA—once a paradise of free beaches, lush green parks and cruising strips—democratic space is virtually non-existent. The new downtown, comprised of skyscrapers which go from Bunker Hill down the Figueroa corridor, contains square complexes such as Crocker Center, the Bonaventure Hotel, World Trade Center and so on. This abuse of space has discouraged street life and motivated one critic to call the area "the hermetically sealed fortress."[9] The goals of this strategy were intentional: to stem the tide of pedestrian traffic by the poor and any "imminent gang invasion" by minority groups.[10] This paranoia has almost extinguished LA's last real public spaces with its cultural, ethnic and socio-economic mix—and made the city a theme park of surveillance and control. ■

"Here are men that alter their neighbor's landscape - shoulder the poor aside, conspire to oppress the friendless … ."
Chicago clergymen in Death and Life of Great American Cities by Jane Jacobs.

The problem exists even more dramatically today—and in our own area. In the February 21, 1999 issue of the Denver Rocky Mountain News, Berny Morson writes: "In 1992, one out of every three homes in the metro area cost less than $125,000. By 1998, that number had fallen to about one in every ten homes. That illustrates the squeeze faced by families seeking affordable housing, according to a new report by the U.S. Department of Housing and Urban Development's Denver Office. Low and moderate income families who can't afford to buy a house are being hit by exploding rents as well, the report shows. Homes and apartments renting for less than $500 a month dropped from 64% of the market in 1992 to 16% in 1998."[12]

Further west in the "kingdom" known as Aspen, affordable housing has become an obsession. "The battles to build it, to make sure it goes to those who truly need it, to make sure it's tastefully and sensitively done, the battles to oppose it and to 'put it somewhere else' are chronicled every week in the valley's newspapers."[13] Candidates for public office vow to fight for worker housing, to keep an Aspen of living,

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The Morality Play

In the production notes for this play, the playwright says he sees his work as a kind of morality play. The traditional morality plays were a product of the late middle ages, achieving their popularity in the 15th century. They were essentially sermons in theatrical form. The common thread in morality plays was the effort to persuade audience members to reform their lives and to consider their final rendezvous with death. The characters in this type of play were personifications of abstract qualities, such as Truth, Lust, Gluttony, Ignorance or Good Deeds, or generalized personalities, such as King, Death, Priest or Everyman.

A major difference between the morality play and other medieval dramatic forms was the importance of theme over story. The majority of medieval theatrical forms were built upon narrative, the retelling of some aspect of divine history. The important element in the morality play, as in a sermon, was the argument. The play would be about the condition of a particular soul but, by using analogy, it could move the argument on to national politics, the state of the world and so on. There was no limit to the potential subject matter of a morality play, and it paved the way for later developments in drama.

The most famous morality play is Everyman. In it, God calls Death and orders him to take Everyman. Seeking someone to accompany him to the grave, Everyman turns to Fellowship, Kindred, Cousin and Goods but is rejected by each. At first it appears that Knowledge, Confession, Discretion, Strength, Beauty or Five-Wits might agree to go with him but all forsake him on the last journey. Only Good Deeds is prepared to enter the grave with Everyman. At the conclusion, the moral is interpreted for the spectators by a doctor.

The morality plays were products of the medieval dramatic tradition. The theatrical traditions of the middle ages would disappear as theatre began to acquire nationalistic aspects and be consumed by professionalism and commercialism. ■

Affordable Housing

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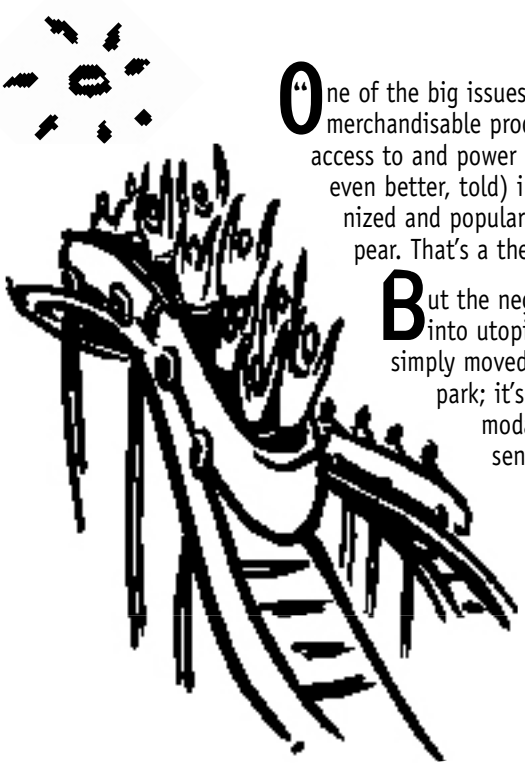
breathing, working people, an Aspen that is more than a playground for the super-rich. But for all the talk, little has been accomplished. As Aspen has become ever more of a super luxury utopia, the demand for service workers has soared.

But every new affordable housing project must run a gauntlet of neighborhood objection, environmental concerns and other potential pitfalls. For example, the Pitkin Iron Project is a case to ponder. The land was purchased eight years ago by Pitkin County but remains undeveloped to this day, mostly because of neighborhood opposition. This opposition is directed toward Centennial, the 240-unit, blue-roofed, low-cost housing project near the base of Smuggler Mountain in Aspen. Though this development has housed thousands of Aspenites over the years, it is cited as the worst example of public housing in town - and Aspenites fear the units proposed for other areas will turn into the repetitive geometry of Centennial. Tim Semrau, a builder and developer, says: "The people exist in this valley to build anything; the money exists; and the political will exists. … You just have to get the private sector to stop building trophy homes and start building affordable housing."[14]

As Aspen and other communities sit on their problems, land, labor and material cost have soared. Federal subsidies wax and wane with each new administration and many philanthropic foundations do not find housing a "sexy" issue. One solution may lie in public-private partnerships. In 1980 in San Francisco, the Office of Housing Production Program (HPP) required office developers to build additional affordable housing units or make a contribution to a trust fund for that purpose. Three years later, Boston linked downtown commercial development for housing affordability and required developers to make a contribution of $5000 for ever new square foot of office space constructed. This money was earmarked for low-income housing development. In New York City, the Housing Partnership Development (HPDC) was established in 1983 by the city and New York City Partnership (composed of banks and insurance companies) to carry out a New Homes program that would provide access to home ownership for about one-third of the city's households earning between $25,000 and $48,000 a year. Here in Denver, the redevelopment of the old Elitch gardens and Stapleton Airport are public-private partnerships.

If Teri (in the play) is so inclined, she might look into single parent family facilities. Virginia Place, a one-parent family facility located in Lexington, Kentucky, is a partnership sponsored by five Lexington banks, Kentucky Housing Corporation, United Way and the University of Kentucky. Besides housing, there are university courses, a child care center and scholastic testing. Another success is the Raspberry Glen apartments in Columbus, Ohio, a development of the City of Columbus, Department of Housing and Urban Development and the Ohio Savings bank. The apartments are designed to accommodate the play needs of children and to make family life less stressful. Teri may not find her utopia in these places, but she might find a better environment and community than the Sleeping Beauty Motel. ***"Houses are built to live in, not to look on: therefore, let use be preferred before uniformity, except where both may be had." Francis Bacon***. ■

Notes from the Playwright, Richard Hellesen



"One of the big issues for me in the play is what the possible effects are when 'enchantment' becomes just another merchandisable product, and the responsibility parents undertake (or avoid) when they give any corporate entity access to and power over their children's imaginations. In other words, as long as a fairy tale stays written (or even better, told) in many different forms, it retains the power of mystery for each individual. Once it's homogenized and popularized, we all start dreaming the same dream…and the individual imagination starts to disappear. That's a theory anyway. …

But the negative side of utopia is implied by the need for affordable housing: many people don't fit into utopia…they're poor, undereducated, ill, whatever; so they must be dealt with, and in some cases simply moved or eliminated. As Rick comes to realize, it's one thing to redesign the flaws out of a theme park; it's another to try to re-engineer the flaws out of humanity. When he tries to make an accommodation, it doesn't fit into the utopian vision…not to mention that it isn't profitable. So, in a sense, I guess, the play is also about the struggle over who gets to define utopia.

Ultimately, I guess what I'm talking about is who controls the future…both the external future; as in, what our cities will look like, what forms our entertainment will take, etc.; and the internal future, which is what exists in the minds of children, the dreams they dream and the new visions they see. Ironically, even though it's easy to paint the 'Company' as a villain, it really isn't its responsibility to save the world. That comes down to individual adults, like Rick. So, I like to think that the play is as much a challenge to parents as it is some indictment for the 'Company.'" ■

Commentary

"Rick: I was reading the EIR. And we got everything covered… And there's a section titled (Significant Cultural Impact.)
Ron: Got to.
Rick: One page, Ron. One line. And you know what it says under 'Significant Cultural Impact.' … None."
Kingdom. Richard Hellesen. Act II.

In *Popular Culture and High Culture*, the author Hugo J. Gans writes that popular culture consists of three factors: 1. It is an industry organized for profit. 2. In order to be profitable, it has to create a product that will appeal to a mass audience. In this process, the industry changes any kind of creator of the product into a worker on a mass production assembly line, requiring him or her to give up the individual expression of personal skills and values. 3. He also notes that popular culture inhibits people's ability to cope with reality and impairs their ability to partake of any of the delights of "higher culture"… meaning good literature, operas, most plays, cultural music, etc. The culture's art, information, and entertainment grow out of the values of the society and the needs and characteristics of its members.

Ron and Company must have read this book as well as Aldous Huxley's *Brave New World*. In his book Huxley postulates that "when a population is distracted by trivia, when cultural life is redefined as a perpetual round of entertainment…when people become an audience and public business is a vaudeville act, then a nation finds itself at risk… ."[15] (Considering the latest political/governmental scandal in our country, these words are prophetic!) Huxley further believed that a society that is continually entertained and pleasured will stop thinking about what the problems in that society are and literally laugh itself to death. In other words, we will be tamed by our desires for pleasure and escape.

Ron exerts control over the park and his people, while he, too, is controlled by the unseen Marty-on-the-phone. Hey, Ron isn't a bad guy! He wants to clean up the community around the park and make people feel happy by showing them a "feel-good" film. If he happens to make a buck doing it, what's the harm?

Commentary

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The only solution/antidote to this poisoned paradise proposal is, of course, critical thought, anger, outright heresy, and some action toward change. Again, we return to Huxley who believed that we are in a race between education and disaster. Our task as parents, teachers, and ordinary people is to help our children learn how to interpret the symbols of their culture as seen in the the media, the movies and whatever else we see and hear. (Again Huxley.) Ron realized that the keys to the Kingdom are the kids, and we, the guardians, must lead them down other paths…pleasurable but full of purpose to use their abilities and talents to do more than just laugh. ■

"Children have more needs of models than of critics." Joseph Jaubert, Pensees.

ACTIVITIES

Discussion after the play.

This play is described as a morality play where characters are personifications of qualities. List the characters and the qualities that they personify. Also a morality play is usually a sermon in play form. Is this true in this play? If yes what is the sermon's lesson?

Exercises

I. Leisure

In the play *Kingdom,* the Company creates a fantasy world for the public. The Company is a big business and provides recreational activities that produce a lot of money.

As a class make a list of 20th Century leisure time activities.

1. List the average amount of time during the year, month, week or day that the class engages in each leisure activity. Activities may include watching TV to cruises.

a. Make a chart or graph of the results that shows the least to the greatest time invested.

2. Make a list of the costs of each activity taking into account not only the cost to participate but the equipment or instructional material that must be purchased or rented to participate.

a. Make a chart or graph of the results that shows the least to the greatest amount of money spent to participate in this activity.

3. Make a list of the benefits and possible detriments of each activity. Give each a weight from one to ten, ten being the greatest benefit and ten being the greatest detriment. A benefit might be exercise and a detriment might be expense or danger.

a. Total the benefits under the activities and make a chart or graph from the results.

As an individual, what have you found out about the time invested in these activities? What are the activities that use a lot of your time with little benefit? What are the activities that use little time and provide a lot of benefits? What are the activities that are inexpensive and provide a lot of benefits? What are the activities that are expensive and provide little benefit?

Imagine that you are a business person. What would you do with the information from these charts? What other information would you need before investing your money in a company that provides on of these activities? Examples:

1. What is the cost of doing business, i.e., owning a building, a cruise ship, a ski slope, a camping ground?
2. Does the activity provide revenue year-round or seasonally?
3. What are peripheral revenue producers, i.e., equipment, classes, instruction materials, clothes, food?
4. What age range participates in each activity?
5. What age group has the most amount of money to spend on leisure activities?
6. What age group has the most amount of time to spend on leisure activities?

As a class sum up what you have learned about the benefits, costs and time spent in the different activities that you have charted.

II. Cultures

As the Company in *Kingdom* creates a fantasy world, they are really creating a culture. All of us have a culture that is made up of:

- dreams and expectations
- food preferences
- the people that populate your world (including those you look to for guidance.)
- beliefs and values
- rituals
- rites of passage
- folklore
- family structure and life (What are the responsibilities of each family member?)
- power structure
- holidays and celebrations
- language(s) and common forms of expression.
- music and dance
- leisure time activities
- artistic expression (also interior and exterior design)
- clothing
- heroes
- humor (What is considered funny?)
- taboos
- examples of what is: beautiful, ugly, prized, to be avoided.
- education (What is taught? What is observed in the home?)
- manners and behavior (What is the appropriate form of conduct?)
- hierarchy in the community (Who is the most influential person? the least?)

1. Using the above for a guide to describe your culture. Create a poster/ collage/video with different elements of your culture.

2. Using the above as your guide create a new culture in the form of a fantasy world/theme park. It can be mythological, legendary, historical, ethnic, science fictional, etc.

ACTIVITIES

III. Paper Bag Construction

Give each participant 20-30 bags (sacks) of different sizes and types. They are the developers of a town. Have them create a structure(s) with their bags. Some may construct a development, some a mansion, some suburbs, some commercial buildings. As they talk and watch each other and work they will figure out what else needs to be constructed to create a town.

1. At the end, step back from the creation as a group. Have you made a workable city or town? Does it have everything a city or town needs to survive? Where are the most highly developed, the least developed areas? Where are the suburbs? Are there places that are encroaching on other places? Where do the rich live? Where is middle class housing found? Where do the poor live? Where are the industrial, commercial and agricultural areas?

2. How long does it take your citizens to get to work, to visit each other, to shop, to bank or to go to church and school? Do they pass through other communities or go around them? How effective is your mass transit? How can you improve the community? (open space, parks, recreational areas) How can you improve the placement of strategic areas or what would you change if you started over?

V. Poverty

In the play, Teri is a single parent struggling to provide for herself and her daughter and their future. Though Teri works, they are in financial distress and only able to live in a decrepit motel. The following exercise explores the imbalance between poverty and wealth. It also helps to question and define the reasons for the imbalance and the distribution of wealth.

Discuss:

1. Why are people poor? Examples of possible reasons: unemployment, lack of skills, mental or physical disability, geographic location, lack of training and education, illness, lack of opportunity.
2. Why are people rich? Examples of possible reasons: employment, opportunity, education, inheritance, health, geographic location.
3. Discuss as a class what social injustice is and give examples from your community.

Exercise

1. With a large group, randomly distribute a bag containing ten marbles or candies to two thirds of the class. Label half of the bags R(Rich) and the other half of the bags P(Poor). Tell the group not to reveal what the label says. At the start of the game if your bag designates that you are poor you must give candy or marble to any rich person that asks for one. If you are rich, you do not have to give away any to anyone. Those with no candies or marbles are people of conscience and must "speak out" each time they see a rich player taking a candy from a poor player.
2. Allow interaction for 5-10 minutes. Call a halt and ask the group to count the contents of their bag. How did the rich feel treated? How did the poor feel treated? Why?

Notes

1. Gronbech, p. 115.
2. Robb, p. 138.
3. Sorkin, p. 209
4. Sorkin, p. 212.
5. Marling, p. 21.
6. Crawford, p. 4.
7. Smith, p. 71.
8. Davis, p. 154.
9. Davis, p. 158.
10. Davis, p. 158.
11. Ford Foundation, p. 4.
12. Morson, p. 36A.
13. Ward, p. 1.
14. Ward, p. 3.
15. Postman, p. 155.56.

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Inside Out **is intended for students and teachers but may be enjoyed by audiences of all ages.**

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