



## Contents

Letter to the Student   vii



**THEME: Who Am I?**

### **Frankenstein**   2

Novel by Mary Shelley

Play adaptation by Tim Kelly

### **Stand and Deliver**   40

Inspired by the life of Jaime Escalante

Script by Ramón Menéndez and Tom Musca

Play adaptation by Robert Bella

### **Selkie**   88

Myth from the Orkney Islands

Play adaptation by Laurie Brooks Gollobin



**THEME: Family Matters**

### **Great Expectations**   110

Novel by Charles Dickens

Play adaptation by Barbara Field

### **Ordinary People**   158

Novel by Judith Guest

Play adaptation by Nancy Gilsenan

### **The Veldt**   198

Short Story and

Play adaptation by Ray Bradbury



**THEME: To Be a Hero**

### **Sir Gawain and the Green Knight**   216

Middle English Legend

Play adaptation by Dennis Scott

### **The Red Badge of Courage**   232

Novel by Stephen Crane

Play adaptation by Kathryn Schultz Miller

### **Black Elk Speaks**   250

Biography by John G. Neihardt

Play adaptation by Christopher Sergel



**THEME: What's So Funny?**

**Twain by the Tale 288**

Humorous writing by Mark Twain

Play adaptation by Dennis Snee

**Two Chekhov Stories 314**

**The Audition and A Defenseless Creature**

Short Stories by Anton Chekhov

Play adaptation by Neil Simon



**THEME: And Justice for All**

**Sweat 326**

Short Story by Zora Neale Hurston

Play adaptation by George C. Wolfe

**The Scarlet Letter 340**

Novel by Nathaniel Hawthorne

Play adaptation by James F. De Maiolo

**The Devil and Daniel Webster 376**

Short Story and

Play adaptation by Stephen Vincent Benét



**THEME: Decisions, Decisions**

**Animal Farm 396**

Novel by George Orwell

Play adaptation by Nelson Bond

**The Summer People 428**

Short Story by Shirley Jackson

Play adaptation by Brainerd Duffield

**The Gift of the Magi 444**

Short Story by O. Henry

Play adaptation by Arthur L. Zapel



**Glossary 454**

**Acknowledgments 462**



### **Dear Student,**

Welcome to *Page to Stage*! The plays in this book were chosen solely with you in mind. They are lively, interesting, and varied, and we think that you will enjoy them. They all originated as other kinds of literature— short stories, novels, myths, fables, and so on. You'll not only be reading about Pip, Estella, and Magwitch in *Great Expectations*, you may actually become them!

Each play is preceded by background information and an excerpt from the original work for you to compare to an excerpt from the play. Having an understanding of the original text will help you in your approach to the play.

After reading each play, you will analyze the play as both a dramatic and a literary work, and try your hand at many different drama-related activities. Our goal is to involve you in all facets of drama and its production. We hope you have fun doing it!

### **The Editors**

## Setting the Stage for

# Stand and Deliver

*inspired by the life of Jaime Escalante*

*written by Ramón Menéndez and Tom Musca*

*adapted for the stage by Robert Bella*

### **Creating Context: Conflict Resolution**

Conflict is a part of life. We can't always avoid disagreements with parents and friends, struggles with teachers, or the battle between the sexes—nor would we want to. Life without conflict would be rather dull. But when conflict shoves us toward violence, we have to know what to do. Learning how to avoid violence and resolve conflicts can be learned. It takes the right tools and a bit of practice. By understanding what causes conflict and using resolution strategies, students can help their schools become safe places to learn and have fun. Many conflict resolution programs offer the following advice:

- Speak to others using polite language and good manners. Words such as “Please,” “Thank you,” “Excuse me,” and “I’m sorry” help gain others’ respect and trust and set everyone at ease.
- Use active listening techniques to really hear what others are saying. Rephrase what you hear and look into the eyes of the speaker to encourage further communication.
- Focus on the problem rather than the person. Do not lay blame. This helps you diffuse the tension and solve the problem at hand.
- Build power “with” others, not “over” them. Relax and open your mind to other viewpoints.
- Be honest about your part in any conflict.
- Try to share strategies to reach mutually agreeable solutions.
- Come up with a few options you can choose together.

In the play *Stand and Deliver*, high school mathematics teacher Jaime Escalante must deal with various forms of conflict—from students, fellow teachers, and others. As you read, note how he deals with conflict.

### **As a Reader: Interpreting Conflict**

Conflict is not only one of the moving forces in drama, it is a daily condition of life for Jaime Escalante. One major conflict involves Escalante's assessment of what is best for his students as opposed to that of his department chairperson.

Look at the two excerpts below. Compare Escalante's own words, at the left, to the dialogue at the right, written by Robert Bella. Does the character on the stage seem to you to capture the essence of the man being interviewed?

from Page . . .  . . . to Stage

"We have great teachers in America, teachers who can really motivate and do the job. What we have to emphasize is the motivation of the students to do the work, to work together and to share ideas. And we must teach in a classroom what these kids are going to be using in real life.... I'm just a coach. I do ask them to have determination and to believe in themselves, to be disciplined and to put in hard work—and that's the only way they'll succeed.... Respect yourself and respect the integrity of others as well."

from *Interview with Jaime Escalante*  
by Carole Novak

**ESCALANTE.** No. Here. I want to teach calculus to this class.

**MOLINA** (*chuckling*). Calculus? Oh, boy, that's a jump.

**ORTEGA.** That's ridiculous. They haven't had trig or math analysis.

**ESCALANTE.** They can take them both during the summer.

**ORTEGA.** You expect our best students to go to summer school?

**ESCALANTE.** From seven to 12...

**ORTEGA.** Out of the question.

**MOLINA.** Our summer classrooms are reserved for remedial courses.

**ESCALANTE.** Mr. Molina, if you want to turn this school around you're gonna have to start from the top. You have to motivate them every minute, every day, even the best students.

**ORTEGA.** Our kids can't handle calculus. We don't even have the books.

**ESCALANTE.** Books are not the problem. I'll teach Bolivian-style. Students copy from the board. Step by step. Inch by inch....

from *Stand and Deliver* adapted by Robert Bella

### As a Director: Working with Conflict

As you read *Stand and Deliver*, be aware of the various conflicts in the play—between teacher and administrators, between students and teachers, and between the students and the A.P. examining board, among others. Think about how you would describe the central conflict—the major struggle between opposing forces. As the director, how would you convey to the actors playing Escalante, Ortega, and Molina creative ways to approach their parts in this struggle?

## Discussing and Interpreting

# Stand and Deliver

### Play Analysis

1. Do you think Jaime Escalante could teach anyone A.P. calculus? Why or why not?
2. Make a list of the various conflicts that arise throughout the play. Choose one and discuss it with the class.
3. Edward James Olmos played Jaime Escalante in the movie. Who would you cast in the role and why?
4. Write a short biography of two of the characters, describing them as they appear in the play and revealing what they have done in the years since.
5. **Thematic Connection: Who Am I?** Chose one of Jaime Escalante's students and write a first-person essay titled "Who I Am" in the voice of that student.

### Literary Skill: Analyze the Script

In the scene below, Escalante answers Chuco very simply each time he speaks. The script does not indicate what Escalante is thinking, or how he moves or gestures. Rewrite the scene to include all these details.

**CHUCO.** *Orale, Kimo sabe...Kimo sabe todo* (CHUCO holds out his hand. He and ESCALANTE shake hands, cholo-style.)

**ESCALANTE.** *Orale.*

**CHUCO.** Homes told me you're havin' some problems. Just wanted to say, we got you covered.

**ESCALANTE.** Thank you very much.

**CHUCO.** We gonna cruise downtown, take action on those E.T.S. boys. You gotta throw down, homes. Hit them where they live. Like you say, *ése*, teach them some manners.

**ESCALANTE.** I see...Tell you what. Let me try it my way first. That doesn't work, I'll let you know. Okay, Johnny?

**CHUCO.** Put the word out, bro. We'll back your play.

**ESCALANTE.** *Orale.* Okay. (They all head into the hall. ESCALANTE pulls ANGEL aside.) Just tell me that wasn't your idea.

**ANGEL** (*conspiratorially*). It was Chuco's idea.

**ESCALANTE.** Goot....

### Performance Element: Direct the Scene

You are directing two actors in the scene above. What ideas might you share with the actor playing Chuco as to his attitude, motivation, and body language? What questions would you ask the actor playing Escalante about his feelings during this scene? How would you expect the actor playing Angel to deliver his one line?