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PREFACE

Organizing this collection of scenes was a challenge that I looked forward to undertaking. Because I am, above all, a high school theatre teacher, I wanted to write things that would be useful not only to my own program, but that could be easily adapted for use by other teachers. I mulled over what it was I looked for when choosing work for my advanced acting students. I came up with the following criteria: Challenging subject matter, characters with a degree of depth within their reach, variety of style and equal distribution between men and women. I believe I have achieved my goals with this book.

Within each section of *Perspectives*, there are several scenes, each running between ten and fifteen minutes. These sections lend themselves to a full-length performance or are easily played as separate scenes. Also, should you choose to set a “themed performance,” you have the ability to double cast your actors in more than one scene. (And what a brave soul you would be!) The sections lend themselves to discussion formats, encouraging interaction between audience and actor after the performance guided by the instructor. My ideal choice would be a week of after-school performances with a question and answer format immediately following. However, the choices are up to you.

The sections deal with young adult Perspectives on the subjects of Dating, Family, Teen Pregnancy, Control, and Growing Up. While some of the scenes are humorous, especially in the Dating Perspective, many take a more serious look at the conditions presented. The language is a bit stronger, the subject matter, relevant to contemporary society, is sometimes difficult to take, but, then, so can life be. It is how problems are faced that ultimately creates character.

I hope that you find that these scenes suit your needs as a teacher and that your young actors find the depth within the characters.

Again, let me thank my students at Sunny Hills High School. They act as my guinea pigs, my cheering section, and allow me as an observer into their lives. All teachers should be as fortunate as I have been to work with such talented and generous young people. Enjoy and create.

Mary Krell-Oishi
May 1996

FOREWORD

What Mary Krell-Oishi has created in *Perspectives* is a gold mine of theatrical literature for high school/college-age actors. She mixes humor with pathos to create the world of the teenager in scenes and monologs. Mrs. Krell-Oishi writes of her own youth experiences and those she observes of her students, blending situations involving friends and family into a dramatic form, suitable for classroom scene study and/or performance.

These scenes provide opportunities for young actors to play roles that address friendship, divorce, commitment, the empowerment of females, youthful love, the feelings of being a loser and a success. Some of the material deals with serious issues; some with lighthearted looks at everyday life. The playwright presents a teen perspective that relates to the fourteen-year-old to the nineteen-year-old; the freshman in high school to the freshman in college; to any sensitive young actor who deals in real-life situations. These scenes work well individually or combined into an evening of performance. They can be used as audition pieces, classroom scenes, festival entries and discussion ignitors.

I truly believe that Mary Krell-Oishi sees life as her character, Charlie, does in “Where You Going?” when he says:

You know, you never really get a chance to appreciate the beauty of a parking lot until it’s empty. The symmetry of the lines marking each stall. The contrast of the white paint against the black of the asphalt. It really is a beautiful thing.

Those of us who work with teenagers in Educational Theatre settings want to guide them to understand their lives and the changing world around them. As Mrs. Krell-Oishi states... “It really is a beautiful thing.”

I feel proud to know Mary as a friend, colleague, contemporary, playwright, and fellow board member. I love to judge at International Festivals and hear the young actors state the name of the playwright as my friend, Mary Krell-Oishi.

I thank Mary Krell-Oishi for writing material that challenges young actors’ skills, imaginations, moral values and emotions.

Gai Jones
Educational Theatre Director
Region I Director of Educational Theatre Association