

THE SANDRA FEINSTEIN-GAMM THEATRE

WILLIAM SHAKESPEARE'S

THE WINTER'S TALE

DIRECTED BY FRED SULLIVAN, JR.

STUDY
GUIDE

GAMM
EDUCATION

sandra feinstein-

GAM
theatre

SEASON
THIRTY-ONE
2015 - 2016

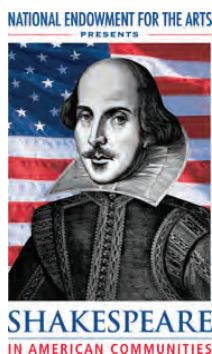
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PAWTUCKET, RI

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We thank the following individuals and organizations for their support of *PLAY* in our 31st Season: The Rhode Island Foundation, The Rhode Island State Council on the Arts, a Community Development Block Grant from the City of Pawtucket, the Norman and Rosalie Fain Foundation, the Otto H. York Foundation, Shakespeare in American Communities, Hassenfeld Family Charities Foundation, and Andrade Faxon Charities for Children.

The Gamm's production is part of Shakespeare for a New Generation, a national program of the National Endowment for the Arts in partnership with Arts Midwest.

This study guide was prepared by Kate Hanson, Susie Schutt, Steve Kidd, Tracy Morreo, and Courtney Martin



Hannah Yelland, Heather Wood, Shakespeare Theatre Company
Photo by T. Charles Erickson

**ACT
I**

WELCOME

Dear Educator,

The Sandra Feinstein-Gamm Theatre is pleased to offer you this study guide to prepare you and your students for our production of *The Winter's Tale* by William Shakespeare. In this guide you will find background information about the play and playwright, an inside look at our production, as well as activities for your classroom and questions for discussion. We recommend using this study guide before your visit to The Gamm, as well as after to debrief with your students.

We would like to offer a pre-show visit with your classroom/school before your visit to help prepare your students for the play. This will whet students' appetites for the performance and encourage them to question and explore the themes of the play. This visit will last about half an hour and is offered to your classroom free of charge. Most student matinees are followed by a talkback with the production team and offer students the opportunity to debrief the performance immediately and ask questions of the actors, director, designers or playwright. Talkbacks range in length but we encourage you to stay and participate in the dynamic discussion.

We also offer longer workshops that will get students out of their seats and up on their feet engaging in the motifs and the language of the play. Kinesthetic engagement with language and literature ensures students deep comprehension and text-to-self connection that encourages students to invest in reading and literacy-learning. Much of this work was discovered, developed and inspired by the ArtsLiteracy Project at Brown University. Their strategies and models for learning continue to serve as a foundational pedagogical tool for all Gamm Education programming, including our PLAY (Pawtucket Literacy and Arts for Youth) in-school residencies.

Attending a production addresses several Common Core Standards in Theatre Arts Standards in Aesthetic Judgment, Cultural Contexts, and Communication, as well as many of the College and Career Readiness Anchor Standards in Reading, Writing, Speaking and Listening. Below, we have included a list of standards that align with attending a performance and using our study guide.

We would love to hear from you about your experiences using this study guide. It is a great help to us as we build our education program from year to year. We look forward to seeing you at The Gamm!

Susie Schutt

Education Director, susie@gammtheatre.org

Kate Hanson

Education and Outreach Coordinator, kate@gammtheatre.org



THEATER AUDIENCE ETIQUETTE

What is so exciting about attending the theater - especially in a smaller space such as The Gamm - is that it is live! Live theater is different from other forms of entertainment; unlike film and television you are encouraged to pay close attention and actively engage your imagination.

You, the audience, are mere feet (and sometimes inches!) away from the actors; therefore, you play an active role in the experience. **The actors can see and hear any distracting behavior such as talking, text messaging, unwrapping candy, the ringing of cell phones, etc.** This can affect the actor's concentration, disrupt the performance, and ruin the experience for other audience members. So we ask that you refrain from talking or making any noise during a performance. *Thank you!*

Discuss with your students the particular demands and benefits of attending a live performance. Perhaps have them brainstorm how theater is different from film, television and sporting events.

COMMON CORE GUIDE

Here is a list of College and Career Readiness Anchor Standards that align to the information and activities in our guide:

- Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas. [CCSS.ELA-LITERACY.CCRA.R.2] ***See Themes and Questions for Discussion***
- Analyze how and why individuals, events, or ideas develop and interact over the course of a text. [CCSS.ELA-LITERACY.CCRA.R.3] ***See Themes and Questions for Discussion***
- Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone. [CCSS.ELA-LITERACY.CCRA.R.4] ***See our Activity for the Classroom***
- Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words. [CCSS.ELA-LITERACY.CCRA.R.7] ***See examples throughout our study guide.***
- Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take. [CCSS.ELA-LITERACY.CCRA.R.9] ***See our Resident Scholar's essay.***
- Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences. [CCSS.ELA-LITERACY.CCRA.W.3] ***See our Activity for the Classroom***
- Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively. [CCSS.ELA-LITERACY.CCRA.SL.1] ***See Themes and Questions for Discussion***
- Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally. [CCSS.ELA-LITERACY.CCRA.SL.2] ***See examples throughout our study guide.***

ACT II

PLAY & PLAYWRIGHT

ABOUT WILLIAM SHAKESPEARE:

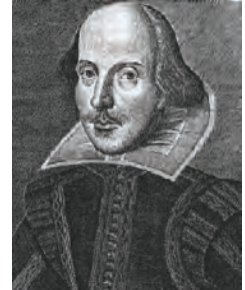
William Shakespeare is the most influential writer in the English Language. His peer and rival, Ben Johnson, wrote "He was not of an age, but for all time."

He is often called England's national poet and the "Bard of Avon". His surviving works, including some collaborations, consist of 38 plays, 154 sonnets, two long narrative poems, and several other poems. His plays have been translated into every major living language and are performed more often than those of any other playwright.

He was born in Stratford-upon-Avon, England in April, 1564 to John Shakespeare and Mary Arden and was one of eight children. He attended the King's New School as a child and did not attend college. At age 18 he married Anne Hathaway and had three children, Susanna and twins Hamnet, and Judith. Few records of Shakespeare's private life survive and there has been considerable speculation about matters such as physical appearance and whether works attributed to him were written by others.

Shakespeare produced most of his known work between 1589 and 1613. In 1592, he began a successful career in London as an actor, writer, and part owner of a playing company called the Lord Chamberlain's Men, later known as the King's Men. Shakespeare's early plays were mostly comedies and histories, however, he mainly wrote tragedies until about 1608, including Hamlet, King Lear, and Macbeth. In his last phase he wrote romances also known as tragicomedies. He appears to have retired to Stratford around 1613, where he died three years later at the age of 52.

Shakespeare was a respected poet and playwright in his own day, but his reputation did not rise to its present heights until the nineteenth century. In the twentieth century, his work was repeatedly adopted and rediscovered by new movements in scholarship and performance. His plays remain highly popular today and are constantly studied, performed and reinterpreted in diverse cultural and political contexts throughout the world.



FIRST FOLIO!: The Book That Gave Us Shakespeare

This year marks the 400th anniversary of Shakespeare's death. In honor of this, the Folger Shakespeare Library has planned a national tour of the First Folio. This book is the first collected edition of Shakespeare's plays, compiled by his friends in 1623, and contains works that were not published in his lifetime, including *The Winter's Tale*. Brown University in Providence will be home to the First Folio from April 11th through May 1st and will host a series of events and exhibitions in celebration of this important artifact. Don't miss it!

Complete details for all events can be found at <https://library.brown.edu/create/firstfolio>

More information about the tour can be found at <http://www.folger.edu/first-folio-tour>

ABOUT *THE WINTER'S TALE*

Celebrating the 400th year of Shakespeare's death, *The Gamm* takes an epic, exhilarating journey through *The Winter's Tale*, one of the last and most strikingly beautiful of our favorite author's plays. A royal family is ripped apart when crazed King Leontes of Sicilia imprisons his wife on unfounded suspicions of infidelity, exiles his newborn daughter, then tries to murder his life-long friend. Sixteen years pass before he can confront the true consequences of his brutal actions. But can love and time mend the devastating effects of blinding jealousy and regret? Gorgeously poetic with twists and turns, laughter, and unexpected surprises, *The Winter's Tale* is magical, emotionally complex and breathtakingly theatrical.

ACT III

OUR PRODUCTION

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WHO MADE IT HAPPEN:

ON STAGE:

Tony Estrella	Leontes
Jeanine Kane	Paulina
Steven Liebhauser	Camillo
Fred Sullivan, Jr.	Autolycus
Jesse Hinson	Polixenes
Karen Carpenter	Hermione
Jeff Church	Florizel/Dion
Marc Dante Mancini	Clown
Mark S. Cartier	Old Shepherd
Nora Eschenheimer	Perdita
Richard Donelly	Antigonus
Richard Noble	Cleomenes
Bedros Kervorkian	Mamillius
Eric Behr	Achidamus
Rachel Dulude	Emilia/Dorcas
Julia Bartoletti	Lady/Mopsa
Alec Thibodeau	Lord/Jailer/Mariner

BEHIND THE SCENES:

Judith Swift	Director
Patrick Lynch	Set Design
Matthew Terry	Lighting Design
Robin Grady	Stage Management
Jessica Hill	Production Management



Tom Batelly, Jessie Buckley
Kenneth Branagh Theatre Company



DIRECTOR'S NOTE

To honor the 400th anniversary of William Shakespeare's death in 1616, we are staging his next to last play, *The Winter's Tale*. It is a master work of a mature genius; a balancing act giving darkest tragedy and lightest comedy equal stage time; both a manic-depressive fairy tale and, ultimately, a celebration of joy and hope. It seeks balance while exploring the dichotomies of love and hate, new and old, winter and spring, rich and poor, imbalance and health—all in the gap of time that true forgiveness demands. A playwright who never seemed satisfied with repeating himself, Shakespeare created a play that blended ingredients from his too-hot jealousy of *Othello* and the rustic clowning of *As You Like It* into one single gorgeous romance and the result is breathtaking. For the magic of his risky balancing act to work he instructs: "It is required that you do awake your faith."

Speaking of anniversaries, 2016 is my 20th at The Gamm. In 1996 I was asked to direct Tony Estrella and Sam Babbitt in *Hamlet*. But *The Winter's Tale* marks something new. It will be the first time I've both acted and directed here. Mr. Estrella demanded I do so, and I must confess it has been a joy. The generous support and watchful eyes of both Tony and my assistant director, Milly Massey, allowed such an indulgent, old timey actor-manager move to be possible. I first acted in *The Winter's Tale* 37 years ago at Hofstra University as Florizel on Bernie Beckerman's gorgeous scale replica of Shakespeare's Globe Theatre. I was 18. Then, in 1994, I played the clownish young shepherd at Trinity Rep alongside grad student Tony Estrella as Florizel. That *Winter's Tale* was our first play together. *This Winter's Tale* is our 30th.

I speak of anniversaries mostly because *The Winter's Tale* concerns itself with time: its holding of merciless sway over us all, its 1,000 natural shocks of instantaneous passion and grief, its punishing cycles of seasonal death and rebirth, until its best and ultimate product being wisdom and acceptance. I am an incredibly fortunate artist to celebrate 20 years at The Gamm, and to direct and act in *The Winter's Tale*. Please awake your faith and enjoy.

Fred Sullivan, Jr.

GREAT RECKONINGS IN LITTLE ROOMS

by Jennifer Madden, Gamm Resident Scholar

In 1996 The Gamm produced William Shakespeare's *Antony and Cleopatra*. It was a significant because this small company quickly established a reputation for having the vision and ambition to stage sprawling works in a tiny space. The physical limitations of a converted garage enhanced the theater's intimate yet epic aesthetic. *Antony and Cleopatra* was also Tony Estrella's Gamm debut, and in the audience was Fred Sullivan. Sullivan remembers:

Twenty years ago, my friend Tony invited me to see him in *Antony and Cleopatra* in a leaky garage across from the dog pound in Providence. I had seen and been in quite a lot of his works already, but none like this: Packed in, cramped, extremely intimate. The characters were never more than nine feet away from the front row, and when they directly addressed the audience they could make contact with every single person in the theater. All I could think of was Touchstone's line, "A great reckoning in a little room." I was immediately intrigued, inspired and hooked!

The following year, Sullivan directed Estrella in *Hamlet*, creating an artistic partnership and solidifying a crucial element of the theater's identity: Shakespeare acted and produced with excellence. *The Sun Chronicle's* Susan McDonald wrote of 2014's *Macbeth*: "There is no more fitting company this side of London to tackle the masterpieces of the Bard than The Gamm."

In 1998, *King Lear* brought Sullivan, Estrella and actor Jeanine Kane together for the first time and established Estrella and Kane's long-time stage partnership. Kane says:

I actually was terrified of performing Shakespeare when I was a young actor! I first worked with Fred in The Gamm's production of *King Lear*. He gave me a much better understanding of how to use the language, and he constantly encouraged me to find my strength and not back away from it. My next Shakespeare was *Much Ado About Nothing*, playing Beatrice opposite Tony's Benedick. Yet again...terrified and intimidated! But I think this is where I first got the sense of what a joy and privilege it was to work with these two incredibly talented men. And as time went by, I developed a comfort level with Tony on stage which allowed much more of a sense of play. These guys are so knowledgeable and so passionate particularly about Shakespeare, and I find that passion contagious.

A production of *Macbeth* in 2000 and a summer production of *The Tempest* in 2001 were the company's final Shakespeare productions in Providence. In 2003, with Estrella now in the role of artistic director, the company moved to Pawtucket, where *Julius Caesar* closed the first season in the new space. Highly acclaimed productions of *Twelfth Night*, *The Taming of the Shrew*, *Romeo and Juliet* and new versions of *Much Ado About Nothing*, *Hamlet* and *Macbeth* followed; and among all the real Shakespeare, Amy Freed's farcical biography, *The Beard of Avon*.

Perhaps its greatest achievement is The Gamm's ongoing engagement with young audiences, whose introduction to Shakespeare is too often deadly dull. In the classroom and on stage, Gamm teaching artists and actors help cultivate a passion for live theater, and create more tolerant, sensitive, literate human beings—proving that Shakespeare in all his visceral glory is neither archaic nor elitist, but alive and available for us all.

ACT IV

TOOLS AND QUESTIONS FOR DISCUSSION & WRITING



1. How did the set design aid in the telling of the story? What would you change and why?
2. What sort of atmosphere was created with the lighting, sound, and live music?
3. What does the Gamm poster (also the cover of this study guide) tell you about the play? What sort of poster would you design for this play and why?
4. Why do you think the playwright chose this title? How does the title relate to the story?

Russian Revolution

Shakespeare has the benefit of being adaptable to a lot of different time periods and design elements. Directors, costume designers, and set designers work together to create a concept that aids in the telling the story. In early conversations, our production team talked about using early 19th century Russia (including Anastasia, The Lost Princess and Tsar Alexander) as visual interpretations of characters, Perdita and Leontes.

Questions for Free Write or Discussion:

- In what way do you think this interpretation aided in the telling of the story?
- What other inspirations would you use to help tell the story of *The Winter's Tale*?

Family and Forgiveness

Family is extremely important in *The Winter's Tale*. The play revolves around the jealousy and rage of a father and husband, and follows his journey towards repentance and forgiveness. Though Shakespeare's plays are often other-worldly and dramatic, his focus on themes such as family and forgiveness make his plays relatable and current.

Questions for Free Write or Discussion:

- What aspects of this play were you able to relate to?
- What do you think was the main over-arching theme of the play?
- What do you think this play trying to say about jealousy, repentance, and forgiveness?

Time

The action of the play spans over the course of 16 years. Shakespeare shows the passing of these years through a character named Time who explains the jump of time and location through a monologue halfway through the play.

TIME

I, that please some, try all, both joy and terror
Of good and bad, that makes and unfolds error,
Now take upon me, in the name of Time,
To use my wings. Impute it not a crime
To me or my swift passage, that I slide
O'er sixteen years and leave the growth untried
Of that wide gap, since it is in my power
To o'erthrow law and in one self-born hour

(continued)

To plant and o'erwhelm custom. Let me pass
The same I am, ere ancient'st order was
Or what is now received: I witness to
The times that brought them in; so shall I do
To the freshest things now reigning and make stale
The glistening of this present, as my tale
Now seems to it. Your patience this allowing,
I turn my glass and give my scene such growing
As you had slept between: Leontes leaving,
The effects of his fond jealousies so grieving
That he shuts up himself, imagine me,
Gentle spectators, that I now may be
In fair Bohemia, and remember well,
I mentioned a son o' the king's, which Florizel
I now name to you; and with speed so pace
To speak of Perdita, now grown in grace
Equal with wondering: what of her ensues
I list not prophecy; but let Time's news
Be known when 'tis brought forth.
A shepherd's daughter,
And what to her adheres, which follows after,
Is the argument of Time. Of this allow,
If ever you have spent time worse ere now;
If never, yet that Time himself doth say
He wishes earnestly you never may.

Questions for Free Write or Discussion:

- If you were the director of this play, how would you stage Time's monologue?
- After seeing The Gamm's production, did you find this interpretation of Time's monologue to be effective?
- Why do you think Shakespeare chose to make a character called Time?



Shakespeare's Clowns and Fools

Shakespeare often uses Clowns and Fools in his plays. You may not know it, but there is a distinct difference between the Clown and the Fool. Generally, the Clown is a character who is dopey and uneducated, whose main purpose is to provide comedic relief based on his ignorance. The Fool, on the other hand, is extremely intelligent and witty, whose main purpose is to make people laugh based on satire and wordplay.

Questions for Free Write or Discussion:

- In *The Winter's Tale*, which characters would you classify as the Clown and the Fool?
- How do these two characters challenge one another and balance each other out?
- Can you think of other characters in other works that may fit into these categories?

Music

In many of his plays, Shakespeare provides lyrics to his songs, but does not provide the music to go along with it. The Gamm hired a professional musician and composer who wrote all of the music for the show.

Questions for Free Write or Discussion:

- Why do you think Shakespeare incorporated music into his plays?
- If you were to create music for this production of *The Winter's Tale*, what music genre would you use?

ACTIVITIES FOR THE CLASSROOM

ACTIVITY #1: COSTUME AND DESIGN

As was mentioned earlier, Shakespeare's plays are easily adaptable to various places and time periods. Below are three images from different productions of *The Winter's Tale*. Have your students discuss how each of the images' designs make sense or fall short.



ACTIVITY #2: EXIT PURSUED BY BEAR

The Winter's Tale contains one of the most famous stage directions of all time. The stage direction, *Exit pursued by bear*, is known throughout the theatre community and beyond (though if they might not even know which play it's from!)

This stage direction takes place after Antigonus, one of Leontes' lords, is sent to leave the baby Perdita in the wilderness. Antigonus finishes his final monologue with "This is the chase! I am gone forever!", which is then followed by, *Exit pursued by bear*.

Talk to your students about why they think this stage direction is so famous. How is it different from other stage directions in this play and other plays? Ask your students to imagine that they had to stage this moment of the play on a limited budget. How would they create the bear chase? After watching The Gamm's production of *The Winter's Tale*, talk to your students about how The Gamm's interpretation compared to what they had imagined.

ONLINE ARTICLES

FIRST FOLIO AT BROWN UNIVERSITY | Brown University
<https://library.brown.edu/create/firstfolio/>

BROWN UNIVERSITY'S TWO COPIES OF "THE BOOK THAT GAVE US SHAKESPEARE"
<https://library.brown.edu/create/firstfolio/resources/browns-first-folios/>

THE METAMORPHOSIS OF LOVE IN *THE WINTER'S TALE* | Duke University
<https://twp.duke.edu/uploads/assets/Zou.pdf>

ABOUT THAT STAGE DIRECTION | No Sweat Shakespeare
<http://www.nosweatshakespeare.com/blog/exit-pursued-bear/>

VIDEO:

THE WINTER'S TALE, ACT 3, SCENE 2 | Royal Shakespeare Company
<https://youtu.be/Vm7beWEkpa8>

GAMM INSIDER MAGAZINE: SPOTLIGHT ON "THE WINTER'S TALE"

An email-based collection of reviews and articles gathered from across the web.
 Email susie@gammtheatre.org to request it be sent to your email address.

Hadley Fraser, Kenneth Branagh,
 Kenneth Branagh Theatre Company



**MORE
TO
COME**

EPILOGUE

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THANK YOU for joining us for *The Winter's Tale* and for working with this Study Guide to ensure the best, most comprehensive theatrical and educational experience. Please be in touch if you would like us to visit your classroom before or after you attend *The Winter's Tale*.

Our Education Department provides classes for students of various grade levels, as well as a month-long Gamm Summer Intensive for summer time theatre fun. We hope you will join us for more student matinees at The Gamm!

MATINEES STILL TO COME:

THE WINTER'S TALE

by William Shakespeare

- Friday, April 22, 2016
- Thursday, May 5, 2016
- Thursday, May 12, 2016
- Friday, May 20, 2016
- Thursday, May 26, 2016

TO BOOK A MATINEE

contact Tracy at tracy@gammtheatre.org
or 401-723-4266 ext. 112.

GAMM EDUCATION

TO LEARN MORE ABOUT GAMM EDUCATION
find us on the web at gammtheatre.org or reach Susie Schutt at 401 723 4266 ext. 121.

GAMM EDUCATION

Our education program also provides classes for students in elementary, junior high and high school. Gamm Summer Intensive is the thing to do for summer time theatre fun and auditions are on May 14th! To learn more or to schedule an audition, contact Kate Hanson at 401 723 4266 ext. 122.

sandra feinstein-

GAM
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GAMM SUMMER INTENSIVE 2016
PROFESSIONAL THEATER TRAINING FOR TEENS

WILLIAM SHAKESPEARE'S
TWELFTH NIGHT
OR WHAT YOU WILL
+
THE TRAGEDY OF
KING RICHARD THE THIRD

GSI

Photo by John Barry

Elizabeth Farnsworth, John McGowan

ATTENTION TEENS!
AUDITION FOR SUMMER THEATER CAMP!

GSI: GAMM SUMMER INTENSIVE

GSI is a professional theater training program for high-school students focused on studying and performing Shakespeare. It is for serious young actors looking to expand their skills in a professional setting, with high goals and expectations. Campers attend rigorous daily rehearsals, participate in workshops taught by working theater professionals in various fields, and perform in two Shakespeare productions. GSI is by audition only.

GSI Dates:

Monday - Friday,
June 27 - July 24, 2016 | 10am - 5pm

GSI 2016 Auditions:

Saturday, May 14th, 2016 | 10am-2pm

GSI 2016 Tuition: \$860

Scholarships and financial aid are available.

To reserve a 10 minute audition slot, contact Kate Hanson at (401) 723-4266 ext. 122 or kate@gammtheatre.org. Please bring a headshot and resume and prepare a 1-3 minute classical or Shakespearean monologue.

► LEARN MORE AT GAMMTHEATRE.ORG