

THE SANDRA FEINSTEIN-GAMM THEATRE

THE IMPORTANCE OF BEING EARNEST

BY
OSCAR WILDE

DIRECTED BY
FRED SULLIVAN, JR.



STUDY GUIDE

GAMM
EDUCATION 

sandra feinstein-

GAM
theatre

2017 - 2018
SEASON

33

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PAWTUCKET, RI

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Lauren Sowa and Jake Blouch | Mark Garvin

We thank the following individuals and organizations for their support of PLAY in our 33rd Season: We thank the following organizations, foundations and corporations for their support of PLAY: The Rhode Island Foundation, The Fain Family Foundation, The Rhode Island State Council on the Arts, The City of Pawtucket, The Mabel T. Woolley Trust, The Ramsey-McClusky Foundation, June Rockwell Levy Foundation, Collette/Alice I Sullivan Foundation, Taco/White Family Foundation, Nordson Corporation Foundation and The Bristol County Savings Charitable Foundation.

This study guide was prepared by Gabriella Sanchez, Kate Hanson, Susie Schutt, Tracy Morreo, and Jon Del Sesto.

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 Importance of Being Earnest* by Oscar Wilde. 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's a great help to us as we build on our 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 actors' 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!*

TIP:

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:

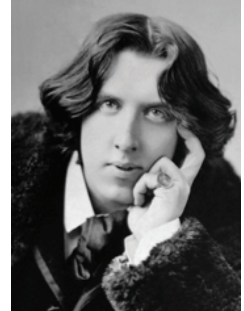
- Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas. [CCSS.ELA-LITERACY.CCRA.R.2] *See Themes and Questions for Discussion.*
- Analyze how and why individuals, events, or ideas develop and interact over the course of a text. [CCSS.ELA-LITERACY.CCRA.R.3] *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

OSCAR WILDE (1854-1900)

Oscar Fingal O'Flahertie Wills Wilde was born October 16, 1854 in Dublin. Educated at Trinity College, Dublin and Magdalen College, Oxford, Wilde became a fixture in the Aesthetic Movement. These artists and writers sought to create art "for its own sake" as opposed to political or social goals. Wilde boasts a range of literary output including verse, a novel ("The Picture of Dorian Gray"), and essays. He is most revered, however, for his plays including: *A Woman of No Importance*, *Lady Windemere's Fan*, *An Ideal Husband*, *The Importance of Being Earnest*, and *Salome*.



Scandal dominated Wilde's life when he began an affair with a man named Lord Alfred Douglas. In 1895, Wilde sued Douglas' father, The Marquis of Queensberry, for libel when Queensberry publicly accused him of being homosexual. Wilde not only lost the trial, but was convicted of "gross indecency." He was sentenced to two years hard labor in prison, where his health rapidly declined but his writing did not. "De Profundis" and "The Ballad of Reading Gaol" are considered critical masterpieces.

Upon his release from prison in 1898, Wilde sought exile in Paris where he died penniless of meningitis on November 30, 1900 at the age of 46. He is buried in Pere LaChaise cemetery.

ABOUT *THE IMPORTANCE OF BEING EARNEST*

In this buoyant comedy of manners that has surprised and delighted audiences for 120 years, Jack Worthington lives a double life. He is respectable in the country, where he takes care of his pretty young ward, Cecily, the granddaughter of the man who found him on a railroad track as a baby. And, in order to live a more lavish and much less respectable life in the city, Jack invents a troublesome brother - Ernest - who forces him into the city to straighten things out. Jack's good friend Algernon, or Algy, has a similar secret scapegoat - Bunbury - an invented invalid, who he goes to see in the country whenever he pleases. Jack falls in love with Algy's cousin, Gwendolyn; while Algy is smitten with Cecily. The two men use the name Ernest to woo their loves, but end up in an identity mix up and elaborate deception. Only by the formidable hand of Algy's Aunt Bracknell is all resolved and the outlandish truth is revealed.

The Importance of Being Earnest was first performed on February 14th (Valentine's Day!) of 1895 at the St. James's Theatre in London. The play was originally four acts, but the actor-manager of the St. James's Theatre, George Alexander, asked Wilde to shorten it to three. Due to the controversy surrounding Wilde's sexuality and eventual imprisonment, the play struggled to stay open and had to close after only 86 performances. Despite the play's struggle, *The Importance of Being Earnest* is Wilde's most popular work and is continually revived; there have even been three movie adaptations!

TIP:

The Gamm's production of *The Importance of Being Earnest* incorporates some elements of Wilde's 4 act version. Can your students spot the restored text?

OUR PRODUCTION

THE COMPANY

Oscar Wilde/Lane/Moulton/ Merriman/Mr. Gribsby	Brandon Whitehead
Algernon Moncrieff	Marc Dante Mancini
John Worthing, J.P.	Jeff Church
Lady Bracknell	Deb Martin
Gwendolen Fairfax, her daughter	Nora Eschenheimer
Cecily Cardew, John Worthing's ward	Alison Russo
Miss Prism, her governess	Jeanine Kae
Rev. Canon Chasuble, D.D., rector of Woolton	Tom Gleadow

ADDITIONAL STAFF

Director	Fred Sullivan, Jr.
Set Design	Patrick Lynch
Sound Design	Alex Eizenberg
Costume Design	David T. Howard
Lighting Design	Jeff Adelberg
Production Management	Jessica Hill
Stage Management	Robin Grady
Assistant Director/Music	Milly Massey
Technical Production Supervisor	DJ Potter
Assistant Stage Manager	Annalee P. Cavallaro
Production Assistant	Jessica Corsentino
Dialect Coach	Wendy Overly
Master Electrician	Justin Carroll
Electrician	Kimberly Beggs
Construction Crew	Alex Eizenberg, Max Ramirez
Wig Stylist	Emily Christoffersen
Stitcher	Rachel Dulude

TIP:

Before coming to the theater, discuss with your students the various professions in the theater. It takes more than just actors! When they arrive, ask them to notice evidence of those professions at work.

SPOTLIGHT ON A GAMM EMPLOYEE:

While actors, directors, and playwrights are the most well-known, there are many jobs and careers that make theater successful. Each of our study guides focus on a different theater career by highlighting a Gamm employee.

KATE ANDERSON DEVELOPMENT DIRECTOR

What does your job entail?

My job entails raising money for The Gamm, reaching out to our audience members and asking for their support, and being available to plan for The Gamm's future.

Why is your job important to The Gamm's success?

Ticket sales only take care of about half of The Gamm's expenses. We need to make up the difference by writing grants, asking our donors to support us financially, and having events.

What led you to your position at The Gamm?

My background is in performance. I have worked with nonprofit media, social justice and arts organizations for more than 20 years. The Gamm allows me to combine these interests and skills.

Why theater?

Theater is where people come together and experience live art. It's thrilling!

What, if any, other professions are you curious about?

Anthropologist, Novelist, Filmmaker, Politician, Journalist

What special skills does your position entail?

You need to be a good listener if you want to raise money. Fundraisers help people make their dreams come true so it helps to listen to those dreams.

What is your favorite flavor of ice cream?

Kulfi from Three Sisters!



DIRECTOR'S NOTES BY FRED SULLIVAN, JR.

When Tony Estrella asked me to direct *The Importance of Being Earnest*, I looked him in the eye and immediately said, "No." "Why not?" he asked. I flatly said, "It's hard." "They're all hard," he said.

Three hours later, I called Tony and said I'd do it if we could hire Brandon Whitehead, who so brilliantly played Ezra Chater in *Arcadia*, to play Oscar Wilde himself...who, in fact, isn't a character in *Earnest*. Well, he is now.

Directors are always searching for a personal approach to staging a familiar play. A "big idea" for any play is desirable; but famous ones are especially challenging because folks come to the theater with appointments and expectations. The balance between reinvesting in a play like *Earnest* and risking doing disservice to a masterpiece is daunting. A director must walk the tightrope of making sure a play is crystal clear to someone unfamiliar with the play but exciting and engaging to someone who has seen it many times before. And wouldn't it be depressing if we had to sit through dozens of cookie-cutter productions of a play staged "the way it's supposed to be done?" Ugh. Why do theater at all if every production is someone's Theatre 101 idea of how it must be? And yet, of course, we must be true to the author and not change the intent and spirit of the work. It's a razors-edge tightrope walk indeed.

I've studied theater all my life and Wilde himself looms large in my imagination and my heart. Casting Sam Babbitt as the narrator "Older Tom" in *The Glass Menagerie* at The Gamm in 2010 succeeded so powerfully in putting Tennessee Williams on our stage. So why not tweak that "big idea" and have Wilde himself host his last masterpiece in a drawing room toy theater acted by his friends for invited guests...you, the audience? The staff loved the idea and Brandon was available and eager to play it.

While researching *Earnest*, I found Wilde had originally intended it to be 4 acts with 2 additional characters. The play's subtitle is "A trivial comedy for serious people." In juxtaposing the terms trivial and serious, it seems to me that Wilde is devilishly embracing the absurd. His wise and comic point of view lays bare a strict and shallow society and its hollow, ridiculous notions of class status and idealized romantic love. Studying the original 4 acts reveals that the first sections to be cut down were some astounding moments of heightened absurdity that actually make the 122-year-old play shockingly modern and ahead of its time. We are joyfully reinstating some of them. Besides, every scholar and critic I could find bemoaned the loss of the lawyer Gribbsby. To achieve my goal of making this production at The Gamm as unique an *Earnest* as possible, I thought wouldn't it be fun for Wilde to play not only the butlers Lane and Merriman but Gribbsby as well? Wilde, ironically naive and unaware of what lies in his immediate future, is writing about the consequences of hubris and lawbreakers, and the threat of jail.

One of the more infamous and fascinating facts about *Earnest* is that it was not only Wilde's best play but also his last. The same week that *Earnest* opened, the Marquis of Queensbury left a card for Wilde calling him a "posing Somdomite (misspelled)." The libel trials that ended his playwriting career forever began 6 weeks later. The historical shadow of wrongheadedness, cruelty, injustice and darkness somehow brightens the joy in contrast: The genius repartee, unforgettable characterizations, absurd triviality and sublime wit that are *The Importance of Being Earnest*.

DRAMATURGICAL NOTES

OSCAR WILDE FOR THE SELFIE AGE BY RACHEL WALSH

"I am the ocean. My spirit is strong and unchanging, although not inflexible. People know they can trust me and although I may not have all the answers, I know that just listening is what helps people most." Or so says the "What Form of Water is Your Personality?" quiz I took on BuzzFeed. How marvelous that my affinity for cats and aversion to gin reveal personality traits formerly unknown even to myself! Although projective personality tests are not new, our increasing reliance on computer algorithms to project who we are—to reveal the self to the self—is new. Can we locate our "authentic self" in the solipsistic age of the selfie? Perhaps surprisingly, these existential concerns lie at the core of one man's 120 year-old plays that are better known for their farcical comedy than their dark meditations on the nature of being.

Mad genius. Homosexual. Early feminist. Who was the real Oscar Wilde? Many turn to his writings as codes that we might decipher in order to discover the authentic nature of literature's most ephemeral icons. But Sos Eltis in her 2013 Oxford Lectures on Wilde warns against seeing his works as "pathological expressions of his life;" that seeing plays like *The Importance of Being Earnest* as a "personality test" for the man who was Oscar Wilde is as dubious as determining how many children you'll have according to your Starbucks order (an actual quiz, I assure you). This is because Wilde's works—and *Earnest* most triumphantly—resist fixed, determinant meanings altogether. "Surely you do not think that criticism is like an answer to a sum," Wilde wrote in 1888. "The richer the work of art the more diverse are the true interpretations."

Algernon "Algy" Moncrieff, the shape-shifting rascal at the heart of Wilde's most famous play, sharpens this very point: "This is the worst of the English. They are always degrading truth into facts, and when a truth becomes a fact, it loses all its intellectual value." In *Earnest*, the number of "true interpretations" is legion. Wilde maddeningly resists the tidy plot resolutions and unmasked villains of conventional Victorian melodrama. Instead, he offers us a kind of utopian anarchy where paradox is the primary mode of expression. *Earnest* is a glittering work of breathtaking depth and a hard-boiled Victorian melodrama. Algy and Jack are brothers and they are not. Gwendolyn and Cecily are damsels in distress and masters of their own fates. Ernest is real and imagined.

"All art is at once surface and symbol," Wilde writes in *The Picture of Dorian Gray*. "Those who go beneath the surface do so at their own peril." Beneath the dazzling surface of witty epigrams, verbal jousts, and triple-knotted plot twists, Wilde has installed a most dangerous argument—one that cuts like a scythe through the din of online personality tests and simpering biographers who lay claim to the "authentic Wilde." The self, he proposes, is mere invention. It is created exclusively by the individual and can neither be reduced nor degraded by the "facts" of one's life. The authentic self cannot be fixed. Rather it is a "rich work" of "diverse and true interpretations." In a sense, the self is a performance.

For a man who lived his life under suffocating Victorian social mores—as evidenced by his being sentenced to prison and hard labor for his sexual relationship with a man—this is a shocking middle finger of self-determination. Gift-wrapped in a comedy of manners performed for the very pearl-clutching, moralistic members of high society who sought his ruin, Wilde's *The Importance of Being Earnest* delivers both a subversive message of individualism and a jubilant celebration of the essential paradox that is the human experience—one that no personality test can capture.

ACT IV

STUDENT ENGAGEMENT

TIP:

Assign these questions for homework or in-class writing and then discuss your students' answers before and after the show.

THEMES & QUESTIONS FOR DISCUSSION OR WRITING



1. 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?
2. Why do you think the playwright chose this title? How does the title relate to the story?
3. How did the set design aid in the telling of the story? What would you change and why?
4. What sort of atmosphere was created with the lighting, sound, and music?

Our essential question for our 33rd season is: What is identity and how does it transform? Before coming to the theatre, pose this question to your students and ask them about their identity, how was it shaped, and how has it transformed over time. After seeing the play, ask them to reflect back on this question. How did the characters identities change and transform throughout the course of the play and why?

ONE WILDE CHARACTER

"Why not tweak that "big idea" and have Wilde himself host his last masterpiece in a drawing room toy theater acted by his friends for invited guests...you, the audience?" -Fred Sullivan Jr., director

In the Gamm's production of *The Importance of Being Earnest*, a classic play that has been produced time and time again, the fresh twist from director, Fred Sullivan Jr., is to include playwright, Oscar Wilde, as a character. Wilde plays the "host" welcoming the audience to watch the play unfold with him and Wilde himself even plays a few minor characters. Talk to your students about this bold choice and ask them to consider the implications of modern adaptations of classic literature and plays.



Questions:

- How important do you believe it is to keep the traditional structure of a classic play, like *Earnest*, or is the duty of the actors and creative team to take a fresh approach?
- What do you think about having the playwright added into the story and script, even though it was not Wilde's initial intention?
- How is this different than having a traditional narrator, who may either be a character in the story or a narrator who is objectively outside of the play? (i.e. Nick Carraway in "The Great Gatsby" or the narrator in "Into The Woods")
- Can you think of another example of an author, playwright, or other creator adding himself into the story? (i.e. Mark Twain in "Tom Sawyer")

JOKES ON YOU

Oscar Wilde was often judged, condemned, and even jailed, for being openly gay. His plays represent a clear satirical view of the harsh Victorian values that focused on a strict social code of behavior, economic class, and upbringing. Many of the characters in *Earnest* are so unaware of their own pretension and blind obstinateness in keeping the status quo, that one can't help but laugh! And that is exactly Wilde's intention. *The Importance of Being Earnest* is an archetypal example of a satirical play. It is Wilde's commentary on societal hypocrisy, masked as a light-hearted romantic comedy.



Have students define in their own words, the meaning of **satire** and **earnest** before reading the definition.

sat-ire (noun) - the use of humor, irony, exaggeration, or ridicule to expose and criticize people's stupidity or vices, particularly in the context of contemporary politics and other topical issues.



Questions:

- Why is satire an effective way for playwrights to comment on issues they actually dislike?
- Do you think this worked? Does Wilde's message come across?
- What are some examples of satire of class in the play? How do the lower class characters act compared to the characters of high rank?
- How would you choose to satirize issue or topics in your own life?

WHAT'S IN A NAME?

There are so much name changing switcheroos in the play, it may be hard to keep up with who's who at first. The value of a name can identify you from others, but it can also be a telling thing about your family's past. This was especially important in the Victorian age, when finding someone with a "good name" was imperative to a proper and advantageous marriage. Does this explain Cecily and Gwendolyn's obsession with the name Ernest, or is it really because they think a man named Ernest, must be earnest? Discuss the value and weight of a name with your class

ear·nest (adjective) resulting from or showing sincere and intense conviction.: "an earnest student" "two girls were in earnest conversation"



Questions:

- What's the importance of a name? In Victorian society? In the play?
- Can a person's name influence their personality and character traits?
- By the end of the play has Jack really learned the importance of being earnest?
- What does your name mean? Do you think you embody the characteristics and traits of your name?

A LYING GAME

"The self, he proposes, is mere invention. It is created exclusively by the individual and can neither be reduced nor degraded by the 'facts' of one's life. The authentic self cannot be fixed. Rather it is a 'rich work' of 'diverse and true interpretations.'" In a sense, the self is a performance." - Rachel Walshe, Gamm Resident Scholar

Most of the characters lie to their friends and loved ones to get out of family or social duties. It seems like most characters do not value honesty, but rather twist their words in order to appear a certain way. As the plot thickens, the lies become more elaborate and harder to untangle, until, finally, the truth comes out. Using the quote from above, ask students to reflect on how closely our identity is tied to what we say, regardless of whether it is truth or not.



Questions:

- Do you agree that the “self is mere invention”? Or are there some facts to our identities that cannot be changed?
- Are Jack and Algernon justified in their lying because they did it in the name of love?
- Does the truth always come out?
- Do you have different identities with different people? If so, what are they? Why do you think this happens?

ACTIVITY FOR THE CLASSROOM

Try these activities to connect discussion with hands on learning and fun!

1. MY MANY MASKS

Many of the characters in the play rotate identities so quickly it is like they are changing masks. Often in life, we wear different masks, depending on our roles and social situation. This activity will help students to consider their own masks in preparation for viewing *The Importance of Being Earnest* at the Sandra Feinstein-Gamm Theatre!

Supplies:

- Computer Paper / Paper Plates / Cut Out Masks
- Pens, Pencils, Colored markers, pencils, or other writing utensils
- Scissors
- String (optional)
- Hole Punch (optional)

Instructions:

1. Give each student a blank sheet of paper or paper plate and writing supplies. Make space for eyes, two holes to tie a piece of string through (optional). *(more instructions on the next page)*

Instructions (cont.)

2. Give students some time to decorate their mask with the things that they think define their identity. Allow students to be as creative as they want, using colored pencils, highlighters, or any other supplies available. You may also ask them to write down their perception of who they are. Use the following categories for ideas:

- School: Are you an athlete? Artist? Love to study? What are your favorite subjects? What do your friends think about you? Are you part of a certain “clique” or group or are you constantly trying new things and meeting new people?
- Family and relationships – List all the different relationship roles that they have, such as brother, son, grandson, nephew, student, employee, boyfriend, etc.
- Cultural – List cultural aspects of their life like religion / faith, ethnicity, language, nationality, etc.
- Likes – List their favorite activities, hobbies, music, sports, TV shows, etc.
- Hopes – List things that they want to do in the future, such as jobs, how many kids they want, going skydiving, etc.

3. Next, allow students to walk around the classroom and compare masks with their peers.



Questions:

- Did they discover something about a peer they did not know before?
- Did they find something in common with anyone?
- What are some differences that make them unique and special?
- How did this experience (and what they learned about themselves and their classmates) relate to the various “masks” characters wear in *The Importance of Being Earnest*?

Activity ideas from youthworkinit.com:

<http://youthworkinit.com/5-who-am-i-activities-youth-group/>

2. TWISTED TALES

The Sandra Feinstein-Gamm Theatre is revamping the 120 year old story of *The Importance of Being Earnest* by including playwright, Oscar Wilde, in the play! Invite students to think critically about how that can make classic plays fresh and exciting. Then get creative, and let them try it out themselves by taking traditional fairy tales and putting a twist on them.



You can easily switch out fairy tales with novels the students have been reading in class to connect to other learning goals.

Instructions:

1. Break the class up into small groups between 2-4 (or individually)
2. Each group should pick, or be given, a different fairy tale or story to “twist.”
(more instructions on the next page)

Instructions (cont.)

3. Give the group about 5 - 10 minutes to familiarize themselves with the story and write down these key features: Characters / Setting / Conflict / Main Plot / Resolution / Themes / Morals
4. Have the students pick one key feature to twist, or make their own. For inspiration, ask them to think about changing one of the following circumstances: time, place, characters, structure, or plot.
5. Have each group write down their new story idea. The story can be as long or short as they want and let students read the finished product to the class.

Activities Ideas from Twisted Fairytales Webquest:
<http://twistedfairytaleswebquest.weebly.com/process.html>

TIP: If there are any brave actors out there, encourage them to act out!

**ACT
V**

SUPPORTING MATERIALS

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TIP: Have your students read these articles before coming to the performance.

ONLINE ARTICLES

WHEN OSCAR WILDE'S WIT COULDN'T SAVE HIM
<http://time.com/3890539/oscar-wilde-trial-history/>

OSCAR WILDE, A REFUGEE OF HIS TIME
<https://www.nytimes.com/2016/11/18/opinion/oscar-wilde-a-refugee-of-his-time.html>

GAMM INSIDER MAGAZINE

Spotlight on "THE IMPORTANCE OF BEING EARNEST"
An email-based collection of reviews and articles gathered from across the web.
Email susie@gammtheatre.org to have it sent to your email address.

MORE
TO
COME

EPILOGUE

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A LOOK AT THE GAMM'S 33RD SEASON

This season, you'll discover stories of reinvention—of finding new ways forward when the old ones stop making sense. What could be timelier? The line-up includes “seriously funny” masterpieces by two of the modern era’s greatest writers, and a fascinating new work by one of the most brilliant playwrights to emerge in a generation. There's a remarkable true story of forgiveness and reconciliation under almost impossible circumstances and one of Shakespeare's most beloved comedies about fleeing corruption to find a more compassionate and meaningful way to live. Together these plays have the potential to help us understand ourselves and others on a deeper level, and perhaps navigate the world more gracefully. We hope you'll subscribe to our season and be part of this exhilarating journey. I look forward to seeing you along the way.

– Tony Estrella, Artistic Director



Thank you for joining us for *The Importance of Being Earnest* 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 Importance of Being Earnest*.

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!

To book a matinee, contact Tracy at tracy@gammtheatre.org or 401-723-4266 ext. 111. To learn more about Gamm Education, find us on the web at www.gammtheatre.org or reach Susie Schutt at 401- 723- 4266 ext. 121.

GAMM
EDUCATION

◀ COMING NEXT