



WILLIAM SHAKESPEARE'S

A MIDSUMMER NIGHT'S DREAM



STUDY GUIDE

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GAMMEDUCATION

We thank the following foundations and corporations for their support of PLAY during our 37th Season: Rhode Island Foundation, Fain Family Foundation, Rhode Island State Council on the Arts, Mabel T. Woolley Trust, Ramsey-McClusky Family Foundation, Carter Family Trust, Providence Shelter Fund, and June Rockwell Levy Foundation.

This study guide was prepared by Andy Pollard, Kate Hanson, Susie Schutt, and Jon Del Sesto.

ACT I

WELCOME



Dear Educator,

We are so excited to be back! It was difficult for us to be dark, as we say in the business, after shutting down *Assassins* mid-run in March 2020. While we have been busy teaching classes online, nothing beats being in the theatre with you and your students. Thank you for continuing to support our work. We are so glad to have you back!

The Sandra Feinstein-Gamm Theatre is pleased to offer you this study guide to prepare you and your students for our production of *A Midsummer Night's Dream* 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 give students the opportunity to debrief the performance immediately and ask questions of the actors, director, designers or playwright. Talkbacks range in length. 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 them to invest in reading and literacy-learning.

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. 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 on our education program from year to year. We look forward to seeing you at The Gamm!

Susie Schutt,

Director of Education & Drama Therapist, susie@gammtheatre.org

Kate Hanson,

Associate Director of Education, kate@gammtheatre.org

HEALTH & SAFETY

For performances through May 29, 2022, guests will need to be masked as well as fully vaccinated (or provide a verifiable negative COVID-19 test result) in order to be seated. Teachers are responsible for confirming that all students are vaccinated or have a negative test before coming to theater.

“Fully vaccinated” means your performance date is:

- at least 14 days after your second dose of an FDA/WHO authorized two dose COVID-19 vaccine
- or at least 14 days after your single dose of an FDA/WHO authorized single dose COVID-19 vaccine

Guests who are unvaccinated (including children under 12) must provide proof of either:

- negative COVID-19 PCR test taken within 72 hours of the performance start time, or
- negative COVID-19 antigen “rapid” test taken within 6 hours of the performance start time

For all guests:

- Masking will be required for all in attendance except while actively eating or drinking.
- Please consider mitigating risk factors before the event, and after you leave. While vaccinated people are much less likely to become very sick from COVID-19, recent data has shown some vaccinated people experiencing “breakthrough” infections.
- If you are sick or have COVID-19 symptoms (fever, sore throat, chills, cough, shortness of breath, congestion, nausea, or vomiting), please do not attend your ticketed performance. You may contact the box office to reschedule. If you are unable to attend a different performance of the same show, your ticket may be donated back to The Gamm as a tax-deductible contribution.

Other ways The Gamm is committed to your health and safety:

- Our staff, performers, and volunteers are all fully vaccinated.
- We have adopted contactless mobile ticket scanning to reduce physical touchpoints.
- Face masks are available for those who require them.
- We have installed air filters in our lobby, theater spaces, dressing rooms, and offices.
- Our HVAC system has been serviced and upgraded, as required by Actors’ Equity Association, the union of professional actors and stage managers in the United States.
- Drinks only (not food) will be allowed in the theater. You may enjoy food and drink in the lobby.
- Hand sanitizers are available in common spaces, and enhanced cleaning protocols are being implemented.

Thank you for your support and cooperation.



THEATER AUDIENCE ETIQUETTE

What is so exciting about attending the theatre – especially in a smaller space such as The Gamm – is that it is live! Live theatre 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 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.

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 interview with the playwright.*

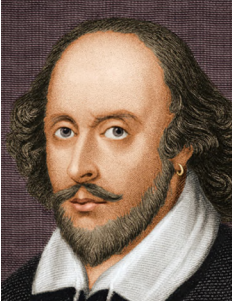
Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences. [CCSS.ELA-LITERACY.CCRA.W.3] *See our Activity for the Classroom*

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



WILLIAM SHAKESPEARE

William Shakespeare was an English poet, playwright, and actor. He was born on 26 April 1564 in Stratford-upon-Avon. His father was a successful local businessman and his mother was the daughter of a landowner. Shakespeare is widely regarded as the greatest writer in the English language and the world's pre-eminent dramatist. He is often called England's national poet and nicknamed the Bard of Avon. He wrote about 38 plays, 154 sonnets, two long narrative poems, and a few other verses, of which the authorship of some is uncertain. His plays have been translated into every major living language and are performed more often than those of any other playwright.

“A MIDSUMMER NIGHT’S DREAM”

Four young lovers flee the restraints of home for the refuge of the woods, only to find themselves in a world of increasingly magical turmoil. The faerie king and queen are feuding, a band of wannabe actors are rehearsing for their unlikely shot at the big stage, and chief mischief maker Puck is doing all he can to ensure that the course of love is anything but smooth. Don't miss our first-ever staging of Shakespeare's most popular comedy – a fantastical, evergreen tale about how quickly our world can turn upside down and how ingenuity, love, and art can set it right again.

“Shakespeare...always feels like coming home for The Gamm.”
MOTIF

“The Gamm has proved...that Shakespeare runs in this company's blood.”
PROVIDENCE JOURNAL



ACT III

OUR PRODUCTION

by **WILLIAM SHAKESPEARE**

directed by **FRED SULLIVAN, JR.†**

SET DESIGN
Patrick Lynch*

COSTUME DESIGN
Jessie Darrell Jarbadan

LIGHTING DESIGN
Jeff Adelberg*

SOUND DESIGN
Alex Eizenberg

FIGHT DIRECTOR
Michael Liebhauser

MOVEMENT DIRECTOR
Taavon Gamble

MUSIC DIRECTION
Milly Massey

PRODUCTION MANAGEMENT
Jessica Hill Kidd

STAGE MANAGEMENT
Robin Grady*

THE COURT

Theseus, Duke of Athens	Taavon Gamble*
Hippolyta, Queen of the Amazons	Katie Flanagan
Egeus	Jomo Peters
Hermia, Egeus' Daughter	Angelique M. C'Dina
Lysander	Michael Underhill*
Demetrius	Erik Robles
Helena	Nora Eschenheimer*
Philostrate, Master of Revel	Dan Garcia
Lady in Waiting	Maria Noriko Cabral

THE FAERIES

Oberon, King of Faeries	Deb Martin*
Titania, Queen of Faeries	Michael Liebhauser
Puck	Marc Pierre*
Moth, First Faerie	Taavon Gamble*
Cobweb	Dan Garcia
Peaseblossom	Katie Flanagan
Mustardseed	Jomo Peters
Faerie Nursemaid	Maria Noriko Cabral

THE CLOWNS (AMATEUR PLAYERS)

Peter Quince (Director)	Brandon Whitehead*
Bottom (Pyramus)	Tony Estrella*
Francis Flute (Thisbe)	Zachary Gibb
Snout (Wall)	Frank O'Donnell
Starveling (Moon)	Jeff Ararat
Snug (Lion)	Jim O'Brien*

CREATIVE TEAM

Assistant to the Director	Dan Garcia
Technical Director	Max Ramirez
Technical Production Supervisor	DJ Potter
Assistant Stage Managers	Kelsey Emry*, Jessica Hill Kidd*, Olivia Paluzzi
Production Assistants	Elizabeth Feinschreiber, MJ Santry
Master Electrician	Alex Foley
Electricians	Mike Cline, Alex Macbeth
Carpenter	Erin Doyle

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.



GAMM EMPLOYEE SPOTLIGHT



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.

MARIA CABRAL | GAMM FELLOW

What does your job entail?

Learning all of the aspects of what theater is and how each job is incredibly important in the function of a successful theater, then jumping into that system and actually doing what you just learned.

Why is your job important?

Being a fellow is so important because we get to be a new voice in the [rehearsal] room and also we get to learn all the behind the scenes that we may not get normally.

What led you to your position at The Gamm?

My professor had been in a few productions here and she approached me about this opportunity.

Why theater?

Theater was truly the one place where I felt like I belonged. I love the idea of getting to share stories as an actor and make an impact on the people who come and watch. And where else can you be paid to live in the make believe?

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

Can I be honest? I don't really see myself doing anything else other than being in the arts. I have found a new interest in diving into more of the administration side. So if I don't get a chance to act again, at least I would be the one to make the decision on what shows are to be presented and I can be the voice in the room to impact a community with programming or changing the normal perspectives to include everyone (and yes I mean EVERYONE).

What special skills does your position entail?

Having a willingness to be adaptable and going with the flow.

What is your favorite flavor of ice cream?

Oreo!!



GAMM EMPLOYEE SPOTLIGHT



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.

DAN GARCIA | GAMM FELLOW

What does your job entail?

As a Fellow our responsibility is to learn and develop ourselves over the course of the season. The entire organism that is The Gamm is open to us. I've had the chance to experience EVERYTHING that makes the theatre run like a well-oiled machine. Each month, I observe and work with different departments such as Media and Design, Education, Finance, Box Office, Marketing, and Development. Also, I've been able to further my education through the Gamm's Studio classes. Aside from office and classroom duties, I've had the opportunity to work on several shows this season as an Actor, Production Assistant, and Assistant to the Director.

Why is your job important?

The most important thing about being a Fellow is using the opportunities and time to assess, and further YOURSELF before your time there is up. Unlike any other position at The Gamm (or anywhere in the world for that matter), it's there to work for you.

What led you to your position at The Gamm?

I was nominated by my teachers at CCRI to represent the school as their first Fellow at The Gamm.

Why theater?

You're encouraged to lose yourself and unapologetically enter another hectic world. The feeling is indescribable, and everyone has something like it. If you have a passion that doesn't feel like the burden of "work" and brings you joy ... DO IT. That's what theater is to me.

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

As of now, just acting.

What special skills does your position entail?

One key skill is the ability to network, which requires a positive, considerate approach to everyone you meet.

What is your favorite flavor of ice cream?

Vanilla in a cone, coffee in a milkshake.



GAMM EMPLOYEE SPOTLIGHT



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.

ERIK ROBLES | GAMM FELLOW

What does your job entail?

The fellowship program is an immersive theater “making” experience where we as fellows delve into all aspects of the theater and how it is able to sustain itself, not just artistically but also from a business perspective. We work on shows as Production Assistants and Assistant to the Directors, but also work behind the scenes learning how to read financial reports, seeing how marketing works, exploring the education department, and also seeing how posters/media get developed. On top of all this, the possibility of a director asking you to audition for an upcoming production is very real, so luck may be on your side as an actor as well.

Why is your job important?

The position of a fellow is important because it will help foster a new generation of talent that provides their unique perspectives on the world that theater so desperately needs at the moment.

What led you to your position at The Gamm?

My great mentors, Tony Estrella and Rachel Walshe.

Why theater?

I’m not too sure. It chose me is what I am certain of. Selfishly, it feeds my soul and is something worthy of my time. Unselfishly, I think theater artists have the opportunity to change, at least for a moment, the lives of audience members and let them live through the stories we tell.

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

I’m curious about everything. That is why I am an actor, haha.

What special skills does your position entail?

The special skill of learning how to accept and surrender.

What is your favorite flavor of ice cream?

Cookies and cream.

Q&A WITH DIRECTOR FRED SULLIVAN, JR.

As an actor, you have been in many productions of “*Midsummer*” over your career. You’ve played Oberon, Bottom (more than once!) and others. How are those experiences informing your approach as director of this production?

This is my fifth *Midsummer* but my first time in the director’s chair. I learned so much from each visit to those worlds. We must always rise up to serve Shakespeare’s intentions and make sure we bring his worlds to vibrant, compelling life through clarity and deeply inhabiting his language. I handpicked the ensemble very carefully and chose to cross-gender the lead faeries for 3,000 specific reasons. Hearing the play with these voices has been a “Dream come true.”

It’s often overlooked that Shakespeare sets “*Midsummer*” in the Athens of Ancient Greece. Why is that setting so important to you for this production?

I think the fun of this dream is in its specificity. If you stage it on the moon or in Vegas it may still be fun, but it no longer resembles his intention on the page. I have no idea who Theseus and Hippolyta are if they’re costumed in sneakers or an evening gown. When his faeries fight they actually change the weather, so they’re more like the Greek gods Shakespeare dreamed about in school and not English garden faeries. They crave sex, war, control and chaos. And the ancient laws of Athens are brutal. That’s why the moments of poetry and grace are so profound. Every detail makes the story more intense. Why get too clever?

“*Midsummer*” is Shakespeare’s most popular comedy. It’s wildly funny but also a profoundly moving and sometimes savage story in which the “course of true love never did run smooth.” How important is it to strike that balance?

It’s filled with joy, beauty and healing laughter, but its loving heart is dark and complex. It holds a true mirror up to our lives. It starts with a father demanding that his child be put to death, and it’s concerned throughout with the petty hates and obsessive lusts that our souls hold. Often the comedies contain a great deal of sadness. They explore the violence that exists in adoration, the inability of humans to govern themselves, the fickleness of fortune, the brutality of nature and the arbitrariness of power... and so much else! *Midsummer* is a voyage into our collective id, as dreams are. We venture into the dark forest of our imaginations to find ourselves.

Shakespeare wrote “*Midsummer*” in 1595, the same year he wrote *Romeo and Juliet*. That year is often considered a turning point in his evolution as a writer. What impact do you think “*Midsummer*” has on the rest of his career?

It seems to me that every five years or so this writer took a giant leap. His first great growth spurt was in 1595. Had he stopped writing plays before 1595, I doubt he would have been named the “poet for all times.” The language and characterization of these sister plays, *Midsummer* and *Romeo and Juliet*, and also *Richard II* in just one season marks a huge turning point. At 30 years old, he created an unforgettable comedy, tragedy, and history play! Of course, the next five-year leap went beyond greatness. In 1601, he wrote *Hamlet* and *Twelfth Night*!

In *Midsummer*, the worlds of the court, the amateur actors or “rude mechanicals,” and the faeries are introduced separately in the first three scenes. Then Shakespeare blends them together in astonishing ways. We begin with Theseus from Greek mythology and then fold in Puck, Titania and the workers named Tom, Peter and Nick. I think that’s why he calls the whole thing a dream. It only makes sense in the heart and imagination.

THE POWER OF IMAGINATION

“...the most insipid ridiculous play that ever I saw in my life.”

The Diary of Samuel Pepys, Monday 29 September 1662

Hermia loves Lysander and Helena loves Demetrius. But Hermia is directed by Theseus, the Duke of Athens (who is about to marry Hippolyta, Queen of the Amazons), to marry Demetrius. Elsewhere, Faerie King Oberon is quarreling with Faerie Queen Titania over rights to a “changeling” whose deceased mother once worshiped Titania. Oh and there are some troubadours, mischievous forest sprites, a player-turned-Donkey, and lots of spells and sleeping. Got that?

Maybe Pepys was onto something when he derided Shakespeare’s fantastical comedy as “ridiculous.” It can be ridiculously hard to keep it all straight, to be sure. Then again, there may be a method in this madness. A good place to start may be where the story begins: Athens. This is an oft-overlooked piece of *A Midsummer Night’s Dream*. Theatrical tradition tends to let romantic notions of the forest into which estranged lovers escape (as Hermia and Lysander do) eclipse the setting of the play’s beginning: the cradle of democracy. What does ancient Athens have to do with dizzying Elizabethan love plots?

How late 16th century English theater-goers imagined the classical world is critical to understanding *Midsummer*. Elizabethan interest in the art and literature of the ancient world was renewed, among other factors, by robust trade routes to the wider world. Exposure to cultural artifacts protected by Islamic scholars after the fall of Rome inspired English writers and artists to idealize ancient Greek principles of law, order, and reason. The Renaissance world imagined a classical one, as described by ancient Romans, that was the apex of civilization and that offered universal principles of epistemology and ethics. Thus, in 1595, the English world imagined a Greek world that was imagined by a Roman one.

Shakespeare, a writer ever hungry to challenge cultural preoccupations, deepened and questioned the English desire to see the ancient world as a pure source of law, order, and reason. On its surface, one might see the *Midsummer* world as binary: the city and its governors (Egeus and Theseus) as the seats of reason and order in conflict with the wilderness and its warring leaders (Oberon and Titania). Order in the city meets chaos in the woods. That is not an unfair assessment. The lovers run from a civilized Athens to the untamed forest to find themselves ensnared by faerie mischief and a healthy dose of their own hormones. Unchecked love and imagination jeopardize civility and order. But as often is the case in Shakespeare’s worlds – his comic ones especially – order can only be restored by exploding binary thinking. The human condition simply cannot be reduced by duality.

Rather than offer us a blend of chaos and order, of love and reason, or of men and women, Shakespeare performs a type of theatrical alchemy. The lovers are restored to order not in spite of or even because they have endured the forest and its faerie mischief. Rather, *Midsummer*’s lovers must abandon consciousness and descend into sleep and dream in order to return to themselves. Therefore it is imagination, not reason per se, that returns order to *Midsummer*. Neither strictly the realm of critical thinking nor base appetite, imagination is Shakespeare’s alchemical blend of human reason and impulse.

Theseus captures this point at the play’s end: “And as imagination bodies forth/The forms of things unknown, the poet’s pen/Turns them to shapes and gives to airy nothing/A local habitation and a name.” Shakespeare offers audiences, both then and now, the opportunity to see ourselves not strictly as slaves to our reason or our appetites, but as poets in our own rights who can give “shapes” to “airy nothing” and thus “name” our own futures.

Rachel Walshe is a director, dramaturge and teaching artist whose work has been seen on stage at The Gamm and across New England, as well as in Chicago and the UK. She is Assistant Professor of Performance at the University of Rhode Island.

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 AND QUESTIONS FOR DISCUSSION OR 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 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?

GREEK MYTHOLOGY

A Midsummer Night's Dream takes place in Athens, Greece, a central city in Greek mythology and mysticism. While none of the fairies share their names with figures of Greek mythology, they certainly play tricks on humans in many of the same ways that gods do, which is why the director, Fred Sullivan Jr., decided to turn the fairies into Greek mythological creatures. In their realm of the forest, the fairies have full reign, and seem to enjoy their trickery and mastery of the natural world.

Questions

- In your opinion, why doesn't Shakespeare use the names and characters already present in Greek mythology for this play?
- Did you notice any allusions (references) to Greek mythology in the play? If so, which ones and what purpose do they serve within the play?
- Does this show need to be set in Greece? Why do you think Shakespeare chose to place this story in Athens?
- If you were to direct this show, where would you set the play?

REALMS

A *Midsummer Night's Dream* weaves together three different plotlines, each with their own distinct set of social norms. In the realm of the four lovers, their choices are spurred by rules set in place and enforced by Egeus, Theseus, and Hyppolita. The fairies also have customs that bring Oberon and Titania into conflict over the changeling boy. Finally, Bottom's troupe of humble actors must consider the propriety of their play for Theseus' court and the appropriate setting for rehearsing away from the public eye. In addition to rules and expectations, each realm contains its own aesthetic, adding contrast and creating commentary on the differences between the arbitrary customs of each world.

Questions

- What are some of the ways that this production makes each world unique? What theatrical tools are utilized? Do you think this was effective in making each world distinct? Why or why not?
- Do you think there is a hierarchy between the groups? In what circumstances? What makes one world have control or influence over another?

“JACK SHALL HAVE JILL; NOUGHT SHALL GO ILL”

The politics of gender in Shakespeare's time were very different than they are in our modern society. The rather strict binary between men and women carried disparities in freedoms, opportunities, and expectations. As we see in the opening scene, Hermia's father gives her only two choices for her life: either marry Demetrius or be put to death. While the world of the fairies is not a part of human society, Oberon is able to manipulate Titania into a situation that undermines her dignity in order to get his way. The women of *Midsummer* seem to have very little agency in the plots that encompass them, and, in the case of Hermia and Helena, are even pitted against each other in conflict over Lysander and Demetrius.

Questions

- While many of Shakespeare's works are famous for their comedic gender bending, most of these performances continue to reinforce the roles each gender is expected to play. How do we see this in both *Midsummer* and the mechanical's production of *Pyramus and Thisbe*?
- This production changes the assigned genders of Oberon and Titania. Why did they choose these characters to switch? How does this challenge the sexism and patriarchy written in the original text?
- In what ways are our society's views on gender politics different? When performing historical works, do you think it's more important to adapt to contemporary audiences or to stay true to the original form? In what contexts?

INTO THE WOODS

Shakespeare's decision to set the main action of this play in the woods was no accident. In many European storytelling traditions and folklore, the woods are a place of danger, opportunity, and discovery. It's where civil society ends and wilderness begins. This lawless liminal space is without supervision, and without witnesses or protectors.

Questions

- What are some other faerie tales or stories that feature magic, mischief, and discoveries in the forest? Are there any modern stories that use the setting of the forest in the same way? How has our cultural perception of the woods changed since Shakespeare's time?
- Pathetic fallacy is a literary device in which a character's environment reflects their emotional state or inner conflicts. Do the woods serve as pathetic fallacy for any of the characters in *Midsummer*? Who, how, and when?
- The woods are the fairies' domain, but it seems like none of the humans consider this factor as an additional risk when entering the woods. How would you describe the relationship between the fairies and the woods? How does it differ from the humans'?
- Do you think that any of the characters who entered the woods made any discoveries about themselves or about others? If so, what was revealed?



ACTIVITY: TABLEWORK

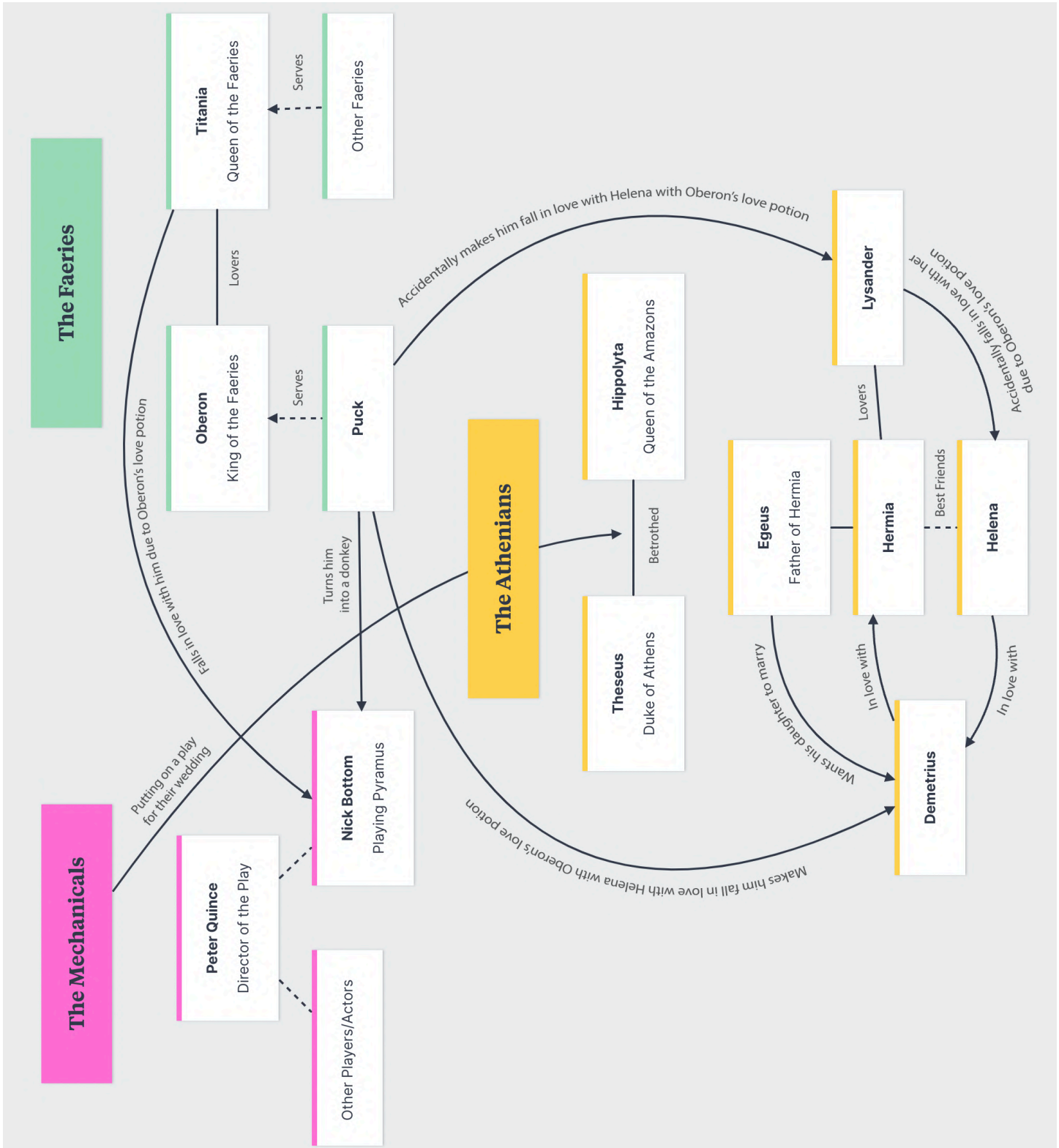


Shakespeare's language is intricate and can be a challenge for many people to understand especially in the context of live theater. In this activity, you'll be taking on the role of a studied actor who must fully understand what they are saying in order to convey the true meaning of their words to the audience. Choose a short scene or monologue from the play and break it down using the following steps:

1. Read your passage out loud.
2. Look up any words that you don't know or are unfamiliar with in the context of the script.
3. Highlight any literary or poetic devices and identify each one.
4. For every line, write down how you would say it in your own words .
5. Note if your passage is written in prose ("regular language," no pattern or rhythm) or verse (has a set pattern or rhythm) or a combination of both. Research iambic pentameter and note how Shakespeare uses it (if at all) in your scene or monologue.
6. Read your passage out loud again. What changes did you notice in how you are performing the lines?

ACTIVITY: CHARACTER MAP

In the three worlds of this play (The Mechanicals, The Athenians, and The Faeries), there are many plotlines going on at the same time! Use the character map below to help you visualize how the characters and worlds are connected. After looking at our character map, try making one for your life. Think about the different worlds you inhabit and how they are intertwined. Be sure to include key people and plotlines, it may even grow into a play of your own!



ACT VI

EPILOGUE

THANK YOU!

Thank you for joining us for *A Midsummer Night's Dream* 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 *A Midsummer Night's Dream*.

Our Education Department provides classes and camps for students of various grade levels. We hope you will join us for more student matinees at The Gamm!

To book a matinee, contact Brittany at brittany@gammtheatre.org or 401-723-4266 ext. 111. To learn more about Gamm Education, find us on the web at gammtheatre.org/education



SEASON 38

2022 - 2023

DESCRIBE THE NIGHT

by Rajiv Joseph

SWEAT

by Lynn Nottage

IT'S A WONDERFUL LIFE: A LIVE RADIO PLAY

adapted by Joe Landry

FAITH HEALER

by Brian Friel

LET THE RIGHT ONE IN

by Jack Thorne

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