

GLORIA

STUDY GUIDE

BY BRANDEN JACOBS-JENKINS

DIRECTED BY RACHEL WALSH

GAMM
EDUCATION

GAM
theatre

SEASON
2018 - 2019

34

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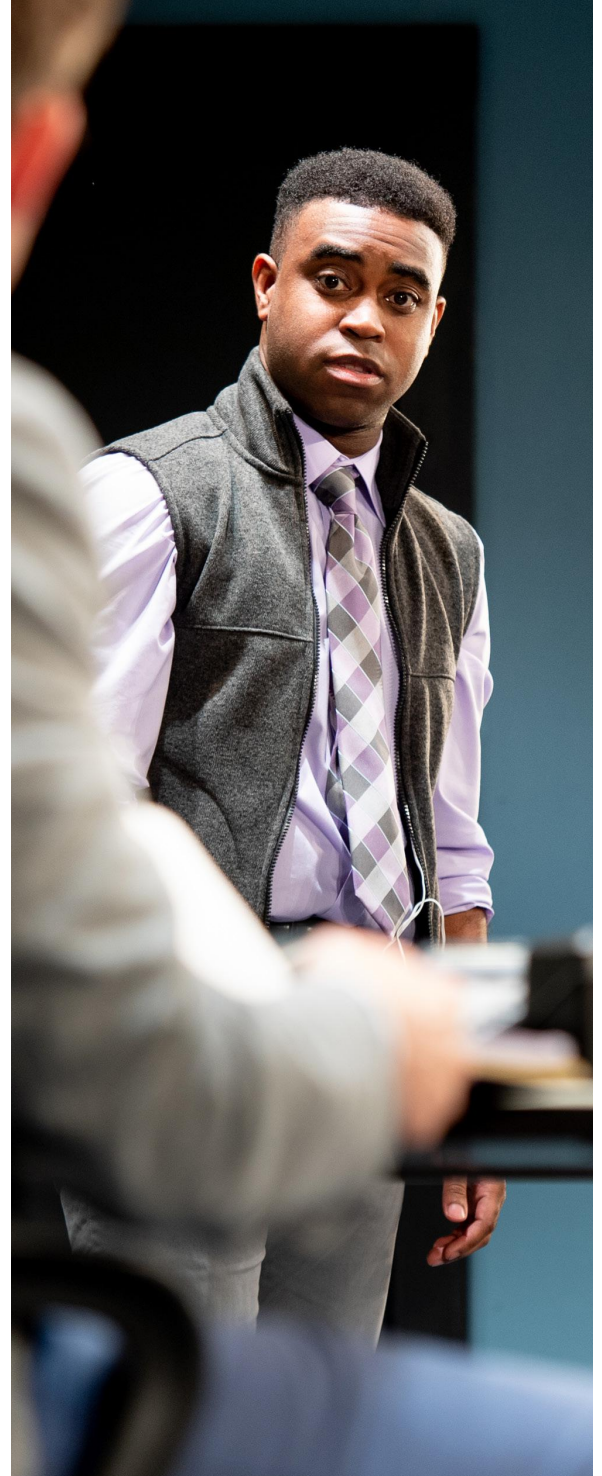
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We thank the following foundations and corporations for their support of PLAY during our 34th Season: The Rhode Island Foundation, The Fain Family Foundation, The Rhode Island State Council on the Arts, The Mabel T. Woolley Trust, Collette/Alice I Sullivan Foundation, The John Clarke Trust, Nordson Corporation Foundation and The Bristol County Savings Charitable Foundation.

This study guide was prepared by Beth Pollard, 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 *Gloria* by Branden Jacobs-Jenkins. 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 a 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.

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 on 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,

Associate Education Director, kate@gammtheatre.org



THEATRE 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 (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!*

TIP:

Discuss with your students the particular demands and benefits of attending a live performance. Perhaps have them brainstorm how theatre 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 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

BRANDEN JACOBS-JENKINS



Gloria was a finalist for the 2016 Pulitzer Prize for Drama, adding to Jacob-Jenkins' long list of honors including the MacArthur Fellowship, Benjamin Danks Award from the American Academy of Arts, the Steinberg Playwriting Award, the Paula Vogel Award in Playwriting, the Helen Merrill Playwriting Award, and the inaugural Tennessee Williams Award. His other plays include *Appropriate* and *An Octoroon* (both Obie Award-winners for Best New American Play), *Neighbors*, *War* and *Everybody*. Jacobs-Jenkins was a Residency Five playwright at Signature Theatre and a Lila Acheson Wallace Fellow at the Juilliard School. He graduated from Princeton University in 2006 with a major in anthropology, and holds an M.A. in performance studies from New York University. He has taught playwriting at the Tisch School and also at Princeton. Jacobs-Jenkins worked in the fiction department at *The New Yorker* magazine for almost three years.

ABOUT "GLORIA"

This razor-sharp comic drama follows a group of ruthless editorial assistants at a notorious Manhattan magazine—all vying for their bosses' jobs and a book deal before they turn 30. When a mundane workday of cubicles and Starbucks becomes anything but, the stakes for who will get to tell their story become higher than ever. Obie Award-winner Jacobs-Jenkins (*Appropriate*, *An Octoroon*) makes another theatrical splash with this spot-on, biting funny commentary on American society, personal tragedy, and the ever-ravenous media machine.



"Both shocking and shockingly relevant." *MOTIF*

"I've not seen a play in recent memory that has its finger more securely on the pulse of our crazy, unsettled times." *Providence Journal*

"Shocking, hilarious and spectacularly honest." *Chicago Tribune*

Gloria made its debut Off-Broadway at the Vineyard Theatre in New York City in May 2015 and was a 2016 Pulitzer Prize Finalist.

ACT III

OUR PRODUCTION

SETTING

The Midtown offices of a national magazine, circa the 2010s.

THE COMPANY

Dean/Devin	Jeff Church*
Kendra/Jenna	Jordan Clark*
Ani/Sasha/Callie	Alison Russo
Gloria/Nan	Jennifer Mischley
Miles/Shawn/Rashaad	Marc Pierre*
Lorin	Gabriel Graetz*

CREATIVE TEAM

Technical Director	Max Ramirez
Technical Production Supervisor	DJ Potter
Violence & Special Effects Designer	Normand Beauregard
Assistant Stage Manager	Jessica Corsentino, Jessica Winward
Electricians	Kimberly Beggs, Mike Cline, Alex Landers, Chris Marshall, Andrew Russ, Cam Waitkun
Construction	Alex Eizenberg, Renee Fitzgerald, Christine Redihan
Hair Artisan	Emily Christoffersen
Costume Stitcher	Rachel Dulude

*“Traces” by Sarah Tweed is arranged and performed by Gabby Sherba
Korean language consultation by Yulie Lee*

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

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

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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.

SUSIE SCHUTT | EDUCATION DIRECTOR

What does your job entail?

I spend a lot of my day teaching students of all ages and working with them to create plays out of books and stories. I oversee the direction of the education department, manage our budget and supervise our teaching artists who teach throughout Rhode Island.

What special skills does your position entail?

Organization, leadership, public speaking, teaching, writing

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

My job helps foster the next generation of theatre makers and patrons. It helps engage the wider community and allows students of all ages and abilities to explore themselves and the world around them.

What led you to your position at The Gamm?

I was taking a year to explore what a theatre career might look like by freelancing around the country. One of my friends from Starbucks, where I previously worked, put me in touch with Tony Estrella, the artistic director at the Gamm. He invited me to assistant direct a play here. While working with Tony, I met the education director at the time, Steve Kidd, who invited me to teach alongside him. I was drawn to the way the Gamm prioritized serving the wider community, so when a position in the education department opened up, I applied right away! It goes to show that you never know where a job at Starbucks might lead.

Why theater?

I have been drawn to the theatre since I saw it rain on stage during a production of Singin' in the Rain when I was three. How did they do that?! I am fascinated by stagecraft and how stories come to life on stage. I also love the ability of theatre to enable us to empathize. I love being able to play pretend and to delve into the lives of other people. I like understanding how people interact in real life and how to make that realistic on stage. I like seeing shy students come to life on stage and rambunctious students learn how to hone their energy.

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

I bake a lot in my spare time, so I would love to be a baker. I am also curious about how theatre practices can be healing and so I am currently pursuing my master degree in drama therapy and counseling.

What is your favorite flavor of ice cream?

I love the cookies and cream from JP Licks or a peanut butter cup Friend-z from Friendly's.

BY RACHEL WALSH

Unfortunately for the characters of *Gloria*, set “way back” in 2010, they are toiling away in the salt mines of the print magazine industry on the eve of the iPhone and social media explosion. (In 2010, 400 million people used Facebook. Today there are 2.23 billion users.) The world is reeling from the financial crisis of 2008 and just encountering the opioid epidemic. Opioid painkillers reach their peak prescription rates in 2010. Deaths by overdose quadruple in 2010 compared to 1999.

This has disastrous results for many, particularly the upwardly mobile employees of the print media industry as they watch the web editors down the hall skyrocket to relevance. “Why does it feel like we’re on the freaking Titanic?” bemoans Kendra, an editorial assistant for a *New Yorker*-style magazine in *Gloria*. Although Kendra and her co-workers sense their fading roles as cultural tastemakers, none have the motivation to do much more than fuel their own ambition. Raised on a steady diet of dog-eat-dog attitudes to “make it” in New York, they lack the foresight or attention span to see the iceberg coming right at them.

The iceberg in this case results in something much larger than a decline in physical newspapers hitting American doorsteps each day. *Gloria* makes the chilling case that truth – and the print journalists whose job it is to ferret it out – is obsolete. At the very least, the rise of internet “news” renders truth impossibly boring and in desperate need of an exciting film treatment. In 2010, the rise of a reality TV star to the oval office was laughable. Today, in a reverse scenario, former First Lady Hillary Clinton made her way to the small screen in a cringe-worthy appearance on the reboot of the 90s TV sitcom *Murphy Brown*. We are living inside a reality TV hell of our own making.

“Do any human beings realize life as they live it? Every, every minute?” laments Emily in Thornton Wilder’s iconic *Our Town*. Allowed to relive one day of her life over again, Emily is faced with the crushing reality that when she was alive, she paid little mind to the significance of life’s less dramatic moments. The characters of *Gloria* suffer from the opposite problem: Rather than missing life’s little moments, they are in a solipsistic race to document, curate, post, and ultimately own life’s moments — especially those that might earn them a killer book deal. If “truth” is anybody’s game, why not make your version the juiciest and sell it to the highest bidder?

But there is hope – even acts of true courage and heroism – to be found in *Gloria* and in life. They will not make their way to Instagram or Facebook; but if you look hard enough, you will see a pinpoint of light in the darkness of human greed. You may want to put your iPhone down. It'll be much easier to see.

DRAMATURGICAL NOTES

BY JENNIFER MADDEN



"If you're not listening closely, Gloria can sound like a sort of glib macabre sitcom. But keep your ears fully open. Gloria has a whole lot to say about our tendency to shrink enormity; to elicit the digestibly superficial from even the darkest depths." – Ben Brantley

"I've always believed that one of the most incredible and important things about theatre – and all art really – is that we're creating a safe space for all feelings, but especially ugly feelings." – Branden Jacobs-Jenkins

Branden Jacobs-Jenkins originally titled his Pulitzer Prize finalist play *Gloria* or *Ambition*. The wunderkind playwright, who once worked at *The New Yorker*, set his tale of ambition in the "Midtown offices of a national magazine, circa the 2010s." For a nightmarish group of millennials, the office cubicle functions as a modern metaphor for hell. To say these editorial assistants work in their cubicles is an overstatement. Rolling in around 11, they break by noon for a Starbucks run.

There's gossipy Ani in her early 20s with a degree in neuroscience, killing time until she figures out what to do with her life. Miles the intern is an enthusiastic, calculating 20-year-old Harvard grad. Heavy-drinking Dean, in his "extra-late 20s," is secretly, hubristically writing his memoirs. Kendra, in her "mid-late 20s," insists she'd rather die than turn 30 in a cubicle. With that milestone breathing down her neck, she masks her dread by viciously sniping at anyone within striking distance. "Sad sad sad sad" Lorin is a 37-year old fact-checker and one of the few people who actually appears to work. Finally, there is long-time employee Gloria in her "extra-late 30s." Neither young, hip nor quick with withering put-downs, she is socially awkward, likes to knit, and offers co-workers helpings of her delicious home-cooked lunches. The "office" is her life. When she throws a housewarming party, no one comes.

These characters are narcissistic, entitled, and outraged that their singularity is unacknowledged and their genius unrecognized. Not that anyone actually works towards achieving his or her goals. Miles' supervisors regard his propensity for arriving early as an affectation cultivated solely to make them look bad in contrast. Their commitment to task is at best desultory. They prefer to reserve their energy for petty cruelties and character assassinations. Gimlet-eyed, grasping opportunists, each seeks his own advantage. They are also very funny, but so much cynicism and casual cruelty has an accumulated effect. As an audience member you fervently wish for their demise or at the very least for a few bricks to fall on their heads. *Gloria* is classic "theatre of cruelty," which aims to purge our innate violent impulses by turning the mirror on the spectator, making us examine our own capacity for cruelty.

Ultimately *Gloria* is less a dissection of the dying publishing industry and more an interrogation of who we are at this historical moment. The editorial assistants sniping at each other like feral dogs serve as a microcosm of our culture. Fueled by hatred and division, we giddily rip each other to pieces, obsessively focusing on what separates us, eventually leading to events such as the Pittsburgh synagogue shooting, bombs in the mail and whatever atrocities may have occurred between now and the time you read this. Playwrights are by their very nature optimists, however. Bach's exquisite "Gloria" section from his Mass in B Minor weaves throughout the play as both a reproach (what a falling off there's been) but also a reminder of the majestic heights we are capable of scaling when not caving to our basest instincts. We can do better. We can be better.

ACT IV

THEMES AND QUESTIONS FOR DISCUSSION OR WRITING



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?



ATTENTION: THROUGHOUT THIS SECTION, THERE WILL BE SPOILERS HAVING TO DO WITH THE PLOT OF GLORIA. THESE SPOILERS WILL BE MARKED

TRIGGER AND CONTENT WARNINGS

When you watch T.V., you may have seen a text bubble or heard an audio voice warning you about potentially harmful content in your entertainment. Content warnings like this are everywhere nowadays, from “explicit” music content, to movies, even to some books. We all interact with and categorize these specific actions in our media intake as potentially damaging, dangerous, and controversial. Experiencing certain media content can be unhealthy and triggering to people dealing with trauma or anxiety. On the other hand, many people who are not directly affected in this way are now faced with “spoilers” that may ruin the entertainment experience. In a theatrical production like *Gloria*, its sensitive conflict is central to the plot and themes of the show. Plus, the surprise is critical to sympathizing with the characters’ reactions.

Questions:

- For a theatre production like this, what would be some creative ways that you could give content warnings to the audience?

(Questions continued on page 10)

- Think back to some content warnings that you've recently interacted with. How have you received them? Did they aid or ruin the experience of entertainment? Have you and a friend or parent ever disagreed on the presence of content warnings?

- **ACTIVITY:** Form small groups for a debate on the ethics of content warnings. Centering around the question of "Should content warnings be mandatory for *Gloria*?" Have one group be on Team Yes and one group be on Team No. Outline the structure of a debate, starting with short opening speeches then move into arguments, counterarguments, rebuttals, and concluding statements. End with a group discussion that seeks to find a compromise, solution, or middle ground that addresses both sides of the debate.



SPOILER ALERT • ACTIVITY: Though the main intrigue of *Gloria* is a shooting and its aftermath, theatre companies that perform this show can't give that precious information away so easily. They need to figure out a way to advertise while avoiding the true heart of the show. This is the Gamm's advertising blurb: "*This razor-sharp comic drama follows a group of ruthless editorial assistants at a notorious Manhattan magazine—all vying for their bosses' jobs and a book deal before they turn 30. When a mundane workday of cubicles and Starbucks becomes anything but, the stakes for who will get to tell their story become higher than ever.*" Think of another show, book, or movie that you of know that deals with a similar situation of a central "spoiler". Come up with your own 2-3 sentence advertising blurb that intriguingly hints at, but doesn't give away, the story completely.

GLORIA IN CONTEXT

Literature is what an era thinks of itself. As we follow the written, and performed, word throughout history, it interacts very intimately with the society around it. *Gloria* is no different. This play, written by Branden Jacobs-Jenkins for the New York stage, seeks to reflect the frame of competitive American industry in 2010. Though I'm sure we all more or less remember 2010 in our own way, let's take a quick review of what was happening:

- Controversy over Obamacare was raging as it was first introduced and passed into motion.
- America was making progress, though still struggling, to climb out of the 2008 economic crash. This made jobs, salaries, and housing even more competitive.
- People still got most of their news from printed newspapers, though after the recession, rapid and severe declines pushed the industry towards online publication. Now, 60% of the *New York Times* revenue is from online paid subscribers.
- After introducing both the iPad and the iPhone 4, America was just about to dive deeply into widespread, constantly accessible social media.
- Mark Zuckerberg was named CNN man of the year for Facebook after they passed 500 million users. Now, 2.27 billion people use Facebook every month.

(Questions for discussion on page 11)

Questions:

- In 2010, how old were you and what were you doing? Moreover, what were you aware of, or maybe unaware of, in 2010? Do you associate any particular images or events with that year?
- Considering the America we live in today, what would you want to write a modern play about? What contexts would inform the plot or setting of that play?
- Gloria was written in 2015, so it has a retrospective view on 2010. How do you think that the context of 2015 informed Jacobs-Jenkins writing? Remember, between 2010 and 2015, some major moments were the Black Lives Matter movement, the beginning of the Trump campaign, and the further entrenchment of social media.
- On the first day of rehearsal for the Gamm's production of this show, Director Rachel Walshe introduced most of these historical contexts to the cast. Why do you think she chose to do that?

FRIENDSHIP AND COMPETITION

The characters in this show are shown in their competitive office workplace. Though they may chat like friends and talk about their lives, there is a vivid undercurrent of competition, strategic networking, and seizing one's opportunities no matter the cost. *Gloria* has been praised for demonstrating these very familiar concepts of the American workplace. However, just like many other big hit 21st century shows, like *Hamilton*, *Gloria* looks to populate these familiar cultural and political concepts with real people that we may all know and recognize. In its *New York Times* Broadway review, Ben Brantley wrote that "rat races, after all, can't exist without rats". Seeing "real" people, instead of just their fleeting names on the news or in history textbooks can help us see how individuals, not the vague concept of "society", shape the world.

Questions:

- Do you think any two people in *Gloria* are really friends? Why or why not? How do you define friendship?
- All three of the locations in this show (the publishing office, Starbucks, and the movie production office) are public work spaces. We never see anyone's home or place of living. What does this tell us about the interactions in the show? How might the Starbucks scene, for example, have gone differently if it took place in someone's home?
- A. Consider your own friends. What are some of the ways that you care for them and are kind to them? Do you see any of those in this play? In what context?
B. Now consider a time that you were in a competition. Maybe a sports event, debate, or anything else in which there was a prize only one person could win. How did you interact with your fellow competitors? When and in what spaces did you interact with them? Were they strangers? Did your interactions ever feel forced or dishonest? How so?
C. Lastly, consider a time when you were in competition with a friend. How did the presence of competition change your relationship, even just temporarily? In that specific context, which was more important to you: your friendship or the competition?
- In our society, both friendship and competition are necessary. What are some ways in which we can allow them to have a healthy coexistence and balance within our lives?

“ONE MAN IN HIS TIME PLAYS MANY PARTS” - AS YOU LIKE IT

In the Gamm’s previous season, one of their shows recited this famous Shakespearean monologue describing how people play many different roles throughout their lifetimes. In *Gloria*, almost every actor plays more than one character throughout the play. In many circumstances, the director and playwright will indirectly ask the audience to suspend their disbelief and temporarily forget that one actor is playing many characters. However, in this show, the roles that each actor plays are related and extremely significant.

Questions:

- In the language of theatre, we call an actor’s roles, and the order of said roles within a show, a “track”. Pick one actor’s track from the following list, and discuss the significance of grouping together those roles. How is each character similar? Different? Why do you think the playwright decided to group those roles together?
 - DEAN / DEVIN
 - KENDRA / JENNA
 - ANI / SASHA / CALLIE
 - GLORIA / NAN
 - MILES / SHAWN / RASHAAD
- The actor who plays Lorin is the only actor who plays only one role in this show. Why did the playwright choose for this character to remain stable? What does having this contrasting track reveal about the themes of friendship and competition? What does it say about loyalty?
- Theatre is a heavily logistic and intricate art form, just like movies and TV! So then why do you think that this practice of casting one actor in multiple roles only seems to happen on stage?
- **ACTIVITY:** Once again, pick one of these tracks and imagine that you are an actor cast into this show. What are some ways that you could differentiate between your roles? Think about speech patterns, physicalization, costumes, etc. Show some of these differences to a friend either by acting them out, speaking some lines aloud, drawing out visual differences in character presentation, or any other method you can think of.



GUN CONTROL DEBATE

The second amendment of the Constitution of the United States declares that “a well regulated Militia, being necessary to the security of a free State, the right of the people to keep and bear Arms, shall not be infringed.” As gun technology and access to weaponry has evolved into our modernized 21st century, the debate surrounding gun control is a constant presence in many of our lives. It’s important to remember in this discussion that there are centuries of history surrounding the freedom and personal independence afforded by rights to arms. Additionally, as our technology and culture evolve, so have our bureaucracy, regulation, and access rights. Just as we see in the news and media cycles described in *Gloria*, we all hear about shootings across the country, aftermath, and the political response. Many of us have been personally affected by gun violence. One of *Gloria*’s primary takeaways is to focus on how quickly and easily we forget the human lives touched by these tragedies.

Questions:

- *Gloria* can be described as a polemical narrative. Polemic means that a written or verbal text has a strong opinion, argument, or attack about a specific topic. Identify some of the arguments that appear in *Gloria*. What is the author arguing for? Is it clear? What methods or tactics to they use to argue for this?
- Think of a shooting that has recently taken place in America. Identify two to three parallels and differences between the event and aftermath of your chosen shooting and that of *Gloria*. (If you are at a loss, consider the Thousand Oaks California shooting, Marjory Stoneman Douglas High school shooting in Parkland, the Harvest Music Las Vegas shooting, Pulse Nightclub in Orlando, or Sandy Hook.)
- Can you see a relationship between the arguments outlined in *Gloria* and your chosen shooting? Knowing the human impact that *Gloria* seeks to build, the emphasis on personal storytelling, and the discussion of ownership (the idea that someone can “own” an experience), do you think anything is clearly missing from the public’s knowledge of your chosen shooting? If so, what?
- **ACTIVITY:** In the recent debate surrounding gun control, interesting argumentative tactics have been used by activists and legislators. Do some research online and/or take a tour through this website which seeks to be a nonpartisan educational tool for gun control: <https://gun-control.procon.org/>. Find three argument sources. These may be tweets, videos, articles, interviews, visual art, or anything else you can find. Then analyze each of the sources according to this chart and the example provided:

(Chart on page 14)

Link to your source	What is their argument?	What do you think is the intended impact?	Do you find this argument effective? Why or why not?
https://www.youtube.com/watch?v=8CDtSHAmoFg	Gun technology has changed since the constitution, therefore our legislation should also change. The potential damage of a musket is different than the potential damage of a semi-automatic weapon.	They seek to reform gun regulation by drawing in public support for their website.	I find its simplicity very memorable and its argument clear, therefore it could effectively stay on my mind for a while.



ACT V

EPILOGUE

GAMM
EDUCATION

THANK YOU!

Thank you for joining us for *Gloria* 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 *Gloria*.

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.





COMING NEXT

JAN 17 - FEB 10

U.S. PREMIERE

THE NIGHT WATCH

BY SARAH WATERS

ADAPTED BY HATTIE NAYLOR

In the late 1940s, calm has returned to London and people are recovering from the chaos of war. In a quiet dating agency, a bombed-out church and a prison cell, the stories of three women and a young man unfold backward to the heart of the Blitz, revealing the secret desires and regrets that bind them together. Olivier-nominated playwright Hattie Naylor has created a thrilling, inventive adaptation of the best-selling novel by Sarah Waters (*Tipping the Velvet*, *Fingersmith*).

DIRECTED BY TONY ESTRELLA

TICKETS SELLING FAST!

GET YOURS AT GAMMTHEATRE.ORG