

THE NIGHT WATCH

STUDY GUIDE



BY SARAH WATERS
ADAPTED BY HATTIE NAYLOR
DIRECTED BY TONY ESTRELLA

GAMM
EDUCATION 

GAMM
theatre

SEASON
2018 - 2019

34

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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 *The Night Watch* by Sarah Waters, adapted by Hattie Naylor. 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,

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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

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SARAH WATERS



Sarah has written six novels: *Tipping the Velvet* (1998), which won the Betty Trask Award; *Affinity* (1999), which won the Somerset Maugham Award, the Sunday Times Young Writer of the Year Award and was shortlisted for the Mail on Sunday/John Llewellyn Rhys Prize; *Fingersmith* (2002), which was short-listed for the Man Booker Prize and the Orange Prize, and won the South Bank Show Award for Literature and the CWA Historical Dagger; *The Night Watch* (2006), which was shortlisted for the Orange Prize and the Man Booker Prize; *The Little Stranger* (2009), which was shortlisted for the Man Booker Prize and the South Bank Show Literature Award; and *The Paying Guests* (2014) which was been shortlisted for The Baileys Women’s Prize for Fiction.

Her adaptations include *Tipping the Velvet* (BAFTA nominated), *Fingersmith* (BAFTA nominated) and *The Night Watch* for the BBC; and *Affinity* (several awards worldwide) by Box TV for ITV. A stage adaptation of *Fingersmith* (adapted by Alexa Junge) premiered at The Oregon Shakespeare Festival in 2015; and *Tipping the Velvet* (adapted by Laura Wade) premiered at Lyric Theatre, Hammersmith and the Edinburgh Lyceum in 2015. The stage adaptation of *The Night Watch* received its world premiere at the Royal Exchange Theatre, Manchester England, in 2016.

HATTIE NAYLOR



Hattie Naylor’s play credits include *Ivan And The Dogs*, *The Night Watch* (adapter), *Going Dark*, *As the Crow Flies*, and *Bluebeard*. *Ivan and the Dogs* (Soho Theatre and ATC) was nominated in the Olivier Awards for Outstanding Achievement in Theatre and won the Tinniswood Award in 2010. The film adaptation of the play *Lek and the Dogs* premiered at the London Film Festival 2018.

The Night Watch, her adaptation of Sarah Water’s novel for Manchester Royal Exchange, was listed as one of the top theatre plays of the year by Susannah Clapp in Observer (2016). She has written extensively for BBC Radio 4 notably: *The Bastard of Istanbul* (2018), *The Diaries Of Samuel Pepys* nominated Best Radio Drama 2012, *The Aeneid* nominated Best Radio Adaptation, BBC Audio awards 2013, and *How to Survive the Roman Empire*; *The letters of Pliny* (2016).

Hattie studied dance at Nottingham Trent University before going on to study Fine Art at the Slade School of Art specializing in sound and performance. She currently teaches scriptwriting at Sheffield Hallam University and has taught internationally

ACT III

OUR PRODUCTION

SETTING

London, England
Act 1: 1947
Act 2: 1944
Act 3: 1941

THE COMPANY

Kay Langrish	Gillian Mariner Gordon*
Julia Standing/Mrs. Leonard	Meg Kiley Smith*
Horace Mundy/Mr. Wilson	Jim O'Brien*
Duncan Pearce	Patrick Mark Saunders
Helen Giniver	Rachel Dulude*
Viv Pearce	Erin Eva Butcher*
Robert Fraser/Cole	Michael Liebhauser
Mickey/Mrs. Alexander	Casey Seymour Kim*

CREATIVE TEAM

Director	Tony Estrella
Set Design	Michael McGarty
Costume Design	Meg Donnelly
Lighting Design	Steve McLellan
Sound Design	Alex Eizenberg
Stage Management	Robin Grady*
Production Management	Jessica Hill
Technical Director	Max Ramirez
Technical Production Supervisor	DJ Potter
Assistant Stage Manager	Jessica Corsentino
Production/Wardrobe Assistant	Ava Mascena
Dialect Coach	Candice Brown
Production Intern	William Malloy
Electricians	Kimberlee Beggs, Mike Cline, Alex Landers, Chris Marshall, Andrew Russ, Cam Waitkun
Construction Crew	Michael Araujo, Justin Carroll, Alex Eizenberg, Renee Fitzgerald, Reka Moscarelli, Christine Redihan, Cody Reed

*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



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.

LAURYN SASSO | MARKETING SALES ASSOCIATE

What does your job entail?

My job has three areas of responsibility. I handle playbill advertising, I facilitate rentals in our spaces, and I engage in audience development. Working with playbill advertisers involves building relationships with businesses who are interested in supporting the Gamm by advertising in our production playbills. Facilitating rentals involves meeting with potential renters, discussing the various elements of their rentals, and crafting rental agreements. Audience Development covers any programs designed to cultivate new potential audience members.

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

Every time I meet with anyone in the community it’s an opportunity to share what’s important about theatre in general, and what’s so special about the Gamm specifically. These meetings also let me discover what matters to members of our community and how the Gamm can be an effective and engaged community partner.

What special skills does your position entail?

There’s a great deal of customer service. Every potential advertiser, renter, or audience member needs to be given thoughtful, careful attention so their experience with the Gamm is positive from start to finish. Also, there’s a surprising amount of math! I have to calculate advertising and rental rates, determine commissions, and calculate how much progress we’ve made towards our advertising and rental income goals.

Why theater?

I’ve been interested in theatre since I was very young. I studied acting, playwriting, and dramaturgy and worked as a literary manager, dramaturg, casting associate, and now marketing associate. It always appealed to me because the work is meaningful, endlessly challenging, and infinitely varied. It’s a critical part of our social and cultural fabric - it teaches, illuminates, and allows us to explore who we are both collectively and individually.

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

Journalism and creative writing appeal to me greatly. Teaching is also something I enjoy. On a completely different note, I love to bake, and I’ve always dreamed about having my own bakery/café someday...but my practical side always talks me out of it.

DRAMATURGICAL NOTES

BY RACHEL WALSH



In the New York Times review of Sarah Waters' 2006 novel *The Night Watch*, David Leavett writes that the author's books "are sometimes categorized in one of two equally reductive ways: either as historical fiction (because they take place long before the author was born) or as lesbian fiction (because most of their protagonists are women who forge romantic alliances with other women). Neither label does justice to a writer whose talent for charting social and political intricacies is matched by her delicate feel for the nuances of erotic attachment."

That said, Waters is often championed for her portrayals of lesbian heroines in thrilling historical settings for a reason. In her trio of Victorian-era novels, *Tipping the Velvet*, *Fingersmith* and *Affinity*, her female protagonists navigate the oppressive atmosphere of 19th-century England replete with its punishing sexual mores. In *The Paying Guests* she casts her gaze on 1920s London and a young widow engaged in an illicit affair. Her lover is a married female lodger whom she's taken in to survive the devastation of postwar poverty. The women of *The Night Watch* face similar challenges of political upheaval and economic disaster in World War 2 London, as Hitler's bombs rain down on a shell-shocked populace.

It is easy to see how Waters gets caught in the "genre trap." One has only to consider the responses to her latest novel, *The Little Stranger*, which notably does not center around women lovers. "Some of my fans really did hate me," observed Waters. "They felt let down." But Salon critic Laura Miller has no patience for fans who reject Waters for "abandoning the cause" that she seemingly embraced in her former works. In her review of *The Little Stranger*, Miller chastises readers who feel as if Waters has cast off her identity as a mouthpiece for women who are persecuted for their sexual orientation: "Some fans may be disappointed by this. But I can't bring myself to sympathize. Waters has managed to write a near-perfect novel....It's an astonishing performance."

Miller insists that we evaluate the merit of Waters' work not by its political implications but according to its aesthetic value. This is a tall order for a modern audience—be it for a novel or a play. Identity politics have infiltrated more than our election cycle. Tribalism tends to manifest itself in our preferences and positions on art as much as anything else. It is no wonder Waters' works have both enthralled and enraged her readership. Hattie Naylor's stunning and concise stage adaptation resists a tidy genre as much as her source material does. Certainly it is historical fiction in that the plot is integrally linked to the historical events of the London Blitz. And certainly its central characters—Kay, Helen, Julia, Mickey—are gay women. But to reduce the *The Night Watch* or its characters to an agenda, political or otherwise, would be a gross disservice to the complexity of both the novel and the play.

The great author Henry James rejected the historical novel, accusing it of "fatal cheapness." He contended that "the old consciousness, the soul" is intangible to the writer of historical fiction. Waters seems equally unsettled by the genre. When she began work on *The Night Watch*, she refused to write what she dubbed "people's bomb stories," adding "For how, I thought, could I possibly say anything new?" Instead, Waters' novel and Naylor's stage adaptation turn their attention to the postwar aftermath, "that bleak, shabby, exhausted time of social change and moral readjustment." *The Night Watch* is a dramatic unspooling of this time—complex, nuanced, and anything but cheap.

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?

HISTORICAL CONTEXT

In 2006, Sarah Waters wrote her novel, *The Night Watch*, which went on to receive renown in her home country of England for its inspiring, creative, and deeply personal take on the events of World War II in London. After success as a novel, it became a BBC produced film and a play for audiences around the world. However, some global audiences, such as us here in Rhode Island, may be unfamiliar with the historical events that frame this narrative. Not to worry! Here are some key facts for the three years seen in the play:

- The London Blitz was from 1940 to 1941, in which German troops bombed London almost daily. Blackout laws were enacted and shelters were built underground where it was much safer for people. Yet the air raids still dramatically changed the landscape of London and killed nearly 3000 civilians before the war was done.
- The Blitz returned in 1944 with renewed vigor, since new powerful British allies, like Canada and the USA, joined the fight in Europe. Germans once again targeted London and the brief peace and reconstruction the city had accomplished was demolished.
- In 1947, the war in Europe had finished, but a social movement was underway during the reconstruction efforts. The election of the Labour Party reflected the nation's push for social equality amongst workers and genders, though a conservative opposition remained strong in the face of too much change.

(Questions on page 10)

Questions:

- How might the experience of someone living in London during World War II be different from those living in America at the time? Though both were involved in fighting the war, Americans did not suffer the same domestic attacks. How would a civilian's perspective in each of these countries differ?
- In such long-term attacks like the Blitz, which lasted for years, many people chose to flee London for the countryside, while others decided to stay. Would you have left? Why or why not? What factors would have influenced your decision?

MOVING BACKWARDS

"People's pasts are much more exciting than their future, don't you think?" -Kay

The Night Watch is a story told backwards from Kay's perspective. Starting in 1947, we move backwards to understand how all of the characters developed through the war. With this structure, we see the story more as a memory, as we know at the beginning of the play the exact results of characters' actions in 1941 and 1944. With retrospect, we can feel the inevitability of the events while still making discoveries that make our understanding of 1947 more deep and intricate.

Questions:

- Moving in reverse has the potential to be confusing. What are some ways that you, as a director, designer, or actor, could make the time and setting clear to the audience in each act?
- As the story is told mainly through the perspective of Kay, one cannot ignore how her memory may be biased or unreliable. How might Kay be misremembering certain aspects of this story? If it were told from another perspective, like that of Duncan or Mickey or Helen, for example, what details might they leave out? Why?
- As an audience member, how does the timeline of this story affect you? Is it confusing, full of spoilers, intriguing, mysterious, obvious, despairing? Do you think the writer intended for you to feel like this? Why or why not?

ADAPTATION

First, The Night Watch was a book, then, a movie, and now we get to experience it as a play. As each new adaptation brings new depth and perspective to a story, it may also invoke changes. For example, in the original book, there were several more characters that were removed for both the play and the movie. Adaptations are becoming more and more common as audiences enjoy engaging with multiple interpretations of a familiar idea. Additionally, different types of adaptations appeal to a wider audience. Plus, adapting a story can lead to wonderful discussions through comparison.

(Questions on page 11)

Questions:

- Why do you think the playwright chose to eliminate certain characters from the play?
- What are some other challenges that a playwright may face when adapting a book?
- As a story is adapted, some things must be changed, but in order to still be based off of the original story, important elements must be preserved so that the two versions of the same story are recognizable. Thinking in terms of literary and plot devices (characters, conflicts, arcs, themes, environment, etc.) what do you think are the most important elements of a story to preserve when creating an adaptation? Make a list of your top three choices and explain why they would need to be preserved above others.
- Brainstorm with a friend and make a list of three things lost and three things gained when adapting a book to a performance. You can think of other more famous adaptations, if that's helpful.
- Why do you think playwrights choose to adapt novels instead of only writing original plays?
- What plays, books, or movies would you like to see adapted into another form?

THE GRIEVING CITY

You may have heard the saying before that everyone grieves in different ways. Though *The Night Watch* demonstrates the truth of that statement, it also shows us that different ways of grieving can lead people to feel guilty not only for their past actions, but for how they are currently coping with their loss. Those who have lost a lot, like Kay and Duncan, have somewhat isolated themselves in their grief, but, some of the beauty of this story lies in its ability to show that people are connected in intricate emotional webs, therefore no one is truly alone in their grief.

Questions:

- Some of the stages typically experienced when grieving are denial, anger, bargaining, depression, and acceptance. When did characters in this play experience some of these states?
- How does the structure of the plot moving in reverse impact the themes of grief and guilt?
- What characters were given the opportunity to connect over their losses?
- What are the differences and similarities between a family grieving the loss of a person and a city grieving the losses of war?
- Kay talks about how her “grief is a fallen house”. What metaphor would you use to describe grief? Are there any ways you could incorporate those metaphors into a play like the set designer reflects Kay's ideas?

LGBTQ ENGLAND

The Night Watch takes place before England's gay rights movement in the 1960s, which means that these characters lived in a shifting social climate full of both uncertainty and possibility. In the early 20th century, before the war, there was activism from a growing LGBTQ community who published pamphlets, wrote novels, and created radical community living spaces together. Yet censorship and laws against sodomy reinforced British society's strict taboos against queerness, driving queer people into hiding and isolation. During the war, however, people were forced to interact in closer quarters and shift their housing situations to accommodate the destruction. This made it easier for queer people to meet each other, gather, and live together. The community could grow, gaining a stronger social presence, even if the laws condemning them would not be abolished for decades to come.

Questions:

- Though Britain was also heavily involved in the First World War, the gay rights movement only emerged after the Second World War. Why do you think that is?
- After the war, women were allowed in bars and new housing was created. How can access to new spaces drive social change?
- Gay men and lesbian women have faced very different challenges in British history. The only official laws condemning homosexuality have been against male sodomy. In fact, when the proposal for a law banning lesbian sex was proposed in the 1920's, it was struck down as lawmakers did not want to "introduce" the idea to the public, saying that lesbianism didn't already exist on its own. Throughout centuries of British history, men's homosexuality has been explicitly and publicly condemned with legal sentences while lesbianism has been hidden, dismissed, and invalidated. How does *The Night Watch* interact with this history? How do the lesbian characters of this show exist within this paradigm? In the face of this history, what is the writer's goal in displaying lesbian stories?



ACTIVITIES FOR THE CLASSROOM

BE A COSTUME DESIGNER!

Costumes can unite many different elements of a play like character, relationships, locations, and time. For *The Night Watch*, the Gamm's costume designer, Meg Donnelly, had to research the styles of World War II London and build pieces that the characters would hypothetically pick. Furthermore, the characters need different costumes for the different scenes and time periods of the show which would demonstrate their character development.

Pick a character and either draw or describe two to three different costumes that they might wear during the show. Consider some of these questions and prompts while creating your designs!

- Gender roles were evolving in World War II as women joined the workplace. There had to be a balance between function and beauty norms for women. How would the character's expression of gender and sexuality affect their costumes?
- Supplies were hard to come by during the Blitz and the blackouts. How would the lack of expensive materials and cleaning supplies affect costumes?
- How does a character dress differently between their home and their workplace or public?
- How would the rubble and ash of a city under attack affect one's clothes? Would it affect certain characters and not others? In what scenes?

DIALECTS

In order to make the play as authentic as possible, the actors worked with Candice Brown, a professional dialect coach, to perfect their British accents. The way a person talks says a lot about their character, especially as they interact with other more specific dialects. For example, the characters Duncan and Viv have a working class British accent and Julia has a more formal accent.

Below is an example of one of the many guidelines that the actors followed to ensure that their accents were as authentic as possible. The cast used Estuary English sound shifts as their baseline, which is a working class sound rather than a Received Pronunciation (RP) placement which is a broadcast sound (BBC) and much more formal.

Try saying the words below with the described changes to perfect your British accent!

(Continued on page 14)

Estuary English sound shifts:

-L is almost a W. Try it with these words: milk, ball, call, smell

-TH = F, known as unvoiced or V, known as voiced

Try it with these words with the unvoiced f-sound: three, teeth

Try it with these words with the voiced v-sound: this, mother

-I sound in PRICE is more lip rounded (sounds like vowel sound in CHOICE)

Try it with these words: I, cry, flight, spike, timetable, vitality, child, diamonds

Below is a note from the Dialect Coach to the actors of The Night Watch. Use her suggestions and guidelines to make your British dialect even more authentic!

All dialects and accents have characteristic acoustic patterning and tonal qualities. Often a successful imitation depends on capturing the intonation, rhythm, and tone of a dialect.

Staying with the differences between General American and R.P. for a moment, several other generalizations may prove helpful as you review your character/s:

1. R.P. speakers are more willing to use high pitches for emphasis, while Americans prefer to use volume without so much pitch change.
2. The difference between stressed and unstressed syllables and words in R.P. is greater than in American English.
3. Americans spread emphasis democratically between all the words of an utterance, while R.P. speakers will tend to choose a few key words to emphasize and pounce on those on a higher pitch. This results in a slightly faster pace in R.P.
4. Whereas Americans often attack the beginning of an utterance more vigorously in comparison with the treatment of the latter half of the utterance, the R.P. speaker often tends to reverse this, with heavier stresses coming later in the utterance. (Put the important stresses at the end of the line!)
5. You may have noticed that American speech can be heard at a greater distance than English speech; this is not simply attributable to volume but also to a further carrying tone, which in many Americans is 'harder' than that in English counterparts. The difference is also due to the greater American devotion to vowels and the greater R.P. devotion to consonants.

This comparison of two well-known dialects is helpful in establishing the characteristics of both.

The American:

begins strongly and ends weakly. is slower, louder, harder toned. is lower in pitch (mostly men but also some women). evenly distributes stress. avoids higher pitches. uses volume for emphasis

The R.P. speaker:

begins weakly and ends strongly. is faster, quieter. is softer in tone. is higher in pitch. selects fewer key words to stress. uses high pitches to stress them rather than volume

If you record a few of your lines on your phone using your American dialect and then in the British/working class or RP, listen to hear the differences and see if you can notice what you are currently doing with pitch, inflection, tempo, etc. Then use the dialect suggestions above to make simple adjustments.

ACT VI

EPILOGUE



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THANK YOU!

Thank you for joining us for *The Night Watch* 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 Night Watch*.

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

FEB 28 - MAR 17

NEW ENGLAND PREMIERE

ESCAPED ALONE

BY CARYL CHURCHILL

WITH SAMUEL BECKETT'S

COME AND GO

Over a summer of afternoons, four 70-something women chat amiably about topics big and small: grandchildren and lost keys, insomnia and a crippling fear of cats, chemical leaks and famine. By turns **hilarious** and **unsettling**, **Churchill's newest play** explores the solace of community amid everyday fear and looming catastrophe. Don't miss what *The Observer* calls "an intricate, elliptical, acutely female view of the apocalypse" by one of Britain's most innovative living playwrights.

DIRECTED BY TONY ESTRELLA



TICKETS SELLING FAST!

GET YOURS AT GAMMTHEATRE.ORG

Karen MacDonald | Photo by Peter Goldberg