

GAMM
THEATRE

STUDY GUIDE

A LIE AGREED UPON

A NEW VERSION OF HENRIK IBSEN'S
AN ENEMY OF THE PEOPLE

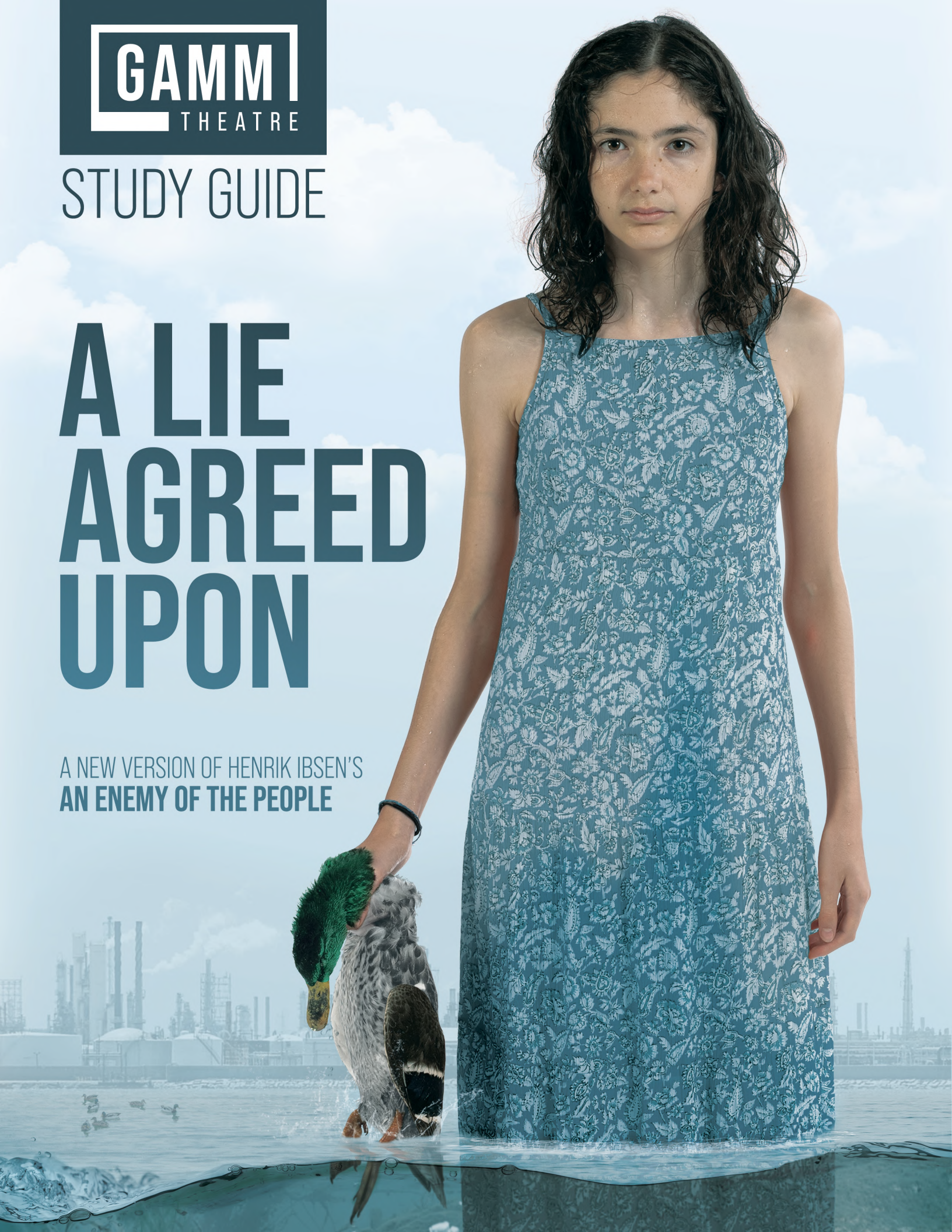


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From our 2004 production of *Enemy of the People*. See page 10 for details about Tony Estrella's adaptation.

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 Beth 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 Lie Agreed Upon*, a new version of Henrik Ibsen's *An Enemy of the People*, written and directed by Tony Estrella. 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. 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

WELCOME BACK!

Finally! Somehow it feels like it was yesterday when we closed *Assassins* after barely opening that rarest of Gamm occurrences, a musical! Maybe we were tempting fate? And at the same time it seems like eons ago, a faint memory of a distant age. Hopefully, like riding that proverbial bike, we can all (on both sides of the curtain) let our muscle memory take over, hop back on, and enjoy the ride.

Of all the things we've missed over the past 18 months, sharing a live, three-dimensional, storytelling experience is the one thing – for all the wonders of the digital world – that could not be replicated at home. And goodness knows we tried. Zoom allowed us to soldier on and turn our bedrooms and broom closets into office spaces and even makeshift theaters. We all did our fair share to keep the connection alive, happy to stay in touch but always aware of the real distance between us no matter how close-up our laptop or phone camera. Finally, even as we continue to mask up a little longer, we can enjoy each other once more and the balm of living, breathing storytelling on a human scale.

We are thrilled to kick off our comeback with *A Lie Agreed Upon*. It's been a year-long pandemic passion project. Ibsen's *An Enemy of the People* is in many ways a most obvious choice for contemporary reinvention. The play centers around a public health disaster, made worse by ethical malfeasance, journalistic failure, mistrust of evidence, the mangling of scientific fact, us-versus-them politics, and a blinkered self-righteousness from every side. Sound familiar? It also digs deeper than mere ripped-from-the-headlines relevance. *Lie* asks serious questions about the dissolution of the social contract, our willingness to reach out rather than to tear down, and the very survival of our species.

We hope it reflects this mess of a time we've been living through, and offers – if not a way out of this endless, intractable culture war – an honest exploration of where we are now with the humble implication that we might find another way.

Thanks for your amazing support over this past year and a half. You've kept us going from afar and are now literally bringing life back into the building. Whatever hardships you have endured, we hope your return to The Gamm offers respite, joy and, as ever, a place to reflect and reconnect.

Peace,



Tony Estrella, Artistic Director



Amy Gravell, Managing Director

HEALTH & SAFETY

For performances through October 24, 2021, 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. Proof of vaccination or testing must be presented at time of entry (a paper/electronic card or RI DOH test result).

“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.



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 interview with the playwright.*

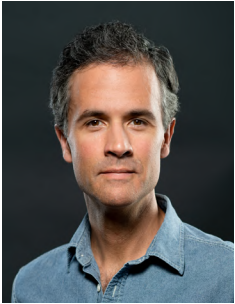
Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences. [CCSS.ELA-LITERACY.CCRA.W.3] *See our Activity for the Classroom*

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



ABOUT TONY ESTRELLA (ARTISTIC DIRECTOR AT THE GAMM THEATRE)

Season 37 marks Tony's 25th anniversary at The Gamm. Since his first show with the company (*Antony & Cleopatra*), he has appeared in or directed more than 70 productions. His favorite roles include Shannon in *The Night of the Iguana*, Hamlet in *Hamlet*, Moe Axelrod in *Awake and Sing!*, Valere in *La Bete*, Flote in *Red Noses*, Katurian in *The Pillowman*, Teach in *American Buffalo*, and Vanya in *Uncle Vanya*. Directorial highlights include *Assassins*, *JQA*, *True West*, *Festen*, *Sara Kane's 4:48 Psychosis*, *A Streetcar Named Desire*, *Red*, and the U.S. premieres of Howard Brenton's *Paul* and Sarah Waters' *The Night Watch*.

Along with *A Lie Agreed Upon*, Tony has written several works for The Gamm stage including adaptations of Dylan Thomas' *A Child's Christmas in Wales*, Henrik Ibsen's *A Doll's House* and *Hedda Gabler*, and Barry Unsworth's acclaimed novel *Morality Play*. His film credits include appearances in Martin Scorsese's *The Departed*, Kenneth Lonergan's *Manchester by the Sea*, Greta Gerwig's *Little Women*, and the yet to be released *The Good House* and *Space Oddity*. He is the recipient of numerous recognitions including the Claiborne Pell Award for Excellence in the Arts and is a longtime member of the theater faculty at his alma mater, University of Rhode Island.





ABOUT HEKRIK IBSEN

Henrik Ibsen (1828-1906), Norway's most highly regarded playwright, authored 25 plays, running the gamut from historical verse-drama (*Vikings at Helgeland*, 1858) to the realistic well-made play (*Pillars of Society*, 1877) to symbolist drama (*When We Dead Awaken*, 1899).

Frequently cited as the “father of realism”, Ibsen is best known for his “problem plays.” These works confront social issues and injustices such as religious hypocrisy, venereal disease, and euthanasia in *Ghosts* (1881); and the institution of marriage and gender inequality in *A Doll's House* (1879) and *Hedda Gabler* (1890). Labeled a feminist playwright for his seeming interest in women's equal rights, Ibsen argued that he was concerned above all with human rights.

Railing against the ills and hypocrisies of bourgeois Norwegian society, Ibsen wrote for a very particular audience. Despite this, his plays have remarkable currency on the modern stage. The response to Ibsen's plays in his own time, however, was extreme. In 1891 the London Daily Telegraph described *Ghosts* as “...an open drain; a loathsome sore unbandaged; a dirty act done publicly.... Absolutely loathsome and fetid... Crapulous stuff.”

In many countries it was illegal to present the work of “Ibscene” on stage, for it was viewed as a direct attack upon the very foundations of society. But what appeared to late 19th-century audiences as shockingly perverse, consistently strikes contemporary audiences as modern and surprisingly relevant — thus, The Gamm's 2004 production of *An Enemy of the People*, followed by *A Lie Agreed Upon*.

Among Ibsen's other well-known works are *Brand* (1866), *Peer Gynt* (1867), *Rosmersholm* (1886), and *The Master Builder* (1892).

ABOUT “A LIE AGREED UPON”

The future is looking bright in Springfield! A brand-new hot springs spa is about to open its doors. Hotels and shops are booming in anticipation of a blockbuster tourist season. The spa's visionary chief medical officer, Dr. Thomas Stockman, is being hailed as a local hero for turning the humdrum town into a must-see destination...until he discovers the springs are toxic and insists on doing the “right thing.” Inconvenient truths fight alternative facts, minority rights battle majority rule, and individual conscience clashes with economic interest in this powerful reinvention of Ibsen's masterpiece.



ACT III

OUR PRODUCTION

written and directed by
TONY ESTRELLA*

SET DESIGN
Patrick Lynch*

COSTUME DESIGN
Meg Donnelly

LIGHTING DESIGN
Jeff Adelberg*

SOUND DESIGN
Alex Eizenberg

PRODUCTION MANAGEMENT
Jessica Hill Kidd

STAGE MANAGEMENT
Robin Grady*

THE COMPANY

Dr. Thomas Stockman	Sean McConaghy*
Katherine Stockman	Donnla Hughes*
Peter Stockman	Jonathan Higginbotham*
Petra Stockman	Aryn Mello Pryor
Greta Stockman	Aniko Moscarelli, Lola Darling
Morten Kiil	Joe Penczak*
Thea Hovstag	Nora Eschenheimer*
Billings	Jeff Ararat
Captain Horster	Jomo Peters
Mr. Aslaksen	Fred Sullivan, Jr.*
The Drunk	Jason Quinn
Townsperson	Michelle L. Walker
Townsperson	Eric Behr
Townsperson	Sarah Sinclair
Townsperson	Maria Noriko Cabral
Townsperson	Dan Garcia
Townsperson	Erik Robles

CREATIVE TEAM

Assistant Director	Erin Haas
Assistant Stage Manager	Kelsey Emry*
Dramaturg	Rachel Walshe
Technical Director	Max Ramirez
Technical Production Supervisor	DJ Potter
Assistant Technical Director	Alex Eizenberg
Production Assistants	Maria Cabral, Dan Garcia, Erik Robles
Electrician	Alex Landers

COVID Compliance Officers: **Ryan Alexander, Jennifer Wilson**

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.

SHANNON CARROLL | DIRECTOR OF BUSINESS & OPERATIONS

What does your job entail?

I make sure everything is running smoothly and on time. I pay the bills, run payroll, manage employee time-off and maintain the operations of the building.

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

If I didn't pay the bills or keep up with the operations of the building we wouldn't function! I'm the glue between all the departments.

What led you to your position at The Gamm?

I have a degree in theatre management. After moving to Rhode Island I couldn't find a job in theater right away. I worked as a receptionist at a plastic surgeons office for a couple of years. Finally I saw the job posting for the Gamm and the rest is history!

Why theater?

I have never known anything other than theatre. I grew up in it! My parents were actors in our community theatre. I would sit in the audience while my mom was in rehearsal. My college job was working in a box office. I like being part of a world that can transform your reality for even an hour or two.

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

The medical field. My mom is a physical therapist and I've always been curious about how our bodies work. I had thoughts at one point about going to school to be a physician assistant.

What special skills does your position entail?

Patience, self-motivation, friendly attitude, calm under pressure, adaptable, kind but firm.

What is your favorite flavor of ice cream?

Mint chocolate chip or chocolate peanut butter.

DRAMATURG'S NOTE

BY RACHEL WALSH

Like many of us born and bred in New England, I hail from the Irish-Catholic-Democrat tribe. Also old hippies, my parents weave a bit of anti-establishmentism into their allegiance to the Democratic Party: “May the Road Rise to Meet You” on the wall, Iron Butterfly on the stereo, “liberal” politics at the dinner table. As a teenager I felt pretty secure (strident?) in how the world ought to look.

Once at college, I attached myself to an infectious professor of philosophy who urgently discussed the rights of women and introduced me to the work of Richard Wright. I didn’t just admire her, I wanted to be her. One day, going through her mail, she tossed an unopened envelope into the trash. “The Democrats are always sending me mail,” she explained. “I have no idea why. I am certainly not a Democrat.” Dizzying cognitive dissonance ensued: A person for whom I had the highest respect does not belong to the same group as me?! Unthinkable.

The need for our associates to belong to an affinity group is at least as old as the ancient Athenians. Fifth-century Greeks held “ostracaphorias” where citizens would secretly vote to cast out a member of their city who had committed no criminal offense, but who had transgressed social norms. “Due process” be damned, it was the ancient world’s version of the “court of public opinion.” Anyone who has been the target of a Twitter mob or campus petition can likely empathize.

An Enemy of the People, Henrik Ibsen’s 1882 drama, is a fierce attack on the hypocrisy and cowardice of mob rule. His preceding play, *Ghosts* (1881), which features the depiction of such taboo but very real subjects as incest, venereal disease, and euthanasia, was reviled by critics. One labeled the play “putrid indecorum.” In response, Ibsen conceived Dr. Thomas Stockmann, a man of science who uncovers a disastrous truth about the town’s restorative baths. In the face of empirical data and unvarnished truth, the community turns into a mob, casting him from their group because his ideas diverge from “the majority.”

A Lie Agreed Upon transposes Ibsen’s characters from 19th-century Norway to non-descript, modern America. The update is a natural one: We may not blush at the mention of syphilis, but put a foot wrong on the internet and you may find yourself the subject of a 21st-century “ostracaphoria.” You may not be flung beyond the city walls, but that distasteful word or criticism of a sacrosanct political ideology may land you jobless.

Stockmann’s dilemma is a modern one on other fronts as well. He publicly asserts that human industry is damaging the environment and poisoning people. This poses economic problems for the town and its leaders who, with the backing of a mealy-mouthed press as changeable as a weathervane, cite “majority rule” as sufficient grounds upon which to ignore the truth. As we know all too well, poison in the water and mass illness are no theatrical fantasies. But the notion that majority rule is unassailable is fantasy. If the number of Amazon Prime subscriptions is any indicator, “the majority” are perfectly comfortable to see the world burn, though we may say otherwise on our Facebook pages.

Yet *Enemy* and its update avoid valorizing Stockmann. His strength and weakness lie in an uncompromising commitment to pronouncing The Truth. He often does so without any consideration of a wider context or the impact on those around him. His passion veers into zealotry and, as his wife Katherine suggests, “self-righteousness.”

Both Ibsen’s drama and Estrella’s adaptation lay bare the challenges of a participatory society where independent thinking must contend with the primal urge to belong to a group. As *A Lie Agreed Upon* argues, there is both safety and peril in numbers.

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?

ADAPTATION

A Lie Agreed Upon is an adaptation of Henrik Ibsen's 1882 play *Enemy of the People*, set in a timeless yet modern American context. As the first show the Gamm will be doing after going dark for over a year due to the COVID-19 pandemic, *A Lie Agreed Upon* provides an unfortunately relatable and eerily familiar environment for its audience. The play follows a scientist who seeks to expose the public health and environmental hazards of his hometown's natural springs, which also happens to be the town's main source of income. The audience witnesses the personal and political clashes unfold between science, economics, journalism, nepotism, public health, and democracy.

Questions

- This adaptation is quite similar to R. Farquharson Sharp's 1911 translation of Ibsen's play, as the plot, scenes, and characters remain the same. However, references to its original Norwegian context have been removed. How would you define the difference between a translation and an adaptation?
- One of the biggest changes from the original play lies in the title. Why do you think writer and director Tony Estrella changed the name of the play? How does the change in title shift the audience's focus?
- With public health and politics at the center of this story, the audience can quite easily compare the play to their own experiences witnessing the government's response to COVID-19. How does the current context influence your understanding of the play? Why do you think the Gamm chose this play to end its hiatus?

“IT’S SCIENCE. IT’S NOT ABOUT BELIEVING. IT’S FACT”

Thomas stands firm in his defense of science as reliable and truthful. His brother, on the other hand, sees science as one component in a multifaceted situation. To him, science does not necessarily outweigh considerations of economics, public response, and democratic self-governance. As the opposition of their views causes them to spiral out of control, the audience quickly loses track of where the political conflict ends and the personal conflict begins.

Questions

- Thomas says in Act I that “not everything has to be politics. Sometimes there’s only one side to the story”. Do you agree with him? In what contexts could this be true? In what situations could this never be true?
- Within the context of the play, what’s your view on Thomas’ claim that science is “not about believing”? Do people have to believe in the scientific process for its findings to be true? How do you think you would have answered this question differently two years ago?
- As a politician, Peter’s job is to act in accordance with the people whom he represents. He must consider the potential outcomes of political decisions on his representatives and his own career. What do you believe is his duty in acknowledging and acting upon scientific findings? How exactly does science hold weight in a democracy?

PARTICIPATION

A Lie Agreed Upon shows us all the different ways that each character participates in their community. Running the rotary club, teaching at school, writing for the newspaper, and showing up drunk to crack jokes at public forums demonstrate a wide variety of ways that people in this play willfully contribute to their society. While many of these social situations allow individuals to exercise their rights and freedoms, the play also demonstrates how such participation in community life comes with the responsibility to hold people accountable for their actions.

Questions

- What do you believe should be a citizen’s right to participate in community decisions, and what is their responsibility to do so? What about a consumer’s rights and responsibilities?
- The stage directions for the town hall scene describe how the audience should return from intermission and feel like a part of the public crowd within the scene. Why do you think the playwright wanted to specify this? How did the director accomplish this? As a live audience member, how did your participation change your experience of the play?
- Thomas’ father-in-law, Mr. Kiil, owns and manages the tannery in the next town over whose chemical runoffs pollute the environment of Springfield. Mr. Kiil’s actions have led to dire consequences in Springfield, but while the idea of transferring the financial burden of fixing the contamination to Mr. Kiil is mentioned here and there, he remains in the background for much of the story. How would you describe Mr. Kiil’s participation in society? What rights and responsibilities does he have to Springfield? Think about when Mr. Kiil is onstage; who does he interact with and what role does he play?

ACTIVITY: BE A SET DESIGNER



The Gamm's production of *A Lie Agreed Upon* has a lot of specific requirements to follow in terms of set construction. On the more practical side, since COVID-19 is still a significant concern for live theatre attendees and actors alike, the set needs to be farther away from the audience. On the storytelling side of things, the set must depict a timeless but recognizable setting for an American audience. Furthermore, as the play takes place on the same set the whole time, the changes to the furniture, set up, and walls must be quick and efficient as the actors reset the stage for the next scene. For this activity, put yourself in a set designer's mindset to create a sketch of the set you would like to create. You can follow these prompts and questions to get you started on your draft:

- Create a moodboard of aesthetics that you feel capture the spirit of Springfield. The Gamm's set designer, Patrick Lynch, pulled inspiration from vintage postcards and National Parks posters. Consider identifying a certain time period and location, and think about how you might decontextualize the aesthetics.
- Where will you position your audience so that they are a safe distance from the actors, yet still feel like participants in the story?
- What furniture and decor would you pick for the actors to play with? How could they be reorganized to depict the newspaper office, the town hall, etc.?
- As the family falls apart, so should the set. What parts of your set design can be destroyed or taken down as the play progresses? How will the crew reset the stage after the play is over so that the actors can do it all again tomorrow?
- Your draft can include a bird's eye view or front facing view of your set, (like in the photo above of Patrick Lynch's set model) furniture and inspiration examples, a list of supplies, and anything else you think is important for a set designer to think about.

ACTIVITY: BE A PROPS DESIGNER

A Lie Agreed Upon has some very specific objects that play central roles throughout the play. While such things may be overlooked by the majority of audiences, the creative team has to think through even the most minute of details. For this activity, you will take on the role of props designer for this production. Choose one of the following props and create a plan for how you would construct and manage it. Next, if you have access to some craft supplies, make one of your props and compare with other students in your class on your final product.

- Newspapers
- Greta's writings (drawing of the ducks, messages to the family, etc)
- Peach cobbler
- A Gavel
- Peter's hat and cane
- Duck carcasses

Some key questions to ask as you choose, plan, and build your prop may include:

- In what scenes is this prop used? How is it handled onstage?
- Can this prop be used show after show? Or are replacements and backups necessary?
- Does this prop undergo transformations onstage? How do I account for an easy clean up and reset if so?
- Should I shop for and purchase this prop, or build it myself? What is the difference in expense?
- Will the audience's attention be drawn to this prop? Should it play a supporting role or take center stage? How can I construct it to fulfill this part of its purpose?



ACT VI

EPILOGUE

THANK YOU!

Thank you for joining us for *A Lie Agreed Upon* 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 Lie Agreed Upon*.

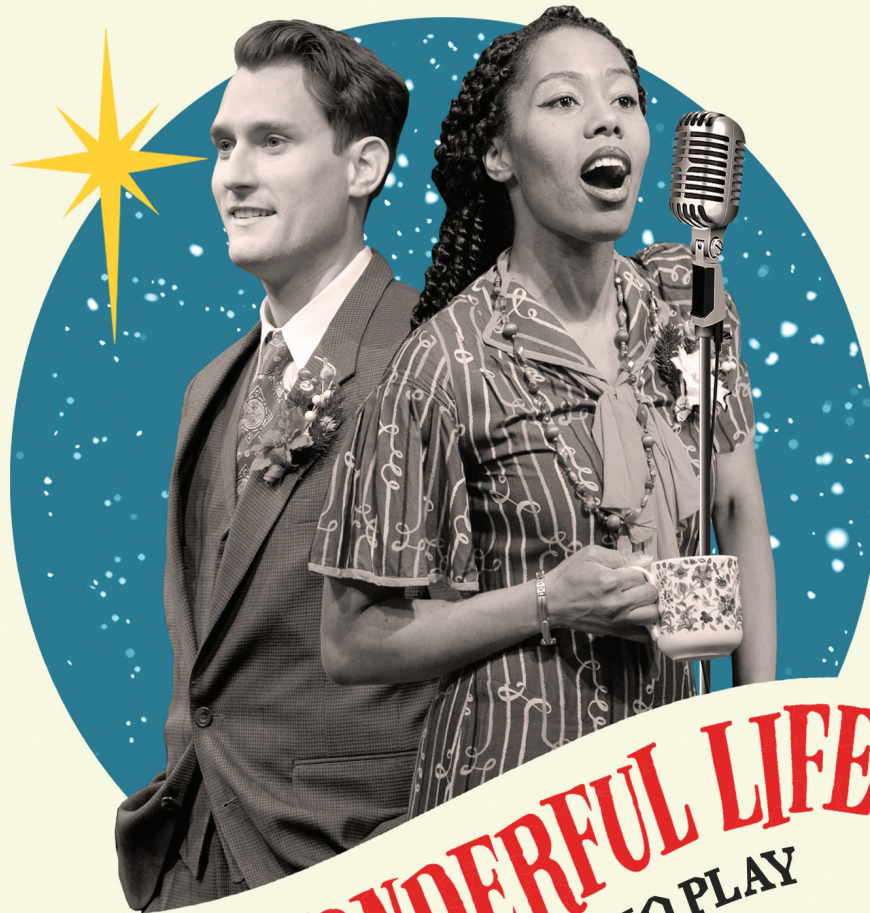
Our Education Department provides classes and camps for students of various grade levels. We hope you will join us for more student matinees at The Gamm!

To book a matinee, contact Jenn at jenn@gammtheatre.org or 401-723-4266 ext. 112. 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

NOV 26 - DEC 24



IT'S A WONDERFUL LIFE

A LIVE RADIO PLAY

ADAPTED BY **JOE LANDRY**
DIRECTED BY **DAMON KIELY**

Back by popular demand! George, Mary, Zuzu and the entire town of Bedford Falls come to life in this staged 1940s radio broadcast of Frank Capra's holiday movie classic. With live sound effects and a handful of actors, the story of beleaguered building and loan owner George Bailey and his affable helper angel, Clarence, unfolds one fateful Christmas Eve as you've never seen it before. **This captivating, life-affirming story is a holiday treat for the entire family!**

GET YOUR TICKETS AT GAMMTHEATRE.ORG