



The Turn of the Screw

Adapted by Jeffrey Hatcher,
From the novella by Henry James
Directed by Joe Warik
November 2 – November 10, 2013



THE HEINZ ENDOWMENTS
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For Teachers & Students

POST-SHOW CHAT SESSIONS

Stay after the school matinees to ask questions of both the actors and the production crew! During the 15-minute post-show chat sessions, delve into the story and then ask questions of the actors about the rehearsal process, theatre performance, and their experiences working on that particular production. No registration required

THE LITERACY IN ACTION PROGRAM

Prime Stage Theatre's flagship education program strives to increase adolescent literacy through theatre in underserved and underperforming school districts in the Western Pennsylvania area. In this FREE program, schools receive tickets and books for each Prime Stage production, 10 in-school workshops, and professional development opportunities for teachers. If you would like your school to become involved, please download an application at our website, http://primestage.com/files/pdf/application_aas.pdf.

TEEN DATING AWARENESS PROGRAM

Prime Stage Theatre is proud to offer a touring production of *You Belong to Me* a 45 minute play designed to identify the warning signs of teen dating violence that can help save the life of a friend, loved one or even you. Written and performed by Pittsburgh area teens this show will make an impact at your school or community center. If you would our *Teen Dating Awareness Program* to come to your school or community center, please visit our website, http://www.primestage.com/education/teen_dating_awareness.html

OTHER OPPORTUNITIES FOR TEENS, FAMILIES AND ADULTS

Prime Stage Theatre offers opportunities for people of all ages to get involved with the theater. Check out our website to learn about the Teen Board, Mentorships, Volunteering, Book Readings and many other exciting events. There is something for everyone at Prime Stage! <http://primestage.com/>

The Turn of the Screw Resource Guide



Volume 5, Issue 1
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Welcome to Prime Stage Theatre: *Bringing Literature to Life!*



Fahrenheit 451, PST 2012-2013



The Great Gatsby, PST 2012-2013



Walk Two Moons, PST 2012-2013

Dear Educator,

Welcome to Prime Stage Theatre's 2013-2014 season! Last year very successful season last year with acclaimed productions of *Fahrenheit 451*, *The Great Gatsby* and *Walk Two Moons*.

This year, we are pleased to bring you the thriller, ghost story of *Turn of the Screw*, one of the best comedies written with *The Importance of Being Earnest*, and the world premiere adaptation of Jane Yolen's Newbery Award novel about the Holocaust, *The Devil's Arithmetic*.

This Resource Guide is designed to provide historical background and context, classroom activities and curricular content to help you enliven your students' experience with the literature. We hope it will inspire you to use theatrical games and creative thinking in your classroom in order to spark personal connections with the theme and characters in the stories.

If you have any questions about the information or activities in this guide, please contact me. I'm happy to help and welcome your suggestions!

Monica Stephenson
Education Director
mstephenson@primestage.com

Did you know...

- *Prime Stage is celebrating its 16th birthday.
- *Prime Stage has brought over 60 stories to life.
- *In 2006, Prime Stage welcomed Mary Badham, the actress who played Scout in the film *To Kill a Mockingbird*.

Check out what's inside!

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Curriculum Connections Corner

Prime Stage is committed to directly correlating our programs to the PDE Academic Standards. *The Turn of the Screw* and this Resource Guide may be used to address the following curriculum content standards:

Arts and Humanities: 9.1-9.4

Reading, Writing, Speaking, & Listening: 1.1-1.9

History: 8.1, 8.3



The Turn of the Screw

The novella, *The Turn of the Screw*
 ... in 3 minutes or less...

An anonymous narrator recalls a Christmas Eve gathering at an old house, where guests listened to one another's ghost stories. If a child gives the effect of a turn of the screw, what do you say to TWO children—"We say, of course," somebody exclaimed, "that they give two turns!

A guest named Douglas introduces a story that involves two children – 8 year old Flora and 10 year old Miles - and his sister's governess, with whom he was in love.

After getting the governess's written record of events from his home, the narrator begins his strange and ghostly story.

A handsome bachelor persuaded a young woman to take the position as governess for his niece and nephew in an isolated country home, named Bly, after the previous governess mysteriously died.

The governess arrives at Bly, meets Mrs. Grose, the housekeeper, and young Flora as the story shifts to the governess's point of view who tells us about all her strange experiences.

Are there really ghosts at Bly or are they in the governess' imagination? Does she see them or is she going mad?

You become the jury and decide.



Photos from PST production of *The Turn of the Screw*

Henry James, Author of *The Turn of the Screw*



first o

Henry James has been called one of the great psychological "Realists" in our time. Honored as one of the greatest

artists of the novel, he is also one of America's most influential critics and literary theorists.

During the fifty years of his literary career, from the end of the American Civil War to the beginning of World War I, James produced tales and novels that fill thirty-six volumes and an almost equal number of volumes of non-fiction, including travel books, autobiography, books of criticism, letters, and literary notebooks.

Henry James was born in New York City on April 15, 1843, into an affluent and socially prominent family. His father, Henry James, Sr., lived among intellectual leaders of the time and exposed his children to the cultural advantages of New England and Europe; Before his eighteenth birthday, Henry James, Jr. lived abroad for extended periods on three separate occasions.

In 1861, an injury to his spine kept James from service in the Civil War. For reasons perhaps related to this injury, James never married.

At the age of thirty-three, he moved to Europe, living first for a year in Paris and then permanently in England. He became a British subject in 1915, a year before his death.

The influence of James' European experience and, ultimately, the "idea" of Europe as it relates to his work are central to understanding James' fiction. As a young man, James sensed the freedom of Americans to "deal freely with forms of civilization not our own ... and assimilate." In 1869, at the age of twenty-six, he traveled again to Europe, entered the mainstream of London intellectual life, and formed friendships with leading literary figures of the time. He returned to America in 1870, went abroad again in 1872 for two more years, spent the winter of 1874-75 in New York, and finally left America in 1875, for good.

In Europe, James developed his dominant theme: the illumination of the present by "the sense of the past." James saw, the "possibility of contrast in the human lot . . . encountered as we turn back and forth between the distinctively American and the distinctively European outlook." This contrast forms the basis of the James' "international theme."

James' literary career was divided into three "periods": the early period, the middle years, and the "later manner" or, the major phase.

The early period is characterized by his discovery and development of the "international" theme: the study of the American abroad, and an examination of the conflicting values of the two societies. Works include *Roderick Hudson* (1875); *The American* (1877), James' first really successful novel; *Daisy Miller* (1879); *The Europeans* (1878); and *The Portrait of a Lady* (1881).

James' second period has been labeled the period of his "social" novels, turning from international themes to complex social and political issues set against both New England and European backdrops. These novels include *The Princess Casamassima* (1886) and *The Bostonians* (1886).

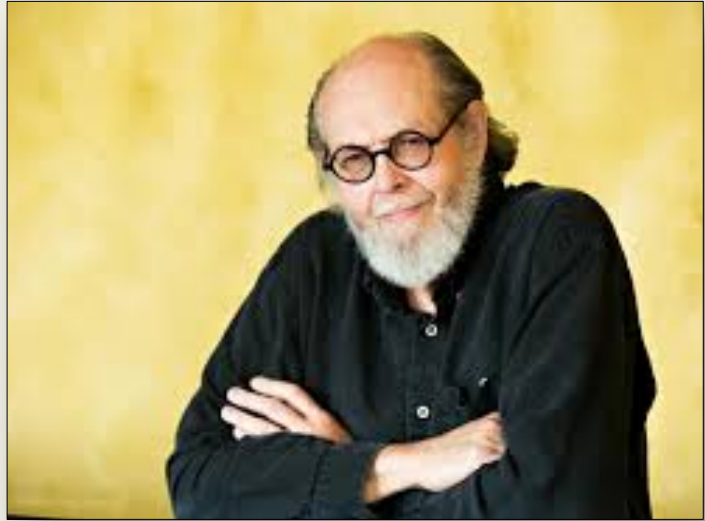
These books were not well received. By 1889, James' income had dropped considerably. He abandoned fiction for five years in an unsuccessful attempt to write for the stage. He wrote seven plays; only two were produced: *The American* was moderately successful; *Guy Domville*, was, for James, a humiliating failure. He left London, moving to Rye, a coastal town. There he returned to writing fiction and produced a series of tales (the best known of which is *The Turn of the Screw*) and the novels *The Spoils of Poynton* (1897), *What Maisie Knew* (1897), and *The Awkward Age* (1899).

The final period produced the novels that are today regarded as the peak of his achievement: *The Wings of the Dove* (1902), *The Ambassadors* (1903), and *The Golden Bowl* (1904).

James returned to "international" themes with a more subtle, mature, and deeper exploration of their implications. *The Ambassadors* is the most widely admired of James' novels and an excellent introduction to his work. The novel embodies his significant themes and the best of his style and technique. *The Ambassadors* presents Henry James at the peak of his literary career.

Jeffery Hatcher, Playwright of this adaptation

Jeffrey Hatcher is a playwright and screenwriter. He wrote the stage play *Compleat Female Stage Beauty*, which he later adapted into a screenplay, shortened to just *Stage Beauty* (2004). He also co-wrote the stage adaptation of *Tuesdays with Morrie* with author Mitch Albom, and *Three Viewings*, a comedy consisting of three monologues - each of which takes place in a funeral home. He wrote the screenplay *Casanova* for director Lasse Hallström, as well as the screenplay for *The Duchess* (2008). He has also written for the Peter Falk TV series *Columbo* and E! Entertainment Television.



Jeffery Hatcher, Playwright

Jeffrey Hatcher is the author of *Ten Chimneys*, *Dr. Jekyll and Mr. Hyde*, *Ella* and co-author of *Work Song: Three Views of Frank Lloyd Wright* and *Tuesdays with Morrie* – all of which have been seen on Arizona Theatre Company's stages. *Dr. Jekyll and Mr. Hyde* was also staged at Carolina Actors Studio Theatre in Charlotte in 2011. Mr. Hatcher authored the book for the Broadway musical *Never Gonna Dance*. Off-Broadway, he has had several plays produced, including *Three Viewings* and *A Picasso* at Manhattan Theatre Club, *Scotland Road* and *The Turn of the Screw* at Primary Stages, *Tuesdays with Morrie* (with Mitch Albom) at Minetta Lane Theatre, *Murder by Poe* and *The Turn of the Screw* with The Acting Company, *Neddy* at The American Place Theatre and *Fellow Travelers* at Manhattan Punchline.

His plays – *Compleat Female Stage Beauty*, *Mrs. Mannerly*, *Murderers*, *Mercy of a Storm*, *Smash Armadale*, *Korczak's Children*, *To Fool the Eye*, *The Falls*, *A Piece of the Rope*, *All the Way with LBJ*, *The Government Inspector*, and *Work Song* (with Eric Simonson) – have been seen at Yale Repertory Theatre, The Old Globe, South Coast Repertory, Seattle Repertory Theatre, Intiman Theatre, Florida Stage, The Empty Space, California Theatre Center, Madison Repertory Theatre, Illusion Theater, Denver Center Theatre Company, Oregon Shakespeare Festival, Milwaukee Repertory Theater, The Repertory Theatre of St. Louis, Philadelphia Theatre Company, Coconut Grove Playhouse, Asolo Repertory Theatre, City Theatre, Studio Arena Theatre and dozens more in the U.S. and abroad. He is a member and/or alumnus of The Playwrights' Center, The Dramatists Guild of America, Writers Guild of America and New Dramatists.

The Turn of the Screw was first performed at Portland Stage Co.

Interview with the Playwright – Prime Stage’s Education Director, Monica Stephenson, spoke with Mr. Hatcher about his adaption of *The Turn of the Screw*, his current projects and the experiences that led him to becoming a successful playwright.

Monica Stephenson: Thank you for taking the time to chat with me today. First, I just want to share that everyone at Prime Stage is thrilled to present your work and are honored to bring *Turn of the Screw* to a Pittsburgh audience.

Jeffery Hatcher: Thank you. Me too. I really like Pittsburgh. I’ve spent a lot of time there.

MS: I understand that *Turn of the Screw* was your first adaptation – what inspired you to adapt Henry James *Turn of the Screw*?

JH: I contacted Artistic Directors about doing various adaptations. Greg Leaming, who I’ve known for years, was at Portland Stage Co. He always wanted to do *Turn of the Screw* and didn’t like any of the interpretations. They were too old-fashioned, too creepy or too expensive. So, we batted around ideas, how many characters. We even discussed doing it as a one-person show with one actor playing Henry James and playing all the roles. But, we pretty quickly settled it being a man and a woman. That’s the essential relationship within our story.

MS: Were there any other factors that led you to decide to make *Turn of the Screw* a two-actor play?

JH: We wanted to preserve the ambiguity of the original and to do this one had to stay as much as possible inside the Governess’s point of view. Obviously, her character had to be played by one actor only. But, there are more splintered views from other characters: the Man, Miles, the Uncle, Mrs. Gross, etc. We thought it would be a very good idea to have them be shuffled all within one actor. We required the male actor to play various roles without make-up, costume changes or anything like that. We intended it to be slightly disorienting. So, every time he enters and addresses the Governess, we don’t know who he is until she interacts with him or says a name

MS: What were some of the challenges you faced throughout the adaption process?

JH: The biggest challenge was to preserve the note of ambiguity. If you show an audience a ghost on stage or on film, the audience believes there is a ghost. Obviously, the audience saw it. If you are instead going to suggest that the ghost is not real, or a figment of the imagination, you need to find a theatrical lexicon through which the audience can see. Having one actor play the Governess and another play multiple roles seemed to be our best approach to preserve that ambiguity. You also have to comb through Henry James’ text to make sure that any time the Governess has a spectral experience it could be explained either as a ghost or as a mistake. We wanted everything to have a number of possible sources.

I suppose the next biggest trick was to have a sense of urgency. The novella takes place over what seems to be an entire summer or at least many, many weeks. I wanted to condense it within a shorter time and put a ticking clock on it.

We did all of this while still trying to preserve a semblance of James’ style which is very circuitous, ornate and even dense. You can’t be as ornate or even as dense on stage but you want your audience to feel they’ve experienced at least a percentage of the original text. There are plenty of passages throughout the play that are pure James while some of them are somewhat reduced or distilled. Of course, I also tried to impersonate that style on other occasions in the play so that it feels as though it’s all one piece.

MS: Was there any piece (scenes, characters, text) in Henry James’ novella that you wanted to include your script but didn’t for any reason?

JH: You know, to tell you the truth, No. I can say that throughout the process, it was almost more about what can I do without as oppose to what can I do with.

MS: I read that you went to NYU, did some off-off Broadway and were interested in being a character actor. How did you discover you could write plays?

JH: I was always interested in writing. I don’t think I veered into play writing until after college. I had often done skits and short, little ultra-acts or after shows pieces but nothing that would suggest the sustaining power of an actual play. A friend of mine started to egg me on for whatever reason. I can’t remember exactly why. He thought I should try to finish a script. I was 24 or 25 when I finally came around to writing a whole script. And, I lucked out in many ways.

MS: Prime Stage has a strong school matinee program and will have high school students from all around the Pittsburgh region coming to our theatre. What do you wish for our audiences to take with them after seeing your play?

JH: The first obvious question that I’d like for them to answer is about the Governess. “Did she really see what she saw or was she completely crazy?” But, that’s a general question for anyone.

What would be very interesting to get a sense of how they feel about the relationship between the Governess, who at the time of the story was about twenty years, barely out of her teens, and Miles, who was ten years old at the time. The idea that a twenty-year old ends up have a sort of tryst with a ten-year boy is kind of a creepy idea. I would think that if you’re a high school’er coming to see *Turn of the Screw* that issue and maybe certain ‘rules of attraction’ my come to the floor in way that might not be so ready discussed by adults.

The Turn of the Screw Adaptations

- An opera, *The Turn of the Screw*, composed by Benjamin Britten in 1954.
- *The Turn of the Screw* (1959) a live television play directed by John Frankenheimer featured Ingrid Bergman.
- The best-regarded adaptation is *The Innocents* (1961) directed by Jack Clayton and featuring Deborah Kerr.
- *The Nightcomers*, a prequel to the actual novel, directed by Michael Winner featured Marlon Brando as Quint.
- Dan Curtis's well-regarded TV movie *The Turn of the Screw* (1974) with Lynn Redgrave.
- An Italian graphic novel, *Giro di vite* (1989), published originally by Olympia Press, adapted by Guido Crepax.
- A 1989 television adaptation for Shelley Duvall's *Nightmare Classics* featuring Amy Irving.
- Rusty Lemorande's film (1994) with Patsy Kensit and Julian Sands, updated the story to the 1960s.
- The television movie *The Haunting of Helen Walker/The Turn of the Screw* (1995) featured Valerie Bertinelli.
- A theatrical adaptation by Jeffrey Hatcher where one woman plays the governess and a man plays other roles.
- *Presence of Mind* (1999), an acclaimed Spanish-made film adaptation with Sadie Frost and Harvey Keitel.
- A British television adaptation *The Turn of the Screw* (1999) with Jodhi May and Colin Firth.
- A 2001 film, *The Others* starring Nicole Kidman, was inspired partly by *The Turn of the Screw*.
- 2004 Hindi film, *Hum Kaun Hai*, was an unauthorized remake of *The Others*
- A 2006 film, *In a Dark Place*, is based upon the novel.
- BBC Radio 7 broadcast in 2010 an adaptation by John Tideyman, directed by Glyn Dearman and starring Charlotte Attenborough as the Governess, Rosemary Leach as Mrs. Grose, Sam Crane as Miles and Jonathan Adams as the Storyteller.
- The story has also been converted into a ballet by William Tuckett.
- A 2009 BBC television drama starred Michelle Dockery and Sue Johnston, set during the 1920s
- A very important storyline of the soap opera *Dark Shadows* was based on this story. The *Dark Shadows* character Quentin Collins was based on the character Peter Quint.
- The Italian filmmaker Marcello Avallone will direct a 3-D adaptation of the novel. It will be the first Italian-produced and screened 3-D film.
- A stage play, *The Turn of the Screw*, adapted by Rebecca Lenkiewicz and presented in a co-production with Hammer at the Almeida Theatre, London, in January 2013

Questions - *The Turn of the Screw* has been adapted many times for the opera, ballet, stage and screen.

✓ Why do you think this is the case?

✓ Do you think that stage and screen adaptations of *The Turn of the Screw* should show the ghost characters of Jessel and Quint? How does having these ghosts seen in a film or a play influence an audience's understanding of the events?

✓ In the play by Jeffrey Hatcher, the roles of Mrs. Grose, Flora, Miles and the Uncle are all played by one actor. The second actor only plays the governess. How could this affect the audience's understanding of the events in the play? Would it heighten or lessen the dramatic tension?

Jeffery Hatcher's Script

Jeffrey Hatcher's stage adaptation of *The Turn of the Screw* has only two actors.

Look at the descriptions on this page and think about how you might choose a cast to portray these characters.

**What physical characteristic would you look for in the actor playing each character? Why?*

**What vocal quality would you expect each character to have? Would they speak slowly, quickly, gravelly, squeaky?*

**Which roles might be shared by one actor? How would you make each character unique?*

The Master of Bly and the children's uncle

The governess's employer, a bachelor who lives in London. The uncle's attractiveness is one of the main reasons the governess agrees to take on her role at Bly. The uncle is friendly and pleasant, likely rich, and successful in charming women. He hires the governess on the condition that she handles his niece, nephew, and all problems at Bly herself, and never contacts him.

The Governess

A twenty-year-old woman who has been put in charge of educating and supervising Flora and Miles at the country estate of Bly. She had a very sheltered upbringing and little life experience. Her new job puts an immense responsibility on her, since she has no one to supervise or help her. She is extremely protective and hopes to win her employer's approval. She views herself as a zealous guardian, a heroine facing dark forces.

Mrs. Grose

A servant who acts as the governess's companion and confidante. Mrs. Grose, who is illiterate, is very aware of her low standing in comparison with the governess and treats the governess with great respect. Mrs. Grose listens patiently to the governess's constantly changing theories and insights, most often claims to believe her but sometimes questions whether the ghosts are imaginary or not. Mrs. Grose cares deeply about Flora and Miles and consistently defends them against the Governess' accusations.

Miles

A ten-year-old boy, and one of the governess's two charges. He is expelled from school for an unspecified reason. Although he seems to be a good child, he often hints that he is capable of being bad.

Flora

An eight-year-old girl, the younger of the governess's two charges. Flora is beautiful and well-mannered, a pleasure to be around. She never speaks and Mrs. Grose explains that she has in fact not spoken a word since she and Miles discovered the dead bodies of the former governess Jessel and the valet, Peter Quint.

Peter Quint

A former valet at Bly. According to Mrs. Grose, he was Miss Jessel's lover and was "free" with Miles and Flora. The Governess believes Quint's ghost is haunting Bly with the intention of corrupting Miles.

Miss Jessel

The Governess's predecessor. Mrs. Grose describes Miss Jessel as a lady young and beautiful but infamous. Miss Jessel apparently had a relationship with Quint, who was well below her class standing. The Governess believes Miss Jessel's ghost is haunting Bly with the intention of corrupting Flora.

Are the ghosts real or are they in the Governess' imagination?

Be the playwright



Curriculum
Connections

DISCUSS WITH YOUR STUDENTS!

How would you adapt *The Turn of the Screw* as a play?

- *What is the most important message to you? How could you bring that message to the forefront for the audience?
- *What questions remain unanswered in the novel? How could you add scenes or dialogue to add to the story?
- *Consider the events that happened before or after the events in the novel, or during the passage of time.
- *Theater uses sight and sound! How could you use lighting, costumes, props, sound effects or movement to tell the story?

Discussion, essay or questions to help you create the adaptation:

1. What are the differences between *The Turn of the Screw* novella and Jeffrey Hatcher's adaptation? For example, which details does Hatcher leave out of his adaptation, and do you miss them?
2. Where do you think the source of evil lies in the play? In the estate, the children, the Governess or in the servants?
3. From whose point of view are the events in *The Turn of the Screw* told? The governess or the narrator who introduces the play?

Characters

1. Does the governess's social and religious background influence her actions in the play? If so, how?
2. Do you believe the ghosts were real and posed a real threat to the children or were they just in the governess's imagination? Give support to your argument.
3. Why do you think Flora stopped speaking after Jessel's death?
4. Why do you think that Miles was sent home from boarding school and why does he steal the governess's letter?
5. Does the governess's social and religious background influence her actions in the play? If so, how?

The people who create a play are the Set Designer, Lighting Designer, Costume Designer, Sound Designer, Technical Director/Carpenter, Stage Manager, Assistant Stage Managers, Production Manager, Director and the actors.

After you create your adaptation, form a production team to decide how you would create the production – what it would look like, who would direct it, and who would be cast in the roles.

On the next page are interviews with members of the artistic team for the Prime Stage production.

Here are three of Prime Stage's premier designers as they chat with Education Director, Monica Stephenson, about their work on Jeffrey Hatcher's *The Turn of the Screw*.

Lindsay Tejan, Costume Designer



Monica: How did you find out about Prime Stage Theatre?

Lindsay: I found out about Prime Stage while I was in college at Point Park University. This will be my second season with Prime Stage, and I am very excited for "Turn of the Screw" as well as our whole season.

Monica: What are some of the responsibilities in costume design?

Lindsay: As the costume designer it is my responsibility to make the actors truly look like their characters. I read the script and research the time period, as well as read the book the script was based upon. I gather all of my inspiration images, and construct a concept. I sketch out renderings and paint them with watercolor, and include fabric swatches that I plan on using. There aren't any costume changes in "Turn of the Screw," but usually I make a costume plot planning out each quick change.

Monica: What would you like the audience to experience?

Lindsay: I have enjoyed working closely with the other designers and Joe to make this production a beautifully eerie and dark ghost story. I believe we've done a successful job. If the audience can suspend their disbelief for a few hours, and truly live in the moment with these characters and to come to their own conclusions if the ghosts exist, or not.

Johnmichael Bohan, Resident Set Designer

Monica: How long have you been working for PST?

Johnmichael: This is the start of my eighth season with Prime Stage and my fifth season as the Resident Set Designer. The first time I heard about the company was when I was asked by my professor to assist her in set designing and painting *To Kill a Mockingbird*. After that, I was hired by Prime Stage as a scenic painter on a few shows before being asked to design my first show with Prime Stage *Jack and Rochelle*. Since then, I have designed a total of 15 shows for the company.



Monica: As a set designer, what are some of your responsibilities?

Johnmichael: My main task is to create a world for the text to play out in. That environment has to also meet the demands of the play itself - if there are entrances by characters or moments when an actor needs to go to a window to witness something happening, it is my job to make sure the physical elements (doors, portals, windows, walls) are in place for the action to properly work out. To do this, I submit research to the director and other designers to start a visual dialogue of my ideas and concepts. Rough sketches are next, where I start fleshing out the physical elements of my design, and once the director is satisfied at where the design is going I would next do mathematical drafting of the space and any elements that the technical director needs to build in order to realize my design. Lastly, I also work with the props master and scenic painter to ensure that what they are doing also fits the look that I am trying to achieve.

Monica: What is your artist vision for *The Turn of the Screw*?

Johnmichael: For *Turn of the Screw* I wanted to evoke a feeling of a fractured reality to parallel the mindset of the Governess. I took elements that might appear in a drafty old mansion and pulled them apart to create a whole new environment for the action of the show to play out on. Every element of the set is rich in texture, but dark in color to evoke a mysteriousness about it, sometimes, with lighting, the set pieces might seem to fade into darkness, only to reappear when necessary to the plot.

Monica: What are some of the challenges you have faced in designing *The Turn of the Screw*?

Johnmichael: I think the hardest part of designing this production of "The Turn of the Screw", in being a 2 actor play, was making sure that there were enough elements for the characters to interact around, but not too many to make them feel overwhelmed by the space and swallowed up by the scenery. It is always important to strike a balance where the scenery aids in the telling of the story, but does not take over. Because the audience first sees the set when they walk into the theatre, you want it to set up an environment or initial mood for the audience to experience - a teaser for what is yet to come.

Monica: What do you enjoy most about being a set designer?

Johnmichael: The best part is that it is ever-changing. Each play that I work brings on a new set of demands and opportunity to tell a whole different story than the last.

Angela Baughman, Sound Designer



Monica: When did you first start working with Prime Stage Theatre?

Angela: I've been working for Prime Stage since Oct. 2011, when I worked on a production of *The Scarlett Letter*. It was my first sound design *ever*. They must have liked it, because they kept me around!

Monica: What are some of the responsibilities of a sound designer?

Angela: As the sound designer, I'm in charge of all the sounds that happen in a play. After reading the script and talking with the director about his/her artistic vision for the show, I start formulating a design concept. Will there be a lot of music? What style of music? (I've used everything from 20s jazz to Native American flutes, depending on the show) Do I need a lot of sound effects? Usually sound effects are straightforward and called for directly in the script- doorbells, thunderstorms, etc.

Once I decide on the general style, I go through the script and make notes on where these sounds will happen. I usually use music to cover scene changes- makes it a little less awkward to watch people moving set pieces that way. I also select moments in the show that I think could be enhanced by underscore- quiet music that reflects the mood of the scene. I usually find it helpful to watch rehearsals during this process.

After I've made my decisions, I load everything into a program called QLab that we use to trigger the sounds during the show.

Monica: Tell us about your experiences and ideas as you were designing *The Turn of the Screw*?

Angela: *Turn of the Screw* is a weird show for me, because there's almost no sound. The script specifically says "There are no sound effects in the play. Nothing offstage or electronic. The actors provide even this." The script indicates that there are two pieces that the actor sings, so I found recordings of these songs for him to listen to. There is also a lullaby that the Governess sings to the children throughout the show, so I decided to write a new lullaby specifically for this show. The director requested one sound effect at the end of the show, something to indicate that the show is over, so I found several old wooden and metal door slams that could work nicely. I'll play a few of them when I get into the theater to decide which I like best. The only other sounds in the show will be pre-show welcome music and a curtain call song. Joe, the director, found a great CD of old Victorian music boxes, so I'll be using those for pre-show.

Monica: What do you enjoy most about your work?

Angela: I get to work with a creative team and build a world! How cool is that?

DIRECTOR NOTES – JOE WARIK



The most intriguing aspect of the work that is still being debated after more than 100 years: are the ghosts real or are they figments of the Governess' fevered imagination? The novella "The Turn of the Screw" has been adapted for the stage and film many times. The most famous being a movie titled "The Innocents" starring Deborah Kerr with a screenplay by Truman Capote. His version was based on the Broadway production of the same name. There are two BBC TV versions, one with Lynn Redgrave, and there's also Benjamin Britten's opera. Last and quite easily least is a questionable film prequel called "The Nightcomers" with Marlon Brando playing Peter Quint.

James begins with a tale being told by a man at a Christmas party, but he quickly turns the narrative over to the Governess as she writes in a diary-like format. The story unfolds completely from her point of view. The novella was published in serial form and James never got back to his original intent by having the man at the Christmas party finish the tale, thereby possibly giving us an answer. He lets the Governess have the last word, leaving us wondering if what she has written is true. Jeffrey Hatcher remains faithful to this ambiguity. Using flesh and blood actors on the stage to portray the ghosts of Peter Quint and Miss Jessel could easily lead the audience to conclude that their spirits are real. Hatcher gives the story back to the Governess and leaves the puzzle unsolved, as I believe James intended. He nevertheless has given us a shocking horror story. Do the tragic events occur as a result of the Governess' tortured emotional state or did the supernatural indeed have a hand in it?

What do you think?

STUDENT ACTIVITY

Who would you be?



Curriculum
Connections

Adaptation of a Literature Circle

Before reading the novella, decide which designer you will be or if you will be the team's director.

As you read the novella, highlight or list important moments and information you learn, like when the Governess says she sees a woman dressed in black in the mirror and realizes it is herself. **What does that tell you about her costume?**

What sounds do you hear in the story?

How many locations do you see in the story?

What times of day do the scenes take place?

What music do you hear and what is the instrument?

After reading the novella, create a scene, scenes or your production, ballet, opera, or film of *The Turn of the Screw*

STAGE

Before seeing the play, read some reviews of productions done by other theaters.



Reviews

The Turn of the Screw

[Writers Theatre](#) - Chicago

Part ghost story and part psychological thriller, this classic tale concerns a governess hired by a wealthy recluse to look after his orphaned niece and nephew. The seemingly innocent children gradually reveal a series of terrifying secrets. Henry James' novel has been adapted by Hatcher with minimal setting and relying instead upon the word and the artist. Ideally suited for the intimacy of the bookstore, this spine-tingling script places the weight of its dramatic success upon the perfect fusion of stagecraft and the far reaches of the imagination.

The Turn of the Screw

[First Folio Theatre](#) - Chicago

A young governess (Melanie Keller) is left to care for two recently orphaned children in a lonely English manor. As the story unfolds, she begins to see the specters of the former governess and her lover haunting the children. As the governess strives to stop the fiends from taking the children away, one frightening question tortures the would-be heroine: Are the ghosts real, or merely a product of her own fevered mind? The Boston Globe calls THE TURN OF THE SCREW "A portrait of psychological vampirism." This riveting and intimate classic will seduce audiences and keep them on the edge of their seats throughout.

Torch Theater's 'Turn of the Screw' is simple, dark, potent

By Renee Valois

As the nights lengthen and the winds howl, many of us crave spooky tales, such as "Turn of the Screw" from Torch Theater. It's a potent theatrical version of the old-fashioned ghost story. Jeffrey Hatcher's adaptation of Henry James' famous novella builds creepiness and ambiguity as the plot unfolds. Is the play about two evil ghosts trying to possess a couple of innocent children or is it about a young woman losing her sanity -- or both? People have been debating this since James wrote his tale in the 19th century, which may be part of its appeal.

Lindsay Marcy gives us reason to believe her naive governess is courageous in the face of a haunting and sincere in her desire to protect her young charges. But she also cracks open the door to doubt, given that no one else seems to see the specters she insists are threatening the children, and because her anxiety turns to near hysteria as the haunting progresses.

Craig Johnson deftly portrays every character other than the governess who steps into the story, including an aging housekeeper, a 10-year old boy and a wealthy bachelor who wants nothing to do with his orphaned niece and nephew. Johnson even suggests sound effects by simply saying the appropriate word, such as "footfall!" when the governess hears an unseen presence moving about the mansion at 3 a.m.

Director David Mann keeps the staging of the two-person play simple and dark, conveying a gothic horror that transcends the clichés of the genre, concealing and revealing simultaneously.

Ghost in This House

[At Kitchen Dog Theater, Henry James' *The Turn of the Screw* gets a goosebump-raising production.](#)

Jeffrey Hatcher finds an intriguingly theatrical way to retell the story, using two actors to play the major characters. There are questions that James never meant to answer. The fear could be from something in ourselves, but it's still a spectacularly entertaining and spooky thread.

Watching the play

What's it like to watch a play?



If you are into sports, it is like the difference between watching a game and reading about it. Or it is the difference between looking at a painting and hearing a description of it, or listening to music and reading a score.

When you watch a play, you are exposed to the play the way the author intended it to be, and the actors are pulling you into the drama (or comedy), rather than forcing you to create it in your own mind with your own imagination.

What's so special about watching a play?

Watching is usually a far more emotional experience, and it can surprise you far more easily than can just reading the script. You get not only the art of the playwright, but also the art of those who interpreted it and directed it, acted it, etc.

(from <http://answers.yahoo.com/question/index?qid=20081006235215AAERMnT>).

What will be so special about watching *The Turn of the Screw*?

Watching this play may be new experience for you – because two actors play all the roles. The Woman plays The Governess and The Man plays the Master of Bly, Mrs. Grose, and Miles. He also does all the sound effects. And The Man does this without making any costume or makeup changes. How does he do that?

The Woman sees the ghosts and all the other characters. Or does she? Did you?



Curriculum
Connections

Curriculum Connection –

How does *The Turn of the Screw* compare to other plays or musicals you have seen or been in?

Write a review of this production comparing it to other plays or theatre productions you have seen or been in.

Take a moment from the play and perform it in your classroom to see if others can see the ghosts or things your character sees.

Select a favorite story and adapt it into a play or take a moment from the story and create a scene for you or others to act out in the classroom.

Putting it in Context

THINGS TO LOOK

There are many objects, places, and special references used by the author to add deeper meaning to a story. Looking for and identifying special things in *The Turn of the Screw* will bring a deeper meaning to story and play.

The locket

Where did the Governess find the locket and what does she learn?

Do you have a favorite locket, bracelet, ring or piece of jewelry? What does it mean to you?

The lake

The lake, the little island and the rowboat are very important to the story. Why are they important to The Governess?

Do you have a special place to go that you enjoy? What is so special about it for you?

Music

Music is very important to the story. How is it used in the story and the play to create tension and excitement?

What are your favorite songs and why?

Letters and correspondence

Letter writing is very important to the story. How is it used in the story and the play to create tension and excitement?

How are letters different from text messages?



Curriculum
Connections

There are even more symbols and special things in *The Turn of the Screw*.
How many can your class identify?

Create a story around a symbol or object or piece of music and share it with the class.

If you were The Governess or Miles, what would you write to the Master or Uncle?

POINT OF

Point of View – When writing, authors and playwrights must decide from what point of view they want to express their ideas – There are three different choices - First person, second person and a variety of third person views. Pronouns can be a clue to identify the point of view being used.

Types of Point of View

First Person Point of View

In the first person point of view, the narrator does participate in the action of the story. When reading stories in the first person, we need to realize that what the narrator is recounting might not be the objective truth. We should question the trustworthiness of the accounting.

Objective Point of View

With the objective point of view, the writer tells what happens without stating more than can be inferred from the story's action and dialogue. The narrator never discloses anything about what the characters think or feel, remaining a detached observer.

Third Person Point of View

Here the narrator does not participate in the action of the story as one of the characters, but lets us know exactly how the characters feel. We learn about the characters through this outside voice.

Omniscient and Limited Omniscient Points of View

A narrator who knows everything about all the characters is all knowing, or omniscient. A narrator whose knowledge is limited to one character, either major or minor, has a limited omniscient point of view.

Classroom Activity

Divide the class into small groups and identify a point of view in one part of the story.

Consider how the story would change if the point of view changed?

What if the story was told by Mrs. Grose?

What if the story was told from Miles' or Flora's point of view?

Create and present a monologue or scene from the story as is someone else was telling it.

Create an original story with a character's point of view.

Read an article in a journal and determine the point of view.



Curriculum
Connections

As you read and watch *The Turn of the Screw* consider these things:

- ✓ How does the point of view affect your responses to the characters?
- ✓ How is your response influenced by how much the narrator knows and how objective he or she is?
- ✓ First person narrators are not always trustworthy. It is up to you to determine what is true and what is not.
- ✓ Think about the ways that point of view is used to help you solve if the ghosts are real or in her imagination.

http://www.mpsaz.org/rmre/grades/grade5/homework_help/files/point_of_view.pdf

RIDDLES

Riddle – “a mystifying, misleading, or puzzling question posed as a problem to be solved or guessed.”

The Turn of The Screw is filled with many riddles.

Like “What was the longest day in Adam’s life? Answer - Before there was Eve.”

“What hangs around a man’s neck his entire life but never touches him? Answer - His name.”



Curriculum Connections

Classroom Activity

Divide the class into small groups and select or create a series of riddles about a place, person, object or idea.

Create a riddle that Mrs. Grose would say.

Create a riddle that Miles would say.

Create a riddle about a special place in the story for you.

Create a riddle about an article in a journal that you read.

Many people love riddles and love sharing them. A riddle provides enough information to determine the answer using logic and deductive reasoning.

You can use riddles to peak students' interest and help them think through the clues to find the answer.

The riddles can make learning more fun and enjoyable than lectures and rote learning.

You can use riddles with any subject area or grade level. You may want to have riddles rated by difficulty to challenge students according to their abilities.

Read more:

http://www.ehow.com/how_7730018_use-riddles-classroom.html#ixzz2jbaG1YwM

CLASS ACTIVITIES

Prime Stage's mission, *bridging literature, life and learning*, encourages students to make personal connections to literature through meaningful, interactive exploration of the text and themes. The activities are intended to enliven, clarify and enrich text as they read and watch the novel.

Sculpting the Words



Henry James was influenced and inspired by Edgar Allan Poe. They both used figurative language. Here's a fun way to sculpt their words!

What you will need: Newspaper and a copy of *The Turn of the Screw* or story by Poe.



Ask your students to close their eyes and see the images as you slowly read a descriptive section of the story out loud. Using only a piece of newspaper, have each student make a sculpture of an image they saw while you were reading. Have your students describe their sculptures to the class or through writing. You can also ask students to describe each other's sculptures!

Different Perspectives

Every person has a different way of seeing things. In *The Turn of the Screw*, we get to see many different character perspectives. Have your class consider how people may see events or occurrences differently!

Make up a situation that might happen at school. For example: a winter snow closing, a pipe bursting in the girl's bathroom, a table breaking in the cafeteria, a teacher retiring, etc.. Chart how different people might feel about the situation. Include people such as student, teachers, secretaries, janitors, principals, parents, etc.

Personal Journals

In the novel, The Governess keeps a journal. Have your student do the same!

Ask students to keep their own personal journals so that they can have records of five days in their lives. They can bring in their own journals or provide them with composition books to be used as journals. Since these journals are private, don't read them. However, provide students with sustained silent writing time to work on journals. Encourage them to write about the trials and triumphs of the past week and what they are grateful for in the past week. At the end of that time, check to see that students have written in their journals and give students an opportunity to share their entry with the class if they'd like.

Students should be free to take them home to work on as long as they bring them to class.



CLASS ACTIVITIES

Home Sweet Bly

Have students use visual arts to make a scene that features key elements of Bly, the lake or a room in Bly.

Students should look throughout the novel for vivid descriptions of the place and try to capture the scene artistically. Students can draw, paint, collage, etc.

Students can display their artwork if they wish.



The Turn of the Screw - The Movie

Imagine that a movie version of *The Turn of the Screw* is being produced and that you have been chosen to design the advertising poster or teaser. What image(s) would you select to catch the eye of a passerby? What brief description of the book would accompany your photo or visual art? Create a poster or 20 second teaser that you feel captures the spirit of the story.



Cool Writing & Discussion Activities!

Inspire your students reflect on *The Turn of the Screw*.

What is a novella? It is a narrative work of prose fiction longer than a short story but shorter than a novel. A common length is about 50 to 100 pages. "Novellas" are also the Latin American version of soap operas. The stories usually run for about 6 weeks.

So "novella" means two things as you hear it these days. The literary meaning is a short form novel (this is what Steve Martin wrote). It is the Latin American name for a serialized TV show.

The Turn of the Screw is an excellent way to introduce several literary techniques, including point of view, foreshadowing and imagery. Discuss how the story is told.

*What other films, books, or plays are left open for the audience to decide the ending?

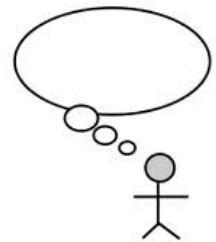
*Do you believe the ghosts were real or in the Governess imagination? Write a paragraph or two to prove your show how changes from the way you first her at the beginning of the novella.

CLASS ACTIVITIES

Prime Stage’s mission, *bridging literature, life and learning*, encourages students to reflect on their learning. The activities below are intended to provide opportunity to synthesize the learning and make personal meaning after they have read the text or attended the performance.

Meaningful Moments Bubble Mural

Students may choose 1 or 2 moments from the performance (or the novella) that made a lasting impression on them. Using pictures and words, create a Thought Bubble illustrating each moment. Students should try to capture the emotion as they experienced it. Try to use the same colors, light quality and textures each observed in the performance. Students may hang their Thought Bubbles on the wall to create a mural. The mural should give the viewer an authentic understanding of what it felt like to be an audience member.



Surprising Choices

What surprised you about this production by Prime Stage Theatre? Consider the costumes, set design, music, lighting, special effects, acting and directing. What do you think motivated the production team or actors to make the choices that surprised you? Were they trying to solve a unique problem, create a strong response from the audience, make a creative statement or address some other need? Write a statement describing the surprising choice. Explain why you think it was a part of the production and whether or not you thought it was a good choice.

Set Symbolism

Discuss the imagery used in the set design. Why do you think the production team used these images? What impact did it have on your interpretation of the story? What impact did it have on the audience? What would you have done differently? Have student draw their interpretation of a set design for this or another story.

ATTENDING THE PERFORMANCE

House rules

It goes without saying that when most children today hear the word “theatre” they think “Oh, MOVIE theatre.” And with that thought comes all of those things that we do at movie theatres: eat popcorn, drink noisily from soda cups, put feet on the seat, text message—and the list goes on from there.

But live theatre is just that: it’s LIVE with LIVE HUMANS who react and respond to the audience, something that we at Prime Stage think is the beauty of the theatre experience. Because of this, live theatre requires a higher level of respect between the audience and performer in order for the experience to be a positive one. As an audience member, **you** are the final and most important component of this production of *The Turn of the Screw*.

Thinking like a Critic

Critics play an important role in theatre. They are often the first to see the show and can write a wonderful - or horrendous - review for all the world to see. Prepare your students to attend the show by “thinking like a critic.”

Read the following questions before the show.

Think about the questions as you’re watching the show and write your answers in a notebook or journal during intermission or on the bus ride home.

Write a critique of the show based on your responses.

PDE Academic Standards 9.1-9.4, 1.4-1.5

Please review the following “house rules” with your students prior to attending our production:

- Please stay together with your group and wait for an usher to help you find your seat.
- Please turn all cell phones & pager **completely off** before the performance. If you are texting during the performance, you will be asked to leave. (FYI, the theater will be dark, and light from your phone shines up on your face when you text. Everybody, including the actors on stage, can see you!)
- No photography or videotaping.
- Please stay in your seat until the intermission or the end of the play.
- No eating, drinking, or chewing gum during the performance.
- We encourage active listening and appropriate responses such as laughing or clapping. Please do not talk during the performance!
- Be polite and attentive. Show your appreciation by clapping. (FYI – the actors really love to see how much you enjoyed the show!)

PDE Academic Standards 1.6, 9.1

Actor choices—How did they move and speak? Did they seem like people we know? How did they relate to other characters?

Designer choices—What design element captured your attention the most -the set, costumes, lights, or sound -and why? How did the design elements work together to support the entire production? What choices did the designers make in materials, colors, intensity, detail, etc.? Were the design elements more descriptive or suggestive? What symbols were in the designs?

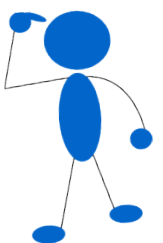
Director choices—What was the style, pace, and rhythm of the play? What stage pictures helped to tell the story?

Interpretation—Did the director make a statement about life now? How did the characters, design, and play make you feel?

Evaluation—Why did the playwright write the play? When were moments where the storytelling was very clear? When were moments you were confused about the story? Who would enjoy the play and why?

Remember—it’s all about choices!

Whether you loved identify the ~~specific~~ **specifics** that made you feel during the play and when reading the novella!





COMPREHENSION, CREATIVITY, AND COMMON CORE

Prime Stage Theatre aligns with the Common Core State Standards

English Language Arts College and Career Readiness Anchor Standards

Students attend theater performances of adaptations of Literature on the High School and Middle School reading lists.

Reading *Integration of Knowledge and Ideas* (7) **Speaking & Listening** *Comprehension and Collaboration* (2 & 3) **Language** *Knowledge of Language* (3)



Students participate in active discussions and Q&A sessions with actors, directors and designers after each performance.

Speaking & Listening *Comprehension and Collaboration* (1 2 & 3) *Presentation of Knowledge and Ideas* (4 & 6) **Language** *Conventions of Standard English* (1) *Knowledge of Language* (3) *Vocabulary Acquisition and Use* (4 5 & 6)



Students warm-up and improvise during in-school workshops led by specialized arts education teachers.

Speaking & Listening *Comprehension and Collaboration* (1 2 & 3) *Presentation of Knowledge and Ideas* (4 & 6) **Language** *Knowledge of Language* (3) *Vocabulary Acquisition and Use* (4 5 & 6)

Writing is an essential part of each workshop! Students create narratives, defend a claim, and convey experiences. They even collaborate on original plays, stories and poems.

Writing *Text Types and Purposes* (1 2 & 3) *Production and Distribution of Writing* (4 & 5) *Research to Build and Present Knowledge* (7 8 & 9) *Range of Writing* (10) **Language** *Conventions of Standard English* (1 & 2) *Knowledge of Language* (3) *Vocabulary Acquisition and Use* (6)



Our students read & analyze literature. They study and perform scenes! They examine characters and relate them to personal experiences.

Reading *Key Ideas and Details* (1 2 & 3) *Craft and Structure* (4 5 & 6) *Integration of Knowledge and Ideas* (7 8 & 9) *Range or Reading and Level of Text Complexity* (10) **Writing** *Text Types and Purposes* (3) *Research to Build and Present Knowledge* (7 & 9) **Speaking & Listening** *Comprehension and Collaboration* (1 2 & 3) *Presentation of Knowledge and Ideas* (4 & 6) **Language** *Conventions of Standard English* (1) *Knowledge of Language* (3) *Vocabulary Acquisition and Use* (4 5 & 6)



Students present their own original ideas and observations in our workshops.

Speaking & Listening *Comprehension and Collaboration* (1 2 & 3) *Presentation of Knowledge and Ideas* (4 5 & 6) **Language** *Conventions of Standard English* (1) *Knowledge of Language* (3) *Vocabulary Acquisition and Use* (5 & 6)

Students use technology, including the Internet, to communicate with other students from schools in Washington and Allegheny Counties!

Reading *Integration of Knowledge and Ideas* (7 8 & 9) **Writing** *Production and Distribution of Writing* (6) **Speaking & Listening** *Comprehension and Collaboration* (1 & 2) *Presentation of Knowledge and Ideas* (4 5 & 6)



Thank you for using this Resource Guide.

To make sure we are meeting your needs and those of your students, we would appreciate hearing from you about how you used this guide and if there are topics or areas you would like us to address in future ones.

You can email your comments to Monica Stephenson at MStephenson@primestage.com.
Thanks you.



www.primestage.com