



National Players

America's Longest-Running Touring Company

THE GREAT GATSBY

by F. Scott Fitzgerald
adapted for the stage
by Simon Levy

TEACHER TOOLKIT



Thursday, April 26 | 10 a.m.



Stephens Auditorium
2017-2018 Youth Matinee Series

IOWA STATE UNIVERSITY* | www.center.iastate.edu | 515.294.7389



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How to Use this Guide

What you have in front of you may seem like the largest study guide of all time. In fact, it's not a traditional study guide at all! We wanted to blow up any notion of what a study guide should be and instead give you the power to choose what you want to teach—we've merely assembled the tools you need to teach the most relevant subjects.

This Teacher Toolkit includes six unique sections. Each section includes context information, activities, and further reading—all arranged by specific areas of focus. If you want your students to learn about Prohibition and the American Dream, go to Section 3: The World of the Play; if you want a simple guide to theater etiquette, you'll find it in Section 5: During the Show. Utilize any or all of these tools as you see fit for your students.

Whether your school employs Common Core standards or other standards specific to your state, within these pages you'll find a wealth of resources, sample lessons, and substantial historical and literary support material.

With this National Players Teacher Toolkit, we invite you to build the lessons you choose. Please contact me at jkj@nationalplayers.org with any feedback, questions, or ideas for other tools we can include in future Toolkits. Enjoy

—Jason King Jones, Artistic Director of National Players

This Toolkit includes:

- Historical context, with insight into the political, social, and cultural atmosphere of the world of the play. This section prepares students to thematically engage with the play and make connections between Shakespeare's world and their own.
- Selected excerpts from the play that relate to its primary sources and historical context.
- An in-depth character study, integrating theatre-making, text analysis, and historical context to help students actively engage with the play.
- Post-show questions and activities used in conjunction with or separate from National Players workshops.
- Additional resources referencing production of the show and the creation of this guide.
- Photos, illustrations, and other images providing nuanced, visual insight into different interpretations of the play.

Engage with the Players

National Players has a 69-year legacy of making the classics relevant and exciting for new audiences; we are always looking for the latest ways to engage with students and audiences. We make our educational and artistic work as accessible and relevant as possible, from the thematic underpinnings of our texts to the creation of each year's national tour. We invite you to engage with us in any way.

Your students are welcome to contact the Players before or after their visits to **track** the Players' travels, **share** classroom materials, and **post** questions and comments, by visiting their website: <http://www.nationalplayers.org>. Also, chat with the Players about their performances and life on the road!

To engage with the Players via Facebook, Twitter, video, and more, contact Education Coordinator Jared Graham: jared@nationalplayers.org



Who are National Players?

HISTORY

Celebrating its 69th season, National Players is a unique ensemble that brings innovative theatre to communities large and small across the United States. Founded in 1949, National Players stimulates youthful imagination and critical thinking by presenting classic plays in contemporary and accessible ways.

National Players is the hallmark outreach program of Olney Theatre Center in Olney, Maryland. A model for artistic collaboration and national education outreach, National Players embodies the Olney Theatre Center educational pedagogy: to unleash the creative potential in our audiences and artists, and to stimulate individual empowerment. National Players exemplifies these goals by presenting self-sustained productions of Shakespeare and other classics to learners of all ages in all environments. Through performances and integrated educational programs, National Players empowers these learners to build stronger communities through artistic collaboration.

National Players has performed in 41 states, in the White House, and for American military in Europe, Asia, and the Arctic Circle. Committed to artistic excellence and community engagement, National Players has brought literature to life for more than 2.9 million people.

National Players offers an exemplary lesson in **collaboration** and **teamwork-in-action**: the actors not only play multiple roles onstage, they also serve as stage managers, teaching artists, and technicians. This year, the Players consist of 10 actors, traveling across the country and visiting schools and art centers.

A self-sustained company, National Players carries its own sets, lights, costumes, and sound, meaning the actors rebuild the set and hang lights for more than 100 performances a year.

They also memorize lines for three different plays—this year, *Othello*, *The Great Gatsby*, and *Alice in Wonderland*—often performing more than one each day. It is a lot of work, but the Players are dedicated to celebrating and teaching literature and performance to as many audiences as possible.



Life on the Road

National Players lead busy lives—current company members are travelling to 21 states on Tour 69! We talked to a former National Player to provide an overview of the entire experience of life as a Player—from rehearsals and meeting fellow company members to taking each show on the road.

AUDITIONS

Auditions for National Players were held January through March. More than 1,000 young actors vied for a place in the company, auditioning in Maryland, Washington D.C., Los Angeles, Boston, Georgia, Chicago, Memphis, and New York City.

MEETING THE GROUP

For the first half of their contract, all ten players live in residency at the Olney Theatre Center, where they rehearse, learn about each other, and prepare for life on the road.

REHEARSALS

Players spend approximately three to four weeks with each director, analyzing the text, staging scenes, and incorporating design elements on the Olney stage.

OFFSTAGE ROLES

In addition to acting roles, each Player takes on at least one offstage job in support of the company, based on his or her skill sets and interests.

TRAVELING

The Players take turns driving the company's three vehicles: a truck for their stage equipment, a van, and a car. Last year, they visited 19 states and 44 cities. Once, they performed five shows in four days in three different states.

LIVING ON THE ROAD

Each Player is allowed to bring one large bag and one small bag for their personal belongings. Without regular access to a refrigerator or gym, taking care of themselves on the road is especially challenging.

BEING A TEAM

Working together for an entire year means that, despite long hours and challenging load-ins, all ten Players need to work as a cohesive team.

WORKSHOPS

Along with performing, the Players host educational workshops for many audiences. Workshops include improvisation, text analysis, stage combat, and more.

KEEPING IT FRESH

After presenting three plays dozens of times for dozens of audiences, the Players work hard to keep their performances exciting and authentic

OFFSTAGE ROLES

Company Manager

Schedules regular company meetings, handles emergencies on the road, serves as the point of contact for venues, and relays information to the company's General Manager.

Tour 69: Dylan Arredondo

Stage Manager

Runs read-throughs and rehearsals, maintains the script and blocking notes, and calls many of the lighting and sound cues during performance.

For GATSBY: Jared Graham

Technical Director

Supervises load-in of scenery at each venue and performs upkeep of the set while on the road.

Tour 69: Benjamin DeCamp Cole

Wardrobe

Builds and maintains the costume inventory, creates a laundry and maintenance schedule, oversees repairs.

Tour 69: Amy Derosiers

Master Electrician

Installs and maintains all lighting equipment, determines position for lighting equipment and cables, executes focusing.

Tour 69: Emily Brown

Sound Engineer

Ensures proper placement, upkeep, and maintenance of sound equipment, sets and checks sound levels and microphone cues.

Tour 69: Simon Kiser



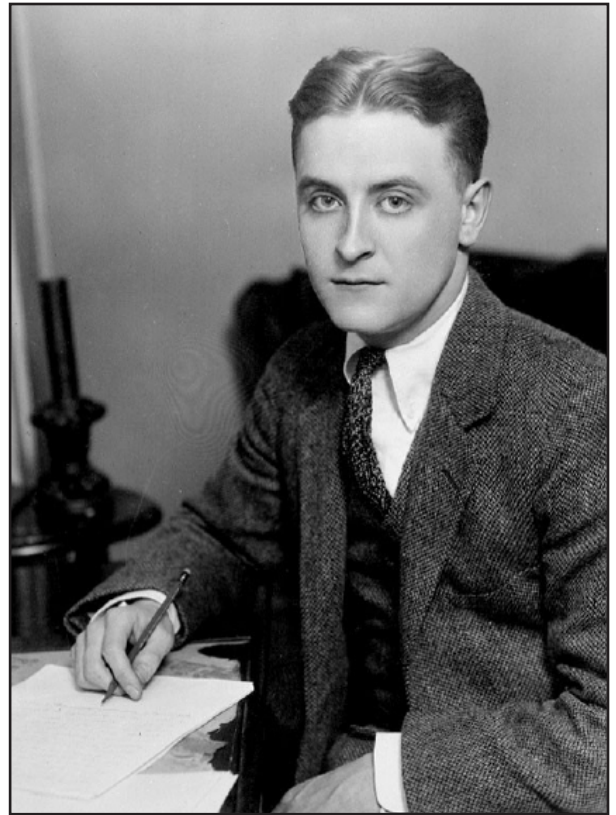
About the Author

F. Scott Fitzgerald

EARLY LIFE

Francis Scott Key Fitzgerald was born on September 24, 1896, in St. Paul, Minnesota. Fitzgerald's mother, Mary McQuillan, was from an Irish-Catholic family that had made a small fortune in Minnesota as wholesale grocers (like Costco today). Although his mother's family was wealthy and well-known in the Midwest, she was rather eccentric. As a boy, Fitzgerald was taught the traditions of the upper class even though his family did not have the money to live that way. His father, Edward Fitzgerald, opened a wicker furniture business in St. Paul that quickly failed. He then became a salesman for Procter & Gamble, a job that took his family back and forth between Buffalo and Syracuse during Fitzgerald's childhood. When Edward lost his job in 1908, his family moved back to St. Paul to live off of Mary's inheritance. This split between old money and self-made money would become a major theme in Fitzgerald's work.

In 1911, Fitzgerald's parents sent him to the Newman School, a prestigious Catholic preparatory school in New Jersey, where he pursued literature. In 1913, Fitzgerald was accepted to and enrolled at Princeton, where he continued to write. He also fell in love with Ginevra King, a girl from the upper crust of Chicago Society.



DID YOU KNOW?

Fitzgerald's namesake and second cousin three times removed on his father's side was Francis Scott Key, who wrote the lyrics to "The Star-Spangled Banner."

Distracted by her and his extracurricular activities, his grades dropped so low in 1915 that he was put on academic probation. He returned to Princeton in 1916 where, despite Ginevra breaking off their affair, he firmly dedicated himself to honing his craft as a writer, writing scripts for the Triangle Club musicals as well as frequent articles for the Princeton Tiger humor magazine and stories for the Nassau Literary Magazine. In 1917, he dropped out of school once more to join the U.S. Army, eager to experience battle in Europe, during the then-raging World War I. Afraid that he might die in the war, Fitzgerald hastily wrote a novel called *The Romantic Egotist* and sent it to a publishing company. Though the publisher rejected the novel, the reviewer noted its originality and encouraged Fitzgerald to submit more work in the future. He was then commissioned as a second lieutenant in the infantry and assigned to Camp Sheridan outside of Montgomery, Alabama—and so didn't get his European adventure, after all. There he met and fell in love with the lovely, wild, and undisciplined socialite Zelda Sayre, daughter of an Alabama Supreme Court judge. She refused to marry him, however, because he did not have enough money to support her.

CAREER

World War I ended in November 1918, before Fitzgerald was ever deployed. Upon his discharge, Fitzgerald moved to New York City in order to pursue a career in advertising, hoping it would be lucrative enough to convince Zelda to marry him. He quit his job after only a few months, however, and returned to St. Paul to rewrite his novel, which became *This Side of Paradise*—a major critical and popular success that sky-rocketed his career and earned him enough money to live well on.

In 1920, Fitzgerald married the eighteen-year-old Zelda, and they had a daughter, "Scottie," soon afterwards.



Regardless, Scott and Zelda Fitzgerald partied hard and drank excessively, living beyond their means and becoming famous for their outrageous behavior. They also traveled extensively and knew all the expatriate American writers in England and France. Despite their glamorized marriage, it was very tumultuous, with their combined reliance on alcohol, continual financial trouble, and Zelda's mental illness—what would now be known as manic-depression.

Still, Fitzgerald continued to write. *The Beautiful and the Damned*, his second novel, and *Tales of the Jazz Age*, a collection of stories, were both published in 1922 and won Fitzgerald additional praise. In 1923, he produced a play, *The Vegetable*, which did not do well at all (Zelda said it "fell as flat as one of Aunt Jemima's famous pancakes"). His next novel was *The Great Gatsby* in 1925, which garnered mild praise in the literary community but very little money. A year later he published *All the Sad Young Men*, another collection of short stories.

During the 1920s, Fitzgerald often tried reordering his life by moving from place to place, but he could not escape from his problems or his reputation. By 1930, Zelda had her first breakdown and went to a Swiss clinic for treatment. Fitzgerald tried to write during this period and finally completed his next novel,

Tender is the Night, which was published in 1934. His final novel, *The Last Tycoon*, was published in 1940 and made into a film.

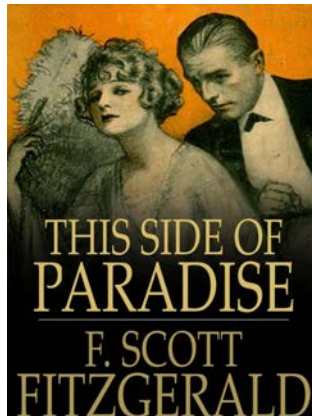
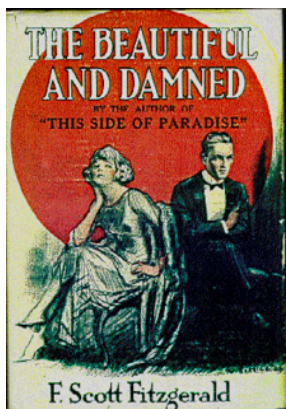
In 1934, Zelda was hospitalized in the United States for treatment and never came out of an institution again. Without Zelda, Fitzgerald drank even more, losing polish and control in his writing. In order to support himself and pay Zelda's hospital bills, he went to Hollywood to try his hand at screenwriting. While in California, he met Sheila Graham, a twenty-eight year old British newspaper correspondent. She became his dear friend and helped Fitzgerald fight his alcoholism.

Fitzgerald died of a heart attack on December 21, 1940, at the age of 44, in Hollywood, California, when he was largely forgotten as an author and believed himself a failure.

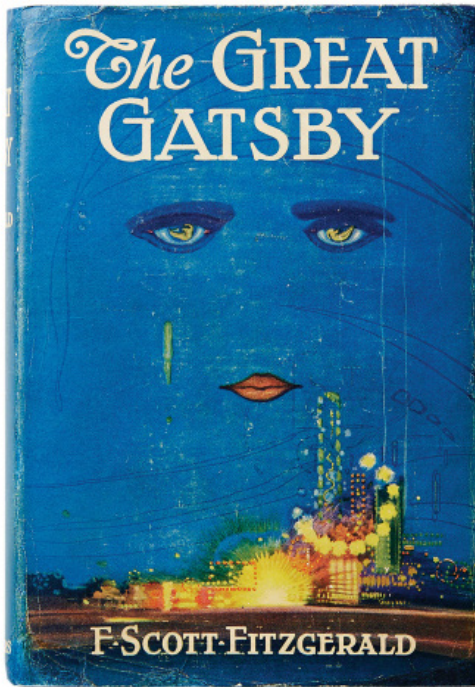
WORKS

Fitzgerald's work is known for his lyrical prose and vivid portraits of the 1920s Jazz Age, and also for his critical look at the immense materialism and allure of "the American Dream."

- *This Side of Paradise* (1920): a largely autobiographical story about love and greed, was centered on Amory Blaine, an ambitious Midwesterner who falls in love with, but is ultimately rejected by, two girls from high-class families.
- *The Beautiful and Damned* (1922): the story of the troubled marriage of Anthony and Gloria Patch, two wealthy New York socialites. Thought to be drawn heavily from the Fitzgeralds' marriage.
- *The Curious Case of Benjamin Button* (1922): a short story depicting the life of someone who is born an elderly man and ages into an infant.
- *The Great Gatsby* (1925): Now considered Fitzgerald's finest work. Although the book achieved modest success when it was published, it was not until the 1950s that it achieved its stature as the definitive portrait of the "Roaring '20s," as well as one of the greatest American novels ever written.
- *Tender is the Night* (1934): depicts an American psychiatrist in Paris, France, and his troubled marriage to a wealthy patient.



The Great American Novel?



The Great Gatsby has been dubbed "The Great American Novel" by many, but it was hardly heralded upon its publication in 1925. Critics took some notice of it, but the public hardly any. Only 21,000 copies were sold following its release, less than half of sales for Fitzgerald's first two novels. It was so unpopular that it was already out of print before Fitzgerald died in 1940; his last royalty check was for a whopping \$13.13. Some of what critics at the time wrote:

"It is bizarre. It is melodramatic. It is, at moments, dime novelish. But it is, despite its faults, a book which is not negligible as any one work, and vastly important as Scott Fitzgerald's work." —Chicago Daily Tribune

"The Great Gatsby is undoubtedly a work of art and of great promise. Mr. Fitzgerald has grasped the economical construction of a story, and his power of telling conciseness enables him, without being obscure, to compass a great deal in a short space." —Times Literary Supplement

"F. Scott Fitzgerald.....has in The Great Gatsby written a remarkable study of certain phases in the life of today. It is a novel not to be neglected by those who follow the trend of fiction." —LA Times

"If Mr. Fitzgerald thinks it will turn the edge of critical comment, we fear he is in error...The Great Gatsby is purely ephemeral phenomenon, but it contains some of the nicest little touches of contemporary observation you could imagine—so light, so delicate, so sharp....a literary lemon meringue." —New York Tribune

After his death, the novel received a boost from WWII and a new program by the U.S. government that shipped paperback books to soldiers overseas. One of the books included in these "Armed Services Editions" was *The Great Gatsby*, which required printing 155,000 in 1945. Fitzgerald's friends and admirers, meanwhile, kept working to reclaim his reputation and a film version of *The Great Gatsby* was produced in 1949.

In the 1950s, the novel started to receive more attention and it's been a high school literature staple ever since. More than 25 million copies of the book have been sold around the world.

Some of the reasons cited for its exalted status in literary circles:

- **Impeccable prose.** The novel is highly formal in its structure: nine chapters each centered on a party scene, with Daisy and Gatsby finally reuniting exactly in the middle. Every sentence is carefully constructed and arguably impossible to improve in its rich, evocative lyricism.
- The quintessential **American nature** of the story and its depiction of the American Dream: that anyone who works hard enough can achieve success. It seems to get at the very core of American identity—probably why it's the American novel most often taught overseas. Still, the novel complicates ideas about what "working hard" and "success" even look like, in ways that remain relevant today.
- **Timeless themes.** In addition to its exploration of the American Dream, the novel mines such universal ideas as love, loss, hope, yearning, the quest for self realization, the complications of class, and the tragedy of broken promises.
- The infectious portrait of the **1920s**. We're endlessly fascinated by the flapper era, a time when so much was changing and we grew into a more "modern" society. No one captured the spirit of the age than Fitzgerald, and he did it with remarkable insight, even though he was still in the thick of it himself.

DID YOU KNOW?

The Great Gatsby may have gotten a boost from J.D. Salinger's 1951 novel *The Catcher in the Rye*. Its narrator, Holden Caulfield, says: "I was crazy about *The Great Gatsby*. Old Gatsby. Old sport. That killed me."

Adaptations

Stories are told and retold in many different ways and an adaptation can mean a number of different things. Sometimes, especially if a story is long, a story will be heavily cut and condensed. Events can be rearranged. Adapters take stories that they love and tell them with their own unique touch. *The Great Gatsby* is notoriously difficult to adapt, as so much of its appeal lives in prose that can only be found in the novel. Still, that hasn't kept people from trying; the story has been adapted a number of times, both for the screen and stage. Take a look at some of them:

ON SCREEN

1926 Silent Film

Only the trailer remains from this silent film, made only a year after the original publication, so practically nothing is known about its contents.



1949 'Noir'-style film

Directed by Elliot Nugent, the screenplay for this film was actually adapted from Owen Davis's stage adaptation of the novel and frames the story with Nick visiting Gatsby's grave 20 years after his death.

1974 Film

Starring Robert Redford and Mia Farrow, this film was largely panned for its uneven camera work and tone.



2000 TV Movie

A&E in the U.S. and Granada Productions in the U.K. collaborated on this lesser-known TV movie. It was adapted by John J. McLaughlin and directed by Robert Markowitz.

2013 Film

The most recent, and perhaps best known adaptation now, this film starred Leonardo DiCaprio and Carey Mulligan, and featured the highly stylized and visually spectacular cinematography signature to director Baz Luhrmann's films.



ON STAGE

Opera

The Metropolitan Opera in New York commissioned an adaptation of the novel in honor of music director James Levine's 25th anniversary with the company. The opera was written by John Harbison and premiered on December 20, 1999.

Ballet

Northern Ballet in the UK created its own dance adaptation of *The Great Gatsby* in 2013 featuring music by Sir Richard Rodney Bennett and choreography by the company's Artistic Director, David Nixon.

Play/Dramatic Reading

The experimental theatre company Elevator Repair Service created a stage version called "Gat," in which an office work finds a battered copy of the book and reads aloud from it. The story and characters come to life



around him in the form of his coworkers. In this piece, the entire novel is read word-for word, taking nearly six hours of stage time (it was performed with two intermissions and a dinner break).

Play

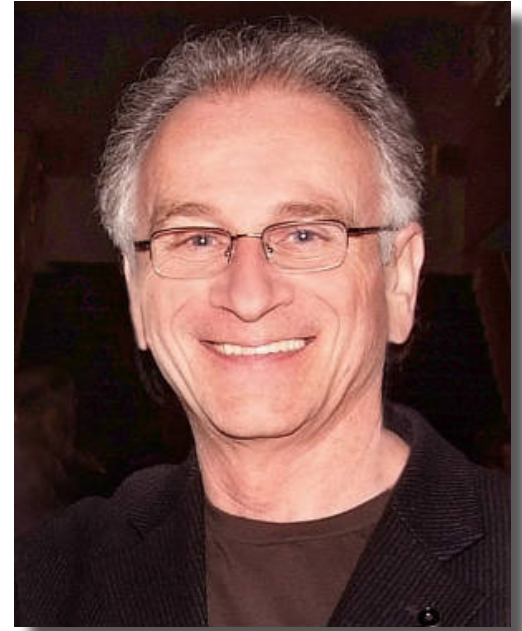
The stage adaptation that the National Players will be performing is by Simon Levy and is the only it is the only adaptation granted exclusive rights and authorized by the Fitzgerald Estate. Read on below for more about Simon and the adapting process!



About the Adaptor

Simon Levy

Simon is the Producing Director for the Fountain Theatre in Los Angeles where he's been a resident playwright, director, and producer since 1993. His stage adaptation of The Great Gatsby, a Finalist for the PEN Literary Award in Drama, completes his Fitzgerald Trilogy, which includes Tender is the Night (Winner of the PEN Literary Award in Drama) and The Last Tycoon (winner of numerous awards and nominated for the prestigious Los Angeles Drama Critics Circle Ted Schmitt Award for Original Play). His stage adaptation of Eliot Weinberger's celebrated article, What I Heard About Iraq, was produced worldwide, including the Edinburgh Fringe Festival (where it won the Fringe First Award); the Adelaide Fringe Festival (where it won the Fringe Award); was produced by BBC Radio; and received a 30-city UK tour culminating in London. He was recently honored with the Los Angeles Drama Critics Circle Milton Katselas Lifetime Achievement Award in Directing. He is the author of other plays, short stories and poems... and his directing and producing credits are numerous. For more information, please visit www.simonlevy.com.



ON ADAPATING THE GREAT GATSBY: AN INTERVIEW WITH SIMON LEVY

Excerpted in part from an interview with Prime Stage

What most inspires or draws you to F. Scott Fitzgerald's work, particularly *The Great Gatsby*?

I had fallen in love with Fitzgerald's writing in my early 20s and he was always a go-to writer when I needed him. I felt like I really got Fitzgerald, that I really understood who he was. Particularly the way Fitzgerald explores and addresses what it means to be a man in American society, the expectations and pressures, the mythology attached to that; and also what it means to be an artistic man trying to be successful in this culture. How does one balance obligations and dreams? I think Fitzgerald really got what it meant to struggle with the anima that fed his creativity and how that clashes against the left brain hardness of materialism and success that's expected of men (especially) in our society.

Also, when you look at his writings, you always see this dichotomy, this clash, between illusion and reality, especially in *Gatsby*. This was not an intellectual exercise for Fitzgerald, a detached idea, but came from a place of real feelings, real encounters in his life. What is illusion? reality? How do you hold two conflicting ideas in your mind at the same time? You see, what he's struggling with is this: What happens if you're a failure?; what happens if you abrogate the American Dream?; what happens if you're not any good at what you do?; and what do you do with failure if there's a part of you that really believes in yourself? That is, what happens if you don't live up to the American mythology of success?

***The Great Gatsby* is full of descriptive prose, symbolism, and history. How did you make choices regarding what to use and not use in your adaptation?**

I think the greatest challenge for any production of this play—and the thing that excites me the most—is finding, in the language of theatre, an equivalent to or substitute for Fitzgerald's prose. After all, the book lives on for a lot of reasons—not the least of which is the way Fitzgerald writes. An adaptation has got to capture that somehow while still illuminating the plot and the various themes.

What everybody talks about when they talk about *Gatsby* the novel is the beauty of Fitzgerald's prose, his lyricism, the way he expresses, the poetic maturity of his descriptive prose, his astonishing use of metaphor and symbolism. Well, one of the great advantages of theatre is how we are able to give life to symbolism and metaphor on stage. As an art form we excel at being suggestive rather than literal. It's what we do best. You don't need to put a whole mansion on stage. You can do it iconographically so that the audience uses their own imagination to fill out the rest.

So, as I was working on the adaptation, it became really important to find ways—through set, sound, music, choreography, and especially lighting—to suggest to future directors and designers the kinds of ways to emulate Fitzgerald's prose. But first and foremost my task was to tell the story, to bring the characters to life, and to trust that the rest—metaphor, symbolism, theme—would be inherent in the play. The rest is up to the creative team. The larger task of what to keep or dispense with in the adaptation has been a long long journey of immersing myself as deeply as possible into Fitzgerald and the novel while still remaining true to the task of creating an exciting piece of theatre.

What were some of the theatrical opportunities and what were some of the challenges that you discovered while adapting the novel?

First of all, I came to this project with tremendous respect. After all, *Gatsby* is the Everest of American literature. Of course, most of the text is directly from the book. But one of the primary challenges was figuring out how to create dialogue out of Fitzgerald's poetically descriptive prose. Where could I find language in the narrative that would translate into dialogue? How do I bend it, shape it, massage it, change it, add to or subtract from it? Secondly, there was the question of Nick. How do I make him active? This is Nick's memory... and imagination... and it's highly selective, even porous.

//
If you look at that list and what's happening in our country in 2017, it's almost as if Fitzgerald had written the book today. //

The emotional thread that connects the scenes of the play is Nick. He may be observer, but he's deeply affected by all these people he encounters that fateful summer. He's the one who changes. To make him active took a long long time to figure out. Every adaptation is a humbling experience because you know you can never have it all, so then it becomes about choice. And where does choice come from? Some of it's obvious, of course, but much of it is in that nebulous realm of intuition, imagination, and one's personal relationship to the source material.

Beyond the great writing, *The Great Gatsby* endures because it tackles timeless themes. But is there anything in particular that resonates with you especially strongly today? And has that changed since you adapted it a few years ago?

I think one of the reasons *Gatsby* remains vital and alive from decade to decade is that it gives life to themes and issues that resonate for each generation: the myth of the American Dream, everlasting love, betrayal, class warfare, racism, and the death of youthful idealism. If you look at that list and what's happening in our country in 2017, it's almost as if Fitzgerald had written the book today. Our country is in turmoil; our myths are being shredded; the gap between rich and poor is broader than ever; our struggle with racism is the great shame this country bears and can never seem to resolve; and most importantly, our idealism is being blinded in the glaring light of cynicism. *Gatsby* is a warning cry of the soul—our own, and our country's. It's why the story endures.

What do you hope for the audience to take with them after experiencing your play?

The power of theatre is to emotionally engage people. The last thing in the world I want for this play is for it to be overly intellectual or literary. I want the audience to care. I want these to be visceral, living, f****d-up characters, played out against a mythic American landscape. Just as we journey with an Oedipus or an Antigone, a Medea or Clytemnestra, specific, vibrant characters in a mythic Greek world, in the same way I want Fitzgerald's iconic characters, *Gatsby* and Daisy and Nick and Tom and Jordan, to be as vibrant and alive and as complex and screwed up and joyous and full of love and mistakes in their mythic American world. I want them to be remembered. I want them to live on, consciously and unconsciously, in the minds of the audience so that, years from now, when one of those characters is mentioned or the words "*The Great Gatsby*" come up in conversation, a scene or a moment or a line of dialogue from the play will explode to life inside of them.

World of the Play

1920s America

Flappers and Feminism

One of the most iconic images of the entire decade is the flapper. Flappers were young women who challenged traditional, Victorian standards of womanhood. Flappers were seen as brash for wearing excessive makeup, drinking, treating sex casually, smoking, driving automobiles, and otherwise flouting social and sexual norms. Despite this, it was still largely assumed that these women would eventually "settle down"—i.e., their liberation was a temporary fling, and then they'd get married and behave like respectable women.

From Flapper Magazine, 1920:

"She's independent, full of grace, a pleasing form, a pretty face; is often saucy, also pert, and doesn't think it wrong to flirt; knows what she wants and gets it, too ; receives the homage that's her due; her love is warm, her hate is deep, for she can laugh and she can weep; but she is true as true can be, her will's unchained, her soul is free; she charms the young, she jars the old, within her beats a heart of gold; she furnishes the spice of life—and makes some boob a darn good wife!"

Still, feminism made significant strides during the 1920s—most notably, in 1920, the 19th Amendment granted women the right to vote and inaugurated a decade of feminist progress. In an age of political progressivism, homosexuality also gained increased acceptance.



Jazz

With the rise of speakeasies and a desire for a fast pace and danceable entertainment, jazz music made headway across the nation. The bold new genre's emphasis on improvisation and rhythm was decidedly modern—and to traditionalists, it was downright threatening. Jazz music began in the early



1900s within the black community in New Orleans. It was a new type of music that combined European and African styles. Jazz music reached the mainstream in the 1920s when Southern African American musicians began moving up to Chicago looking for work. Jazz music influenced fashion, dances, accepted moral standards, youth culture, and race relations. It led to the creation of popular dances such as the Charleston, the Foxtrot, and the Shimmy, which reached every corner of the nation.

DID YOU KNOW?

The Great Gatsby
author **F. Scott Fitzgerald** coined the phrase "**Jazz Age**" to refer to the **1920s**, because **jazz music was** such a prevalent part of the culture.



Urbanization

The 1920s was the first time in history that more Americans lived in cities than in the countryside. Once WWI ended and farmers no longer needed to export their products to Europe, they had a great surplus. Hundreds of small farms went bankrupt, and millions of people fled the countryside in favor of cities, leaving rural destitution behind.

More white-collar jobs became available. Blue-collar jobs, like mining, farming and other forms of physical labor, were not rare in the 1920s, but were increasingly replaced by white-collar jobs in fields such as law enforcement, public service, private business, and the like. Still, certain industries, like textiles, were hurting as well, as their were cheaper goods to be imported from China. Workers had very few rights in this

period, however—the government would send its own forces to break up strikes—so had limited means to enhance their prosperity.

Birth of Mass Culture

During the 1920s, many Americans had extra money to spend, and they spent it on consumer goods such as ready-to-wear clothes and home appliances like electric refrigerators that were more readily available thanks to industrialization. They also bought radios. The first commercial radio station in the U.S., Pittsburgh's KDKA, hit the airwaves in 1920; three years later there were more than 500 stations in the nation. By the end of the 1920s, there were radios in more than 12 million households. People also went to the movies: Historians estimate that, by the end of the decades, three-quarters of the American population visited a movie theater every week. Thanks to these new forms of media—radio, film, magazines—a celebrity culture emerged like nothing before. Now ordinary citizens could follow the "private" details of movie stars' lives, and they grew fixated on it.



Post-World War I

World War I took the lives of more than 9 million soldiers; 21 million more were wounded. On the home front, the War brought about massive social upheaval, as millions of women entered the workforce to support men who went to war, and to replace those who never returned. World War I has also been referred to as "the first modern war." Many of the technologies we now associate with military conflict—machine guns, tanks, aerial combat and radio communications—were introduced on a massive scale during World War I. The severe effects that chemical weapons such as mustard gas and phosgene had on soldiers and civilians during World War I galvanized public and military attitudes against their continued use. The Geneva Protocol, signed in 1925, restricted the use of chemical and biological agents in warfare, and remains in effect today.

Americans in the 1920s were anxious to put World War I and European affairs behind them. The government leaned toward a foreign policy of isolationism while the public embraced a spirit of nativism, or "Americanism." Though many Americans still struggled with poverty in the 1920s, the middle and upper classes enjoyed increased affluence. Manufacturing companies had increased success during the war and the heightened consumerism economy continued through the decade. The United States was left physically untouched by the war, allowing excess money to go towards luxury items. But the emotional trauma continued for the younger generation, who were most affected by the huge loss of life.

Prohibition

The 18th Amendment to the Constitution, ratified in 1919, banned the manufacture and sale of “intoxicating liquors,” and at midnight on January 16, 1920, the federal Volstead Act closed every tavern, bar and saloon in the United States. From then on, it was illegal to sell any “intoxication beverages” with more than 0.5% alcohol—at least until FDR was elected in 1933 and promptly repealed the legislation.

Origins of Prohibition

In the 1820s and '30s, a wave of religious revivalism swept the United States, leading to increased calls for temperance, as well as other “perfectionist” movements such as the abolition of slavery. In 1838, the state of Massachusetts passed a temperance law banning the sale of spirits in less than 15-gallon quantities; though the law was repealed two years later, it set a precedent for such legislation. Maine passed the first state prohibition law in 1846, and a number of other states had followed suit by the time the Civil War began in 1861.

In 1906, a new wave of attacks began on the sale of liquor, led by the Anti-Saloon League (established in 1893) and driven by a reaction to urban growth, as well as the rise of evangelical Protestantism and its view of saloon culture as corrupt and ungodly. To many middle-class white Americans, Prohibition was a way to assert some control over the unruly immigrant masses that crowded the nation’s cities. In addition, a number of factory owners supported prohibition in their desire to prevent accidents and increase the efficiency of their workers in an era of increased industrial production and extended working hours.

Bootlegging

Both federal and local government struggled to enforce Prohibition over the course of the 1920s. In general, Prohibition was enforced much more strongly in areas where the population was sympathetic to the legislation—mainly rural areas and small towns—and much more loosely in urban areas. Despite very early signs of success, including fewer arrests for drunkenness and a reported 30 percent drop in alcohol consumption, those who wanted to keep drinking found ever-more inventive ways to do it. The illegal manufacturing and sale of liquor (“bootlegging”) went on throughout the decade, along with operation of “speakeasies” (stores or nightclubs selling alcohol), smuggling of alcohol across state lines, and informal production of liquor (“moonshine” or “bathtub gin”) in private homes.

Bootleggers counterfeited prescriptions and liquor licenses to gain access to alcohol. The most common practice was to import liquor from other countries aboard ships. The river between Detroit and Canada was a thriving entry point, as was the overland method on the long border between the two countries. Bootleggers also evaded authorities by building secret breweries with intricate security systems and lookouts. In addition to eluding the police, bootleggers had to fend off other bootleggers who would steal the precious cargo for their own sale. Bootleggers began a national controversy by selling adulterated liquor, which resulted in countless fatalities and poisonings.

The most notorious bootlegger was the Chicago gangster Al Capone, who earned a staggering \$60 million annually from bootleg operations and speakeasies.



Culture Clash

Cultural Civil War

The Great Migration of African Americans from the Southern countryside to Northern cities and the increasing visibility of black culture—jazz and blues music, for example, and the literary movement known as the Harlem Renaissance—discomfited some white Americans. There was also an overwhelming stream of foreigners; between 1890 and the 1920s, 23 million immigrants arrived on America's shores.

To counter this seeming "threat" to American (white) identity, millions of people in places like Indiana and Illinois joined the Ku Klux Klan in the 1920s. To them, the Klan represented a return to all the "values" that the fast-paced, city-slicker Roaring Twenties were trampling. The Klan was not just against African Americans, but anything that threatened the "WASP" culture—which included Catholics, Eastern Europeans, Jews, Italians, etc.

Likewise, an anti-Communist "Red Scare" in 1919 and 1920 encouraged a widespread nativist, or anti-immigrant, hysteria. This led to the passage of an extremely restrictive immigration law, the National Origins Act of 1924, which set immigration quotas that excluded some people (Eastern Europeans and Asians) in favor of others (Northern Europeans and people from Great Britain, for example).

These conflicts are what one historian has called a "cultural Civil War" between city-dwellers and small-town residents, Protestants and Catholics, blacks and whites, "New Women" and advocates of old-fashioned family values.

Class Conflicts

The 1920s was a decade of wealth; subsequently it was a time of social climbers. The wealthy were divided into old and new money, but the middle class was divided as well—those who worked for money and those who wanted to be thrown into it. Myrtle, Tom's mistress, is stuck in a rut with her lower class husband and sees Tom as her only way out. Even though she is only a member of "high society" every so often, she knows that is where she wants to be. She has distanced herself from her morals and sees no problem in doing anything to get what she wants. The only problem is that she will never be fully accepted into that world and will always be considered lower than Tom and his peers. Nick, on the other hand, wants to be successful, but is willing to work for it. He could very easily marry Jordan and enter the world of old money, but he instead spends most of his evening studying bonds and finance in hopes of making something of himself. He is accepted into the upper class and even though he uses his relation to Daisy as an in, he quickly develops a friendship with Gatsby and becomes respected by Tom. As someone who works, he is able to keep his morals and sees what is wrong about the other's lifestyles.

The American Dream

America was founded on the idea of personal betterment. Throughout history it has been coined "the land of opportunity" and has attracted generations of both immigrants and natives to work hard, better themselves, and achieve their promised success. Though the concept has been around since the foundation of The United States, it was not given a title until 1931 when James Truslow Adams used it in his *The American Epic*. By the twentieth century, artists started to question their promised successes and horrors of World War I and the later events of The Great Depression further solidified their questioning. Before the Depression, the 1920s were a time of excess everything, except morals. People were fixated on empty pursuits of pleasure and luxury and turned the American Dream from personal prosperity to the need for exuberant amounts of wealth. With the rise of materialism and the increase in the stock market, middle class citizens began to rise to the upper echelons of society. This started a war between the younger, self-made industrialists and the older aristocracy that came from family money, which is echoed in Daisy being torn between Gatsby and Tom. Gatsby was a self-made man from the Midwest, after fighting in World War I and being rejected by Daisy, he becomes a bootlegger in hopes of making enough money to impress her. In the end, old money wins, proving that the American Dream is not possible to achieve.

Cars: Then and Now

Automobiles in the 1920s



The automobile industry entered the mainstream in the 1920s. Finally, the average family could consider owning a car. Manufacturers had found ways to make cars more efficient and safer to drive.

Roads designed for horses were being replaced with roads for cars. Engines were more powerful than ever before, and some interiors were almost as comfortable as home furniture.

Tunnels were being built, gas service stations were popping up left and right.

Owning a car completely changed people's lives. Suddenly families could travel to the city on the weekend.

A new, mobile society greatly helped the already bustling economy.

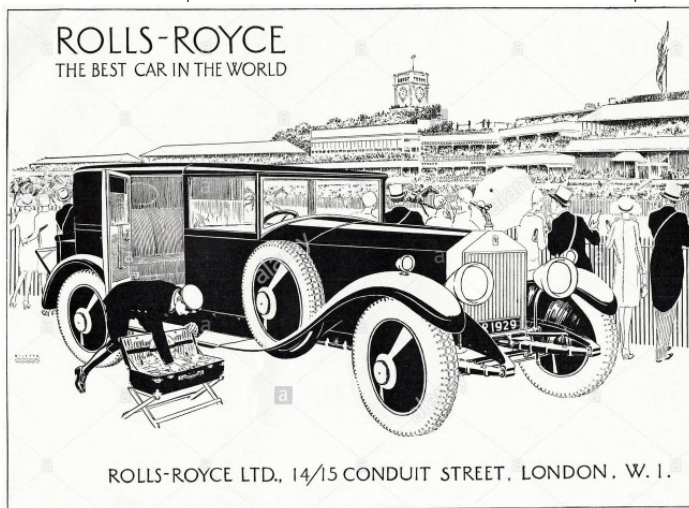
Roads that had been designed for horse transport began to deteriorate under the steadily increasing load of traffic. In 1906 local governments supplied 96 per cent. of the road funding. In 1927 the State governments supplied about 37 per cent., the Federal Government 10 per cent., and the local governments 53 per cent. While horse-drawn traffic prevailed, roads were a matter for local administration, but the ability of the motorcar to travel long distances brought the question of road maintenance into a larger jurisdiction.

Tourist parks (Motels) and other facilities sprang up to service the needs of travelling motorists. Service

station chains cashed in on the trend by supplying maps that highlighted their business locations, and then sold travellers food and drink as well as petrol and oil.

DID YOU KNOW?

During the 1920s a driver's license was not needed in most states. There were no signs, signals, or traffic enforcement, and in many cases the roads were filled with ruts and holes.



Most of the early cars were open tourers (convertibles) but it didn't take long before they were enclosed and fitted with car heaters to improve passenger comfort. Companies that had formerly produced horse drawn vehicles became vehicle manufacturers or built bodies on chassis produced by others. Many of the expensive cars were custom built for their wealthy owners, who often had a chauffeur/mechanic to drive them.

Many of the automotive innovations that we think of as being modern were in fact introduced in the 1920s. Things like electric powered cars, four wheel drive, front wheel drive, and even hybrid fuel/electric cars.

Car advertisements became more sophisticated as psychology was employed



by copywriters. Previously, ads had focused on specifications, engine horsepower, and features - but the late 1920s ushered in the style of advertising that appealed to people's emotions rather than intellect. Automobile manufacturers also targeted women drivers by advertising in women's magazines and by making cars more appealing to women. They did this by increasing the range of colors, improving the quality and style of upholstery and interior linings, and by making cars easier to drive and maintain.

Many of the car paint colors and color schemes were based on English horse-drawn coach livery, and even chauffeur driven car designs resembled horse-drawn coaches. Never before had cars been so colorful and attractive, with flowing curves and rakish lines. Bright paint colors and dual tone color schemes were features of many 1920s cars - with the exception of Fords which for many years only came in black.

The wealthy disposed of some of their excess wealth in the late 1920s by splurging on expensive (\$15,000-\$50,000) European cars like Mercedes and Hispano-Suiza which they imported into America. America too had its luxury cars like the Cadillac and Packard that were favored by the big name movie stars and wealthy individuals.

In the twenties similar models of Rolls-Royce automobiles sold for anywhere between \$10,000 to \$12,000. In the 1974 film version *Robert Redford*, who played Jay Gatsby, drove a yellow Rolls-Royce 1928 Phantom I Ascot Dual Cowl Sport Phaeton.

In the newest edition of this film, Leonardo DiCaprio, who played Jay Gatsby, drove a 1929 Duesenberg Model J. This car represents more than just luxury; it represents status, something that was very important to the gentleman of the 1920s. The film is supposedly set in 1922, while the Duesenberg is a 1929 model, making it implausible that Jay Gatsby would have driven this car.

There were approximately 480 of these cars made, with one of those originals was purchased for use in the movie. The Duesenberg was one of the most expensive cars of its time with the chassis alone costing around \$8,500, bringing the total cost of the car up to around \$20,000. This was unheard of in a time period where the average family car cost around \$500.



The Duesenberg was advertised in the twenties with one simple line, "He owns a Duesenberg." This ad furthered its image as a token of status and prestige,

While trying to get established as a bond salesman, narrator Nick Carraway made do with an old Dodge. Dodge was a step above the Ford Model T, with slightly more power and a sturdier build than Ford's flivver. The Dodge would have been dependable transportation for Nick.

The automotive trade journal Ward's Auto had estimated that the total crossed 1 billion vehicles sometime during 2010.

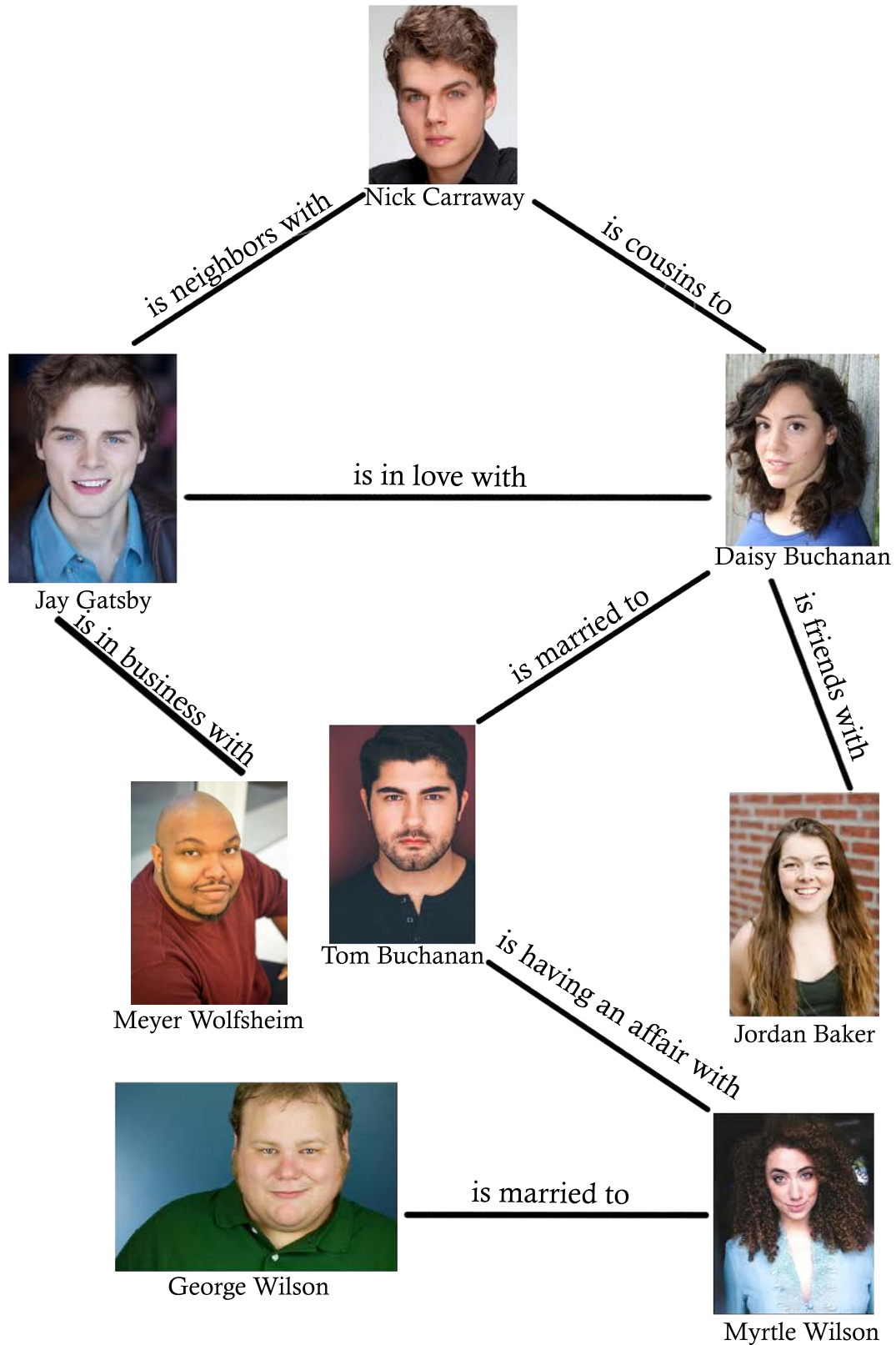
Now, an industry analyst has calculated that the total vehicle number is 1.2 billion already.

Total new-vehicle sales were 84 million last year, but Navigant suggests that annual sales could soar to 127 million by 2035-bringing the global vehicle total to 2 billion or more.

Earlier this year, the OECD's International Transport Forum forecast that the number of cars worldwide would reach 2.5 billion by 2050.

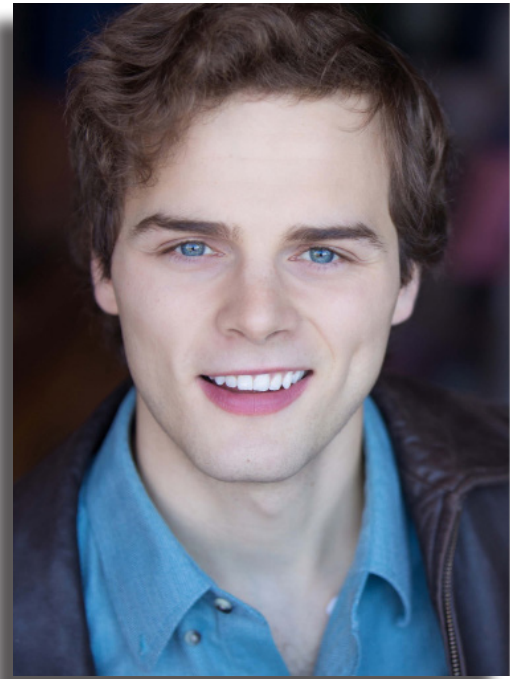
there are 834 cars per 1000 people in the USA, and each household has approximately 2.6 people, and thus we see that of 384 households 320 would have a car, which means that there is an approximately 84% cars per household.

Character Map



An Actor's Perspective

John Austin is an actor in the Tour 69 company and plays Jay Gatsby in The Great Gatsby. John is from Austin, Texas, and earned his BFA in Acting from Boston University, including a semester in Classical Acting LAMDA in London. He spent several formative years in Chapel Hill, North Carolina, where he played basketball and enacted theatrical antics with his brother. The joy, generosity, and lively vitality that he and his brother shared continue to inspire John to create theatre to this day, even as he discovers the subtleties of the craft.



When did you first read The Great Gatsby? What were your impressions of it?

I first read The Great Gatsby as part of an English course during my senior year of high school. I found the novel powerful, intense, and evocative. Fitzgerald's prose washed over me like the "the blue honey of the Mediterranean" (p. 43), sweeping me to the crest of Gatsby's dreams and the depth of Nick's disillusion. The conclusion of the novel continues to ebb and flow in my conscious to this day.

You've been doing a lot of research and prep for this role; what has most struck you in what you've discovered?

In course of the research and preparation undertaken to play Gatsby, what strikes me most is F. Scott Fitzgerald's attention to detail. In The Great Gatsby, he masterfully weaves timeline, history, and memory as if composing jazz. As I delve into Gatsby's world, a novel that spans 154 pages expands by reams.

What about Gatsby do you most relate to today?

His everlasting hope.

What makes Gatsby "great"? Why do you think his story endures?

Although his party-going guests in the novel might sight the mystery and splendor surrounding Gatsby as what makes him "Great," I believe that James Gatz's story endures today because of the great, vast scope of his dreams.

What's the biggest challenge in taking on such an iconic role?

The greatest challenge in taking on the role of Jay Gatsby is welcoming my own person into the process. In playing a person of such scope, I sometimes wonder if there is room for me. As our director Amber McGinnis encourages, "There can be more John in Jay." Interestingly enough, this challenge of identity mirrors that which James Gatz ("the real Gatsby") faces. He is an actor of his own story, playing the role of his creation. Does his great role allow for him to live authentically, though?

Do you think Daisy and Gatsby would've been happy together? Why or why not?

"Why of course we would," cries Gatsby! But would we?

A Designer's Perspective

Paige Hathaway is the set designer for Tour 69. She received her BFA in Scenic Design from University of Oklahoma and MFA in Scenic Design from University of Maryland. She has designed for theaters across the Washington, DC area (including Olney Theatre Center), as well as the national tour of Remarkably Normal.



What are a set designer's main responsibilities?

A set designer's responsibilities fall into two categories: creative and practical. Our creative responsibilities are to collaborate with the director and creative team to conceive of a scenic design for a particular production. We may do visual and contextual research, sketch, render, paint, or build models to express our ideas. Once the final vision of the design is agreed upon, we move into the second category: practical. We do drafting (re: blueprints) to express our designs to technical directors who will help execute the building of the scenery. We also work closely with crafts people and painters to help realize and flesh out the design.

How would you describe the National Players' aesthetic?

National Players' shows are quite unique in that three wholly realized scenic designs need to fit in one box truck. This means that the scenic designs need to be minimal and tell the various stories with as few gestures as possible - which is both challenging and exciting. There's also quite a bit of sharing happening between the different production designs.

How is the collaborative nature of National Players unique?

The National Players is unique in that it truly is an enormous team effort to get the three shows on the road; from all the designers, directors, and production staff to the talented actors themselves!

Can you walk us through a brief timeline of your design process?

The beginning of the design process always begins with an initial discussion with the director about ideas and themes you would like to explore within the play. Moving forward, there are a series of creative conversations where I may show the director visual research, drawn or photoshopped sketches of the design, or a scale model of the design itself. There's an ebb and flow to these conversations as we move in one direction or another. Then, once we have decided on a final design, I create drafting for the design to give to the technical director who is in charge of executing the design. If the design falls within budget, we then move forward with building and painting it. As the show eventually goes into rehearsal, small adjustments may be made depending on how the staging for the play develops.

What research did you do for your process?

I did quite a bit of art deco, 1920s research, but actually ended up spending most of my time researching what we came to call "party carnage". We wanted to create a feeling of a party that has gone on too long and is gritty and dirty. I found a lot of visual ideas from researching different parties through the 20th century.

What challenges did you encounter in designing the space?

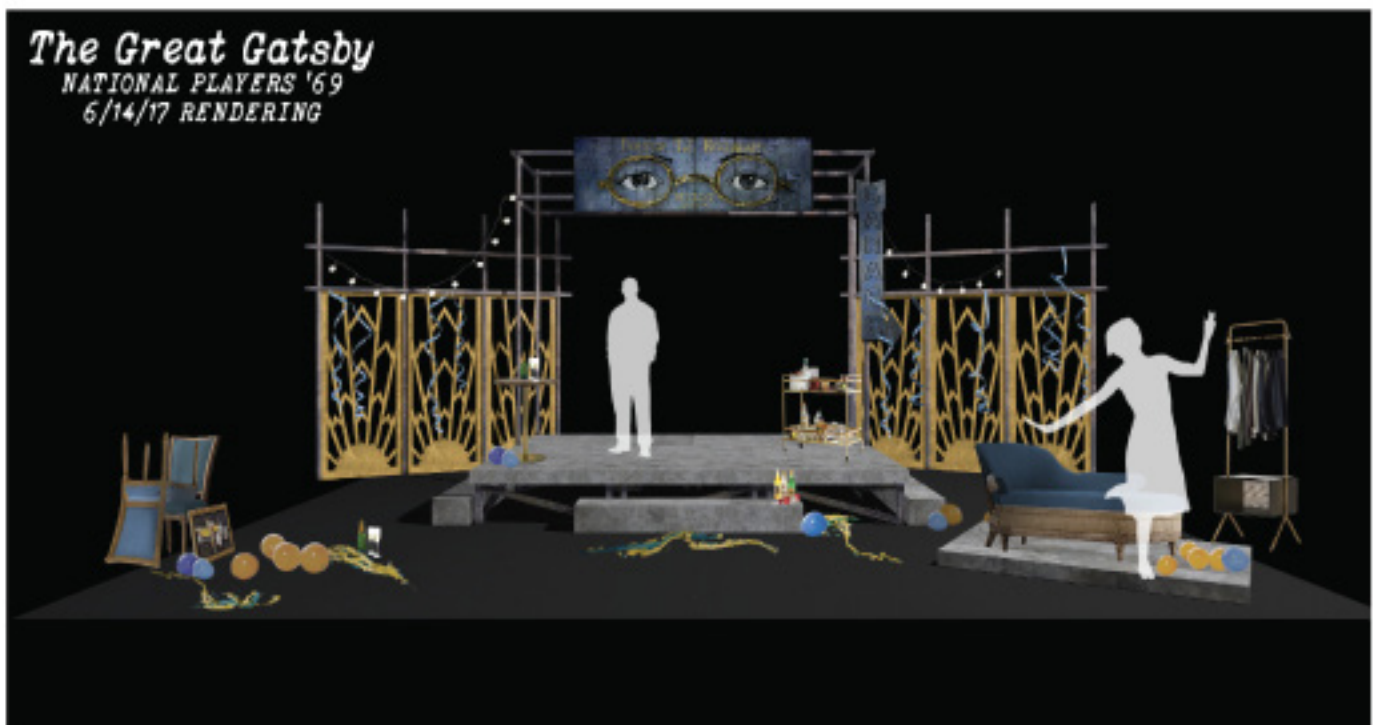
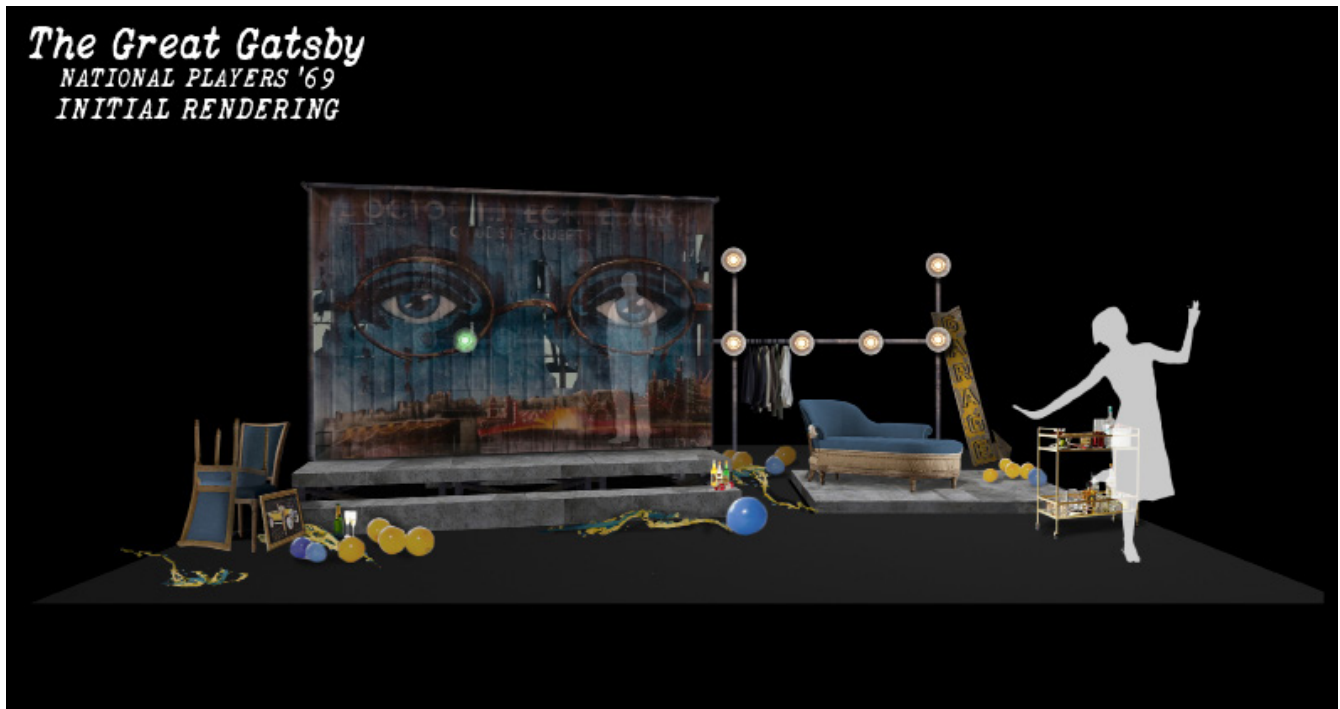
The primary challenge for Gatsby is to find a way to create a set in which all of the needed locations in the script can exist. This is why we decided to create a "unit" set that can hold all of the props and furniture pieces needed to tell the story.

What is it like seeing your design realized onstage?

It takes a village to pull off a realized scenic design, and I'm always somehow surprised and thrilled when it turns out exactly how I had imagined it however many months ago!

If I want to be a set designer, what skills should I work to cultivate?

If you are interested in being a scenic designer, I would recommend increasing your knowledge of art and architecture. Scenic design is very much like sculpture in that you are given an empty space and are tasked with filling it; being familiar with art and architecture helps deepen your visual vocabulary. For beginning practical skills, I recommend drawing and painting. For more advanced practical skills, learn photoshop, scale model building, and computer drafting.



A Brief Synopsis

Nick Carraway moves from the Midwest to Long Island in hopes of breaking into the finance world cultivating in New York City. He moves from Minnesota to a cottage just across the Long Island Sound from his distant cousin, Daisy and her husband, Tom Buchanan. During a reunion dinner between the cousins and her friend, pro-golfer Jordan Baker, the topic of Nick's mysterious neighbor, Jay Gatsby and his lavish parties, comes up, much to Daisy's surprise.

As Nick becomes more adjusted to East Coast living, Tom invites him to spend the day with him in the city. Along the way, Tom picks up his mistress, Myrtle, at the car repair and gas station her husband Wilson runs. The three spend a drunken afternoon at his secret apartment with some interesting friends of the couple. After receiving a formal invitation, Nick attends one of Gatsby's lavish parties. He is taken aback by the size and exuberance of the event, but finds it odd that no one there seems to know Gatsby personally. After a brief conversation with Gatsby about the war and a promise to go for a ride on Gatsby's hydroplane, the host pulls Jordan, who is also in attendance, aside to discuss a favor. Jordan later reveals that Gatsby wants Nick to set up an accidental encounter between him and Daisy at Nick's house. Jordan explains that Gatsby and Daisy were in love before the war, and though Daisy had married Tom, Gatsby had never stopped loving her. Nick decides to set up a meeting and Daisy and Gatsby are reunited.

Daisy and Gatsby continue their affair and feelings grow deeper and deeper. On a particularly hot summer day, Gatsby, Daisy, Nick, Jordan, and Tom find themselves wanting to spend a relaxing day at The Plaza Hotel in Manhattan. There, the affair between Gatsby and Daisy is revealed, and Daisy surprises Gatsby by admitting she was in love with Tom when they got married. Tom then insists they all go home, as the excitement has become too much. Gatsby and Daisy take off in Gatsby's ostentatious yellow car and the other three ride in Tom's coupe. On the way home Tom discovers Myrtle had been killed in a hit-and-run accident involving a bright yellow car.

The three reach the Buchanan house and Nick notices Gatsby outside, who plans to wait by her window until he is sure she is okay. Gatsby confesses to Nick that Daisy was behind the wheel, in hopes that driving would calm her nerves. In order to protect her, Gatsby plans on taking the blame. But before he can, he is shot and killed by Wilson, who then kills himself.

In preparation for his funeral, Nick is surprised and saddened that none of the hundreds of party guests has any interest in the funeral. He also uncovers that it was Tom who sent George Wilson in Gatsby's direction and that the Buchanans left town without leaving a forwarding address. He runs into them in New York and, after a brief confrontation, he returns to Minnesota.



Before You Watch

Theatre Etiquette

Coming to the theatre involves a more active form of participation than other types of entertainment, such as film or television. Theatre is a two-way art form: the performers and audience feed off each other, so the more energy coming from the spectators, the greater the experience will be for everyone. That said, a certain degree of respect and decorum is necessary for the actors to perform their very best. This etiquette guide is designed to help you enjoy this artistic experience as much as possible, whether this is your first or fiftieth time watching a live performance:

DO respond to the onstage action with applause and laughter. Performers feed off your energy, so feel free to engage with them as much as possible.

DON'T speak aloud or whisper to your neighbor during the show; there will be plenty of time for discussion after the performance, and you run the risk of distracting the actors from their work.

DO turn off your cell phone and similar devices *before* the performance begins.

DON'T check your phone during the performance. Even if you have your device on silent, the bright light can be a distraction for the performers.

DO use the restroom *before* the performance. If you must leave the theatre in the middle of the show, be as quiet and respectful as possible.



Activities

CREATE YOUR OWN ADAPTATION

OBJECTIVE: Students will be able to partake in the process of adaptation. Students will be able to compare and contrast artistic work. Students will be able to identify important aspects of *The Great Gatsby*.

SUGGESTED GRADE LEVEL: 6 - 12

SUPPLIES NEEDED: Material to adapt, writing utensils, paper

INSTRUCTIONS

1. Discuss the idea of adaptation with students. What do they know about it? What sorts of things have they seen be adapted from one form to another? What tends to happen to things when they are adapted?
2. Share information about F. Scott Fitzgerald's inspiration, as well as film adaptations of the novel. Talk about the differences required in content, length, and structure. Discuss why these differences are necessary and how a director or playwright might make those decisions.
3. Choose a scene from *The Great Gatsby* to analyze and adapt as a class. Work with students to understand and analyze the essence of the work: Who is present? What happens? What is the sequence of events? Where does the scene take place, and what does that environment look like? What is the tone or mood of the scene?
4. Once students answer these questions, tell them they are going to form their own adaptation of this work. To do this, they must select what elements of the work are essential and what can be altered or removed.
5. Divide students into groups or work as a class. They can rewrite the original work in a totally different format, make it into a performance piece or represent artistically. Encourage students to be creative and loose with their adaptations, adding/changing characters or changing the time period or setting.
6. If students are working in groups, they can share their concepts with each other and exchange feedback. Ask students to identify commonalities among their adaptations and observe which elements have been adjusted and which tend to stay the same.
7. Follow through on the concepts and create a first draft of the adaptation, in part or in full, and revisit the issue of commonalities and changes.

BONUS ACTIVITY:

The Great Gatsby has been made into multiple film adaptations, most notably:

- 1974, directed by Jack Clayton, starring Robert Redford, Mia Farrow, and Sam Waterston
- 2000 TV-movie, directed by Robert Markowitz, starring Toby Stephens, Mira Sorvino, and Paul Rudd
- 2013, directed by Baz Luhrmann, starring Leonardo DiCaprio, Carey Mulligan, and Tobey Maguire

Choose one film to examine (or more than one, and compare and contrast) in relation to the novel and/or the play. Some questions to consider:

- What are the major differences between this movie and the original play?
- What are the benefits to adaptations?
- Who does this version relate to that the original may not?

VARIATIONS:

- **WHAT ELSE HAPPENS?** At the end of *The Great Gatsby*, some characters are dead, but some survive. What do you think would happen to them in the future? Write a speculative scene featuring one or more of the characters at some point down the road. What are they doing? How do they feel about it? How have they changed? You don't have to write it in dramatic format, it can be a short story or even a comic book style telling. Alternatively, can you think of any scenes within the play that are referenced or described that you didn't get to see? Create a "fill in the gaps" scene in the same way, filling in things before or during that play that are not depicted in the script.
- **GET INSPIRED** Oftentimes, when directors are preparing for a show, they look for outside inspiration to guide them. Find another work of art (painting, picture, song, poem, novel, TV show/episode, movie) or person, place, or theme that you think represents this play well. Write about the connections you see between your inspiration piece and the play. If you were directing your own production, how would you use this inspiration piece to guide your team toward your own vision of the final product?
- **STAGE YOUR OWN** One of the best things about theatre is the enormous number of valid and interesting interpretations of great plays. Have students pick a scene from *The Great Gatsby* and have them create their own interpretation of the scene. What is happening at this moment? How do you want to present it in a theatrical way? What resources are available to you? Assign different roles to students and work together to make a version that is your own. Take a video of your work and share it with National Players online; we'd love to see what you do.



THE AMERICAN 20s NEWSPAPER

OBJECTIVE: Students will create a newspaper to learn more about the American Twenties and its impact on American society. The newspaper project will assist students in organizing and synthesizing material into news articles that illustrate the time period while using technology in both the creation and presentation of the final project. This can be done either prior to reading Fitzgerald's *The Great Gatsby* or in conjunction with reading the novel to facilitate students' understanding of "the lost generation."

SUGGESTED GRADE LEVEL: 9 - 12

SUPPLIES NEEDED: *The Great Gatsby*, computer with internet access, Microsoft publisher or a comparable program, computer paper, writing paper, pen or pencils.

INSTRUCTIONS

Assign individual students different historical and cultural categories to research. Tell students to limit their research to the dates 1915-1930. For example some students may research politics or government during this time period, others may research women's roles. Some students may research fashion, others economy, or entertainment. Students may also need to use additional internet research sources to locate information. Advise students that they will be writing two different articles about their category, so they will need to collect enough information in order to do this. You may want to model a sample article for them.

Students will use the information they have researched to write two separate news articles of the time period. Articles must answer the questions: who, what, when, where, and why and include illustrations appropriate to the time period and subject. Students should be free to be creative as long as the information used is accurate. For example, they could make-up people being arrested for breaking prohibition here in Austin, as long as prohibition facts are used correctly.

Assign students different characters from the novel, *The Great Gatsby*. Students will use these characters and the novel to create news articles about the events in the novel, using the newspaper article format. They can assume, for the purposes of the paper, that everything is being published on the same day. Their articles should be both creative and interesting. Students should also locate illustrations to further highlight their articles.

Students will now work collectively in groups, putting together their individual articles, to create an American Twenties newspaper. Each paper should have a world news section, local news section (*Gatsby* novel articles), editorials, and a variety of other articles such as: fashion, entertainment, sports, politics, cartoons, word games, obituaries and so forth. Students should use the articles they have already created individually as well as any additional material they want to include. They should be as creative as possible in making their newspaper interesting and complete and accurate for the time period. The group will be responsible for locating graphics and illustrations for their paper, as well as editing and revising all writing done by individual students, so that the paper is as error free as possible. Students will invent a unique name for their paper and assume for the purposes of the paper, that everything, regardless of the date it occurred, will all be published on the same date. Students will use Microsoft Publisher or a comparable product to format and publish their paper in newspaper format.

CONCLUSION

Students will share and discuss their finished products.

SUGGESTED QUESTIONS:

1. How do these papers reflect the novel, what are some things that were happening during the time period?
2. Why would this be important?
3. In what ways does *The Great Gatsby* reflect the time period?
4. Do students see any connection between the 1920s and America today?

ADVERTISING THE AMERICAN DREAM

OBJECTIVE: Students will analyze thematic elements in advertisements. Students will discuss the concept of the American Dream, and how that is represented in F. Scott Fitzgerald's work. Students will create an advertisement that embodies their personal creative understanding of the American Dream.

SUGGESTED GRADE LEVEL: 9 - 12

SUPPLIES NEEDED: "The American Dream" section of the toolkit, advertisement videos (linked below)

1. Using "The American Dream" section of the toolkit (pg. 17) as a reference, discuss the American Dream as a class (or in small groups). What is the American Dream? How does one achieve it? Is there one overarching dream, or is it different for everyone? How is the concept of the American Dream used in *The Great Gatsby*? Who achieves the American Dream (does anyone)?
2. Have the students, individually, write down what the American Dream means to them. What would they need to do or obtain to accomplish the American Dream? Is there anything they would need to sacrifice in order to achieve the American Dream?
3. Have some (or all, if time) members of the class share their American Dream. Notice and write down any similar themes or criteria, and use those similarities to segue into the use of American Dream in advertising.
4. Watch the advertisements hyperlinked below. How do they use the American Dream to sell their products? What are some common themes, images, or words used? How do you feel after watching the advertisements? Do you want to buy/use the product?
5. Individually or in small groups, instruct students to create an advertisement for their version of the American Dream. It can be a written ad, a piece of artwork, video, live performance, etc. Encourage use of themes and keywords. What ideas are they trying to convey? What do they need to highlight or exclude to get the point across and to make people want to follow that American Dream?
6. Have students present their advertisements to the class. Point out key words, images, and themes. How did the advertisement get the message across? Did it make you want to be a part of that American dream? Why?



Commercials:

- [Cadillac ELR Coupe](https://www.youtube.com/watch?v=xNzXze5Yza8) (https://www.youtube.com/watch?v=xNzXze5Yza8)
- [Red Bull](http://medialiteracyproject.org/deconstructions/hard-work-conquers-all-red-bull-and-american-dream/) (http://medialiteracyproject.org/deconstructions/hard-work-conquers-all-red-bull-and-american-dream/)
- [WeatherTech](https://www.youtube.com/watch?v=21_JH8QKaaw) (https://www.youtube.com/watch?v=21_JH8QKaaw)
- [Walmart](https://www.youtube.com/watch?v=sB5EGCOJ1il) (https://www.youtube.com/watch?v=sB5EGCOJ1il)

1920s MUSEUM

OBJECTIVE: Students will be able to understand several aspects of the 1920s. Students will be able to understand the setting of *The Great Gatsby*. Students will be able to work collaboratively to learn from each other's observations of primary and secondary source documents.

SUGGESTED GRADE LEVEL: 9 - 12

SUPPLIES NEEDED: Access to research material, writing supplies for responses

1. Ask students what they know about the 1920s. What images do they think of? What do they think people's day-to-day lives were like? What do they think life was like in different areas of the country? In New York City, in particular?
2. Divide students into groups and assign each group a topic to research about the 1920s (see below for ideas, or come up with your own). Have each group find a primary source for their topic – this can be an article, a headline, a letter, a photograph, etc.
 - Statistics
 - Political Cartoons/Propaganda
 - F. Scott Fitzgerald/*The Great Gatsby*
 - Jazz/music
 - Women's rights
 - Prohibition and bootlegging
 - Money and investments
 - End of World War I
3. When all groups have acquired their primary source, spread the documents around the space. Have each group start at one of the sections. Have them respond to the questions below, and have discussions within their groups prompted by the document. If you would like, you can provide poster paper for each group to record their responses to the source.
 - What does this primary source suggest about life in the 1920s?
 - What questions does this primary source provoke for you?
4. After a few minutes, have them rotate to the next document and continue the conversation there, answering the prompts based on the new document. If it is being done with posters, they should also be encouraged to respond to what the previous group has written.
5. Repeat this until all groups have visited every document. After this has finished, have every student look at what other students have written, and then ask students what they notice trending across the responses and what is the "big picture" they get of the 1920s. What was life like? What did they learn that they didn't know before?



WEALTH DISTRIBUTION

OBJECTIVES: Students will authentically experience how having (or not having) resources contributes to their ability to produce materials that are in demand and as well as sustain themselves as a society through a resource simulation. In part two they will gain an understanding of income inequality in the United States and other countries through close reading of news sources, and class discussion.

SUGGESTED GRADE LEVEL: 7-12

SUPPLIES NEEDED:

- 3 pens (or pencils)
- 3 pairs of scissors
- 1 glue stick or bottle of glue
- 20 paper clips
- paper ruler (provided)
- patterned paper (on pdf) – 2 stripe sheets, 2 wood sheets, 2 wave sheets, 2 white sheets, 1 polka-dot sheet
- 4 large manila envelopes
- Computer, internet access, and a projector or SmartBoard
- “The Great Gatsby Curve: Inequality and the End of Upward Mobility” glossary
- “The Great Gatsby Curve: Inequality and the End of Upward Mobility” questions and responses sheet
- Washington Post article
- “The Great Gatsby Curve: Inequality and the End of Upward Mobility” repurposed article
- Infographic from the White House

PART 1 INSTRUCTIONS

- Print off the envelope pages, fill the envelopes with the following items (see instruction for each group on envelope pages), and staple a copy of items list onto a manila envelope.
- Divide the students into four groups (of four or five). *Note, if you have enough students to fill 8 groups simply divide the class in half and create two separate simulation groups (you will need to double the number of envelopes and materials as well.)
- Explain to the class that each group will be getting a different set of resources but to win you will have to complete the tasks of creating “food”, “minerals”, “education” and “shelter” in the shortest amount of time. Each item they must make with their materials is an important part of basic human needs as well as some items that contribute to a successful economy.

Rules

Students will have 25 minutes to complete their items

Students may trade with each other to get the materials they don’t have but need to complete the task.

Students may only use the materials from their envelope and will be disqualified for using other materials not directly from the envelope.

Students caught stealing will be sent to “jail” and their team will have to work without their help for five minutes.

Items will be measured by the teacher with a ruler and they must be exactly the size required in the directions.

After the students have accomplished the task and a winner is declared, debrief them by asking them the questions below

Discuss what happened in their groups, and in the class as a whole.

- How did the amount of your resources affect your ability to complete your task?
- How does a person’s financial resource situation affect their ability to lead their lives?
- What did you learn from the simulation?

PART 2 INSTRUCTIONS

In this part of the lesson student will gain an understanding economic inequality in the United States and other countries. They will be given a glossary to scaffold their understanding of economic terms, view a short video on economic inequality, and read an article about the new economic concept "The Great Gatsby Curve". Questions for each section can be found on the questions and responses sheet.

1. Pass out "The Great Gatsby Curve" glossary for students to use throughout the lesson.
2. On the "The Great Gatsby Curve" questions and responses sheet have students respond individually to the following questions:
 - Do you believe that there is financial inequality in the United States? Why or why not?
 - Why do you think that there are certain people who have not been able to become rich? How can someone become wealthy?
3. Play the first 1:40 from the "The Great Gatsby" trailer and have students watch to re-familiarize themselves with the story
4. Explain to the students that they are now going to see one perspective on "Wealth Inequality in America". Let them know to expect that this film supports the belief that things are not equal between the poor, the middle class and the wealthy, and that this is not the only perspective. However, the facts in the video have been checked and are supported by research done at the Washington Post. Pass the Washington Post article out to students so they can use it later to assess and support the validity of the video.
5. Play the animated short film "Wealth Inequality in America", stopping when appropriate to answer questions. Ask students to write down anything that surprised them while they are watching the video.
6. First have them write down their own answer on the questions and responses sheet, then discuss with the class what they thought about the video- Did it seem true? What surprised you? Did your answers from the questions before change after watching the video?
7. Now pass out the repurposed article, "The Great Gatsby Curve" and read together using the glossary to promote understanding of the economic vocabulary. An infographic that may be helpful for understanding is from the White House's website.
8. Discuss the article with students and then have them answer the following questions about the article on their questions and response sheet:
 - Is having an economic system with inequality a good thing that reflects the hard work, skills and ambition of some, and the laziness, and lack of desire to be successful in others?
 - Does inequality limit opportunities for the poor to create a better future for their children, and place unfair barriers to success on them regardless of their talent?





Located just north of Washington, D.C. in arts-rich Montgomery County, Maryland, Olney Theatre Center offers a diverse array of professional productions year-round that enrich, nurture and challenge a broad range of artists, audiences and students. One of two state theaters of Maryland, Olney Theatre Center is situated on 14 acres in the heart of the beautiful Washington-Baltimore-Frederick "triangle," within easy access of all three cities.

A professional, award-winning regional theater, Olney Theatre Center operates under an Actors' Equity Association Council of Stock Theaters (COST) contract, one of only two theaters in the country to operate under such a contract.

MISSION

Olney Theatre produces and presents extraordinary theater and performance on its four-theater campus for an ever-more diverse set of audiences in our community, and educates the next generation of theatermakers to follow in our footsteps.

VISION

We strive every day to unleash the creative potential of our artists and audiences, and in so doing, become Maryland's premier center for theater performance and education.

VALUES

We demand artistic rigor and professionalism in each work we produce and present.

We believe a strong institution enables artistic risk.

We believe Olney's future is made stronger by building creatively on its past.

We believe arts education plays an essential role in our nation's cultural health.

We believe Olney Theatre Center plays a vital role in the cultural fabric of our community.

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The

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NIGHT



THEATER ETIQUETTE

We are delighted to have you as our guest and want your experience to be an enjoyable one. Attending a live performance is very different from watching television or going to the movies. You are not simply watching what is happening on the stage; you play an active role. The artists have worked very hard to prepare this performance for you, so please remember the golden rule:

Treat others the way you would like to be treated.

Here are a few guidelines to help you—and your fellow audience members—enjoy the performance:

Be Prepared

- Arrive early. Please plan to arrive at the theater at least 15 minutes before curtain time. Be generous in your estimation of travel and parking time.
- Plan ahead to meet anyone in your group who travels separately. Once inside the theater, 'saving seats' for friends will only prove frustrating to all involved.
- Remember to turn off all beepers, cell phones, and watch alarms before entering the theater (And then double check!) and leave all laser pointers, cameras, etc. at home.

Be Courteous

- Walk, don't run, when entering or leaving the theater. The term "break a leg" means good luck to the performers not the audience!
- Do not take food or drink into the theater, and please – NO GUM!
- Please take children out of the theater if they become restless and disrupt other's ability to listen.
- Actors love to hear applause—it shows how much you enjoyed the performance. If you like something, applaud— if not, don't. It's rude to boo or whistle.

Be Aware

- It's ok to talk *quietly* with those sitting next to you before the performance; however, when the lights dim, it's time to be quiet and direct your attention to the stage.
- Practice the International Sign of "Quiet Please!" by **silently** raising your finger to your lips to politely remind a neighbor or friend. You communicate your wish for quiet without adding to the distraction. Excessive noise or motion can disturb not only other audience members, but the performers as well.
- Take everything you brought with you when you leave. Once the cast has taken their bows and the house lights come up, check under your seat for any items (coats, backpacks, etc) you might have placed there.

Be Open

- A good audience member is open to new sights and sounds. Enjoy!



GETTING TO AMES

Stephens Auditorium is part of the Iowa State Center located at the corner of University Boulevard (formerly Elwood Drive) and Lincoln Way in Ames, Iowa. Plentiful parking is available on all sides of the building. Please follow traffic directors' instructions if you are asked to park in a specific location. Handicapped-accessible and limited-mobility parking is available on the west side of the auditorium.

