



# Curriculum Guide 2010 - 2011

## The Turn of the Screw



*by Jeffrey Hatcher*

*based on the novella by Henry James*

### Sunshine State Standards

#### ● Language Arts

- LA.7-12.1.7.3
- LA.7-12.2.1.4
- LA.7-12.2.1.7
- LA.7-12.2.2.2
- LA.7-12.2.2.3

- LA.7-12.3.1
- LA.7-12.3.3
- LA.7-12.3.4
- LA.7-12.3.5
- LA.7-12.4.1
- LA.7-12.5.2.1

- LA.7-12.5.2.2
- LA.7-12.5.2.4
- LA.7-12.5.2.5

#### ● Theatre

- TH.B.1.4
- TH.D.1.4

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## A Letter from the Director of Education

“All the world’s a stage,” William Shakespeare tells us “and all the men and women merely players.” I invite you and your class to join us on the world of **our** stage, where we not only rehearse and perform, but research, learn, teach, compare, contrast, analyze, critique, experiment, solve problems and work as a team to expand our horizons.



We’re “Shakin’ It Up” at Orlando Shakes, with new Lesson Plans designed to assist teachers with curriculum needs while sharing what is unique and magical about the Theater Arts. We’ve designed our Curriculum Guides with Sunshine State Standards in mind. You’ll find a first section which will help you prepare your students for the theatrical experience, a second section suggesting what to watch and listen for during the performance, and lastly, discussion questions and lesson plans to use when you are back in your classroom, to help your students connect what they’ve learned to their lives and your diverse and demanding curriculum.

I believe that as an Educator it is imperative that I continue learning as I teach and teaching as I learn. It is my sincere hope that you will find our Curriculum Guides helpful to you and eye opening for your students. Feel free to contact us at Orlando Shakes should you have any questions or suggestions on how we can better serve you. We are always learning from you.

Thank you for the tremendous work you do each and every day in nurturing our audiences of tomorrow.

Curtain Up!!

Anne Hering  
Director of Education

# Pre-Performance

## Read the Plot Summary

The play opens with a man introducing a ghost story. He explains to the audience that if a story of a ghost appearing to one child lends itself to one 'turn of the screw' then a story of ghosts appearing to two children lends itself to two 'turns of the screw.' The story he is about to tell comes from his sister's governess, who was ten years older than he, and after telling him the story she wrote it down in her diary. He tells the audience "it is a story of terror... and horror... and death. It made my very heart- *stop*." This concludes his introduction and the story begins.

### The First Day

The governess introduces herself to the audience as the twenty-year-old daughter of a poor parson who is answering an advertisement from a bachelor on Harley Street in person. The uncle appears and explains the position available to her, seducing her in the process, as this is one of the only ways anyone would accept such a lonely job. He needs a woman to raise the niece and nephew left to him after his brother and his wife died a year prior. She would live at Bly and take full charge of the household. His main condition is that the governess should never bother him with anything. The governess still accepts but asks if she is the children's first governess. The uncle tells her there was another and that "she went away."

### The Second Day

The governess travels to and arrives at Bly. She is surprised by how grand and beautiful it is. Mrs. Grose,

the housekeeper, welcomes her and introduces her to Flora, who does not speak. The governess cannot believe how lovely Flora is and asks her to take her on a tour of the mansion. The governess decides Flora is to sleep in her room so she puts her to bed and goes downstairs to talk to Mrs. Grose.

The governess tells Mrs. Grose that they will make a great family, but Mrs. Grose insists that will last only until Miles returns which is the next day. A letter sent from the Uncle tells the governess that a letter arrived from Miles' school that is enclosed for her to read and that he will be arriving on the morning coach. The letter tells the governess that Miles is not allowed to return to school because his behavior was detrimental to the other children. The governess asks Mrs. Grose if Miles is bad and Mrs. Grose admits that he has been but in the way a boy should be. The governess asks if her predecessor ever found anything wrong with Miles but the previous governess never said anything to Mrs. Grose. The governess asks about this other woman and Mrs. Grose tells her that she was almost as young and as pretty as the current governess. She comments to Mrs. Grose "He seems to like us young and pretty." "Oh, he did," Mrs. Grose replies, "It as how he liked all of them." The governess asks if she is speaking of the Uncle to which Mrs. Grose answers "yes" in a very flustered fashion. The governess accuses her of speaking of someone else, which Mrs. Grose refutes. The governess asks what the Uncle meant when he said of her predecessor, "she went away." Mrs. Grose tells her that she died, but does not explain how.

Her name was Jessel, Mrs. Grose tells her, and then tells the governess to lock her door and go to bed.

Upon returning to her room, the governess finds Flora's locket on her pillow. She admires the red hair of the man and the woman in the pictures, kisses them, and puts the chain around her neck and turns to see a woman. She is dressed in black and they stare at each other, until she realizes that she is seeing her own reflection. Her father did not have mirrors in his house.

### The Third Day

Miles returns to Bly, the governess introduces herself and at his request, sends him to find his sister. She walks through the garden before dinner and daydreams that the Uncle might return to Bly, just like Jane Eyre's master did for her. Then, all sound stops and she sees him on top of the tower. However, the longer she stares at him, she realizes she has never seen this man before. They stare at each other as if in challenge and then he is gone. Mrs. Grose tells her dinner is served and asks if anything is wrong. The governess tells her nothing. They eat dinner, and because it is too early to go to bed, Miles plays the piano, a skill he claims to have learned at home. While watching Miles play, the governess determines he was expelled from school because he was too good for the terrible place. Through the window above Miles, the governess sees the man again and with a start realizes he hasn't come for her, but for Miles. She yells to Mrs. Grose to put the children to bed. She does so, and then the governess tells her what

# Pre-Performance

## Plot Summary continued

she has seen. Mrs. Grose seems not to believe her until she describes the man and Mrs. Grose determines that it is Peter Quint, a former valet at the mansion. Mrs. Grose explains that when the children's uncle left, Quint was left in charge. He had a strange power over Miles and considered himself his tutor, but he was much to free with everyone, Miles included. The governess asks why Jessel never tried to separate him from the children and Mrs. Grose tells her that she didn't care because there was something between her and Quint. The governess tells her that she will call the police in the morning and have him taken into custody. Mrs. Grose doesn't understand how this will work since, "he went away." The governess realizes that Peter Quint is dead and tells Mrs. Grose that she must tell her everything she knows about him.

When the governess asks what there was between them, Mrs. Grose responds "everything." Jessel started a lady but eventually gave into Quint and let him do whatever he liked with her, wherever he liked. Mrs. Grose tells her the children were often present and that Quint and Jessel said such awful things in front of them. Then all of the sudden, the house was not full of their words but Jessel's weeping. She drowned herself, which was best, Mrs. Grose thought, in her "condition," as she put it. After that, Quint took to drinking and left the children to themselves. One night, he dressed in the Uncle's clothes and left, to be found dead later by Miles

and Flora. This detail, no one knew but Mrs. Grose as she told the police that it was she who found him covered in ice with his head split open. After both were found dead, the children burned all pictures of Quint and Jessel and haven't spoken their names since.

After realizing that she is in charge, the governess determines that the children should know nothing of these sightings and that they will not trouble the uncle with the news. She believes that she alone can keep the children safe.

### **The Fourth Day**

The governess plans to question Miles about his past at the picnic she has planned. When Flora runs off, she turns to speak to Miles, only to find him standing over her. Miles asks if the governess thinks him bad and she assures him that she does not. She questions Miles about whether he will read to her, or play with her, and whether or not he liked his school. He is apathetic at best, uncooperative at worst and doesn't seem to want to do anything. He claims there is nothing she can teach him that he hasn't already learned, but admits that he doesn't know how to read because of a condition that sounds like dyslexia. Miles asks her if she'd like to see his uncle return to Bly. He is convinced that they can find a way to make him return. He switches quickly to the topic of riddles and they quiz each other, until Miles tells her a riddle about a cuckold's horns. This shocks the governess, but before she can stop him he asks her another, to

which her answer is "a ghost" when in reality, the correct response is music. She looks up to see Flora stepping into the water and on the island in the middle is Jessel. The governess cannot determine whether or not Flora sees her but Miles successfully calls her out of the water.

The governess puts the children to bed, and tells Mrs. Grose what she saw. Mrs. Grose feels that if the governess thinks the children saw Jessel, that they should question them. The governess disagrees but feels that Miles tried to distract her while Flora moved into the water. She decides to stay up through the night because she'd have trouble enough sleeping.

### **The Fifth Day**

The governess reads her bible until she hears the hum of a lullaby and footsteps. She walks to the nursery to find Flora out of bed and staring out the window. She sends Flora back to bed only to find Miles on the lawn in his nightclothes, spinning. By the time she reaches his room, he is already in bed and she does not disturb him. As she leaves his room, her candle goes out and she stands in the darkness for nearly three hours taunting the ghost of Peter Quint, who she is sure is standing in the dark with her. The sound of flipping pages comes from the dark and she returns to her bible to find it flipped to a page in Genesis with writing in the margin that reads "What comes between a man and a woman but allows everything?"



# Pre-Performance

## Read the Plot Summary

She is startled by Mrs. Grose who immediately recognizes the writing as Jessel's. Mrs. Grose finally believes that these ghosts have been present and suggests that the Uncle be informed. The governess disagrees and believes that writing to him with the news that his niece and nephew are being hunted by ghosts would not be wise. Later that day, Miles begs her to write their uncle because he and Flora miss him. The governess is frustrated by Miles seems to know she cannot write the Uncle, but she loves the children very much and wants to save them. She cannot figure out Jessel's riddle.

### The Sixth Day

Mrs. Grose and Flora walk ahead of Miles and the governess on their way to the chapel. Miles asks when he will return to school, because he is "getting on." The governess asks why Miles was on the lawn in the middle of the night and explained that he wanted her to think him bad. He presses her about school again, she concludes that he must want to leave because he fears something at Bly, and he tells her that he could make the Uncle return to Bly because "something could happen." She poses the riddle from the bible to Miles and responds by kissing her on the lips. She runs back to the house to pack her things and leave. Jessel is in her room and the governess concludes that by saying the name of the ghosts, they

will go away. This causes her to stay. She explains to Mrs. Grose that she believes the ghosts want to possess each other by possessing the children and she thinks she knows how to stop them. The governess begins by writing the Uncle so he can witness the events. Miles interrupts her and asks if the letter is to his uncle. When asked where Flora is, he tells the governess that Flora isn't in her room because he told her "I'd take care of everything." The governess finds Flora in the small boat, sailing in a storm to the island where Jessel waits. Mrs. Grose goes in after her, and pulls her back to shore. The governess accuses Flora of trying to reach Jessel. Later, she hears Flora crying in the nursery but Mrs. Grose won't let her in. The governess is convinced Flora saw the ghosts but Mrs. Grose disagrees. She points out that the photographs in the locket are actually of Quint and Jessel, not Miles and Flora as the governess believes. The governess believes that Mrs. Grose and the children are trying to force her out and she declares that it is Mrs. Grose who must leave. The housekeeper agrees and says she is taking the children with her. The governess blackmails her by threatening to tell that Mrs. Grose lied under oath about who found Peter Quint's body. The housekeeper leaves with Flora only, leaving Miles to be questioned by the governess.

### The Seventh Day

The governess waits in Miles' room. Miles tells her that he wants to leave Bly but that he also might like to stay. She interprets this to mean that Miles really wants to leave Bly but someone else is speaking for him. She tells him that she's sent for his uncle and told him the truth. This confuses Miles. She explains that she told his uncle that Miles worked to deliver Flora into the hands of "those creatures" and he explains that he just did it so his uncle would make him leave. She begs him to say "his name" but Miles is scared and tells her that no one told him to steal the letter and he doesn't know why he did it. He tells her that he got kicked out of school for saying certain words to some of his friends who reported him to the masters. He tells her he was different from the other boys at school because he's seen and heard things that they haven't. He is upset that the governess wants to touch him and continues to argue with the governess that there is no one in the garden. Finally, he says Peter Quint's name and then "You Devil," and collapses in her arms. Soon after, his heart stops.

The man explains that Mrs. Grose died later that year, Flora was sent to a madhouse, and after that day, the governess would only work for families that had two children.

## Pre-Performance Meet the Characters

**Man-** the unnamed narrator of the play. He serves the play as Douglas serves the novel and is still unclear as to whether or not he is actually Miles.

**Governess-** a twenty-year-old protagonist hired to live at Bly to care for Flora and Miles.

**Uncle-** a handsome bachelor who employs the Governess to care for his niece and nephew at Bly on the condition that she take full charge of the mansion and never bother him.

**Mrs. Grose-** a servant at Bly who becomes the Governess' sole companion and confidante. She consistently defends the children from the Governess' accusations.

**Miles-** a ten-year-old boy in the Governess' care who appears charming and perfectly agreeable but hints at his ability to be bad and was expelled from school for an unknown reason. He is Flora's brother.

**Flora-** an eight-year-old girl in the Governess' care who doesn't speak. She is very well behaved.

**Peter Quint-** a deceased valet who used to work at Bly. The Governess sees a man on the property that she believes to be his ghost.

**Miss Jessel-** the deceased predecessor of the Governess. According to Mrs. Grose, she had an inappropriate relationship with Peter Quint. The Governess sees a woman on the property that she believes to be her ghost.

## Pre-Performance Research the Historical Context

### The Novella and Henry James

Encyclopedia of World Biography on Henry James

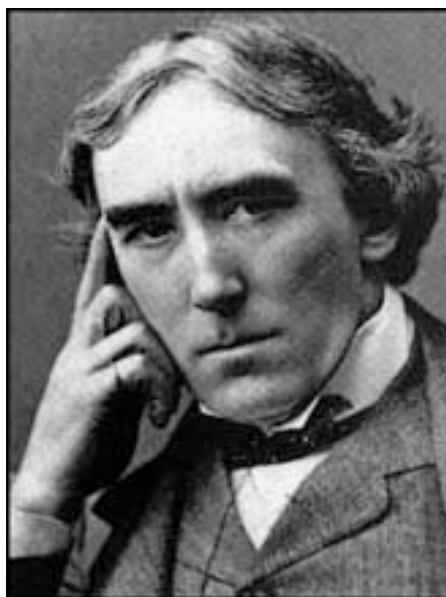
<http://www.bookrags.com/biography/henry-james/>

The American author Henry James (1843-1916) was one of the major novelists of the late 19th and early 20th centuries. His works deal largely with the impact of Europe and its society on Americans.

Henry James, the son of a theologian and the brother of the philosopher William James, was born on April 15, 1843, at Washington Place in New York City. His childhood was spent in the city and in Albany and then, between the ages of 12 and 17, in Europe. He was privately tutored in London, Geneva, and Paris. His American education began at school in Newport, R.I. James entered Harvard

Law School in 1862, leaving after a year. In 1864 his family settled in Boston and then in Cambridge. That same year he published his first story and early reviews.

James's frequent appearances in the *Atlantic Monthly* began in 1865. Four



years later he traveled again in England, France, and Italy, returning to Cambridge in 1870 and publishing his first novel, *Watch and Ward*. It concerned American life in a specifically American setting, the upper-class world of Boston, its suburbs, and Newport. At the age of 29 James was again in Europe, spending a summer in Paris and most of 1873 in Rome, where he began *Roderick Hudson*. For a year in New York City he was part of the literary world of the era. His criticism appeared in 1874 and 1875 in the *Nation* and the *North American Review*. Also in 1875, *Transatlantic Sketches*, *A Passionate Pilgrim*, and *Roderick Hudson* appeared. *Transatlantic Sketches* is a travel book, as is *A Passionate Pilgrim*, which anticipates the theme of the European impact on what James repeatedly

# Pre-Performance

## Research the Historical Context

identified as the "American state of Innocence." *Roderick Hudson* is fiction on the same theme, a response to the colony of American expatriates James knew in Rome.

### His Expatriation

James's disengagement from America was a long process; he wrote: "I saw my parents homesick, as I conceived, for the ancient order, and distressed and inconvenienced by many of the more immediate features of the modern, as the modern pressed about us, and since their theory of a better living was from an early time that we should renew the question of the ancient on the very first possibility I simply grew greater in the faith that somehow to manage that would constitute success in life." Living in Paris during 1876, James wrote *The American*. At the time, he knew Ivan Turgenev, Gustave Flaubert, Edmond de Goncourt, Émile Zola, and others. His expatriation was complete by the end of that year, when he settled in London.

The impact of his short novel *Daisy Miller* (1879) brought James fame in Europe and the United States; it was his first popular success. He explained the novel this way: "The whole idea of the story is the little tragedy of a light, thin, natural, unsuspecting creature being sacrificed as it were to a social rumpus that went on quite over her head and to which she stood in no measurable relation. To deepen the effect, I have made it go over her mother's head as well." James repeated the same effect, and

intention, in several other novels and stories. In *The Portrait of a Lady*, for example, the effect is similar but more intricate. James mentioned his "Americano-European legends" as one of the central impulses of his work.

Between 1879 and 1882 James produced his first major series of novels. They were *The Europeans*, *Washington Square*, *Confidence*, and *The Portrait of a Lady*. Of the four, only *Washington Square* is about American life. By 1886 a 14-volume collection of his novels and tales was published. He wrote *The Bostonians* and *The Princess Casamassima* in 1886 while living in a flat in De Vere Gardens in London. Both are social dramas. *The Aspern Papers*, the short novel *The Reverberator*, and *A London Life* appeared the following year. *The Tragic Muse*, one of his most ambitious novels, was serialized in the *Atlantic Monthly* in 1890.

James then entered a 5-year period in which he concentrated on writing drama. *The American* was produced as a play in London by Edward Compton. The effort ended in 1895, when he was jeered at the opening of his play *Guy Domville* at St. James's Theatre in London. He abandoned the stage. Almost never revived, his plays are included in two volumes, *Theatricals* and *Theatricals: Second Series*.

### Later Career

A bachelor, James settled in Lamb House, Rye, in 1898, and continued

his 20-year "siege" of English life and society. His schedule of concentrated work during the day and of relaxation at night produced in 1898 *The Two Magics*, a collection of stories that includes his novella *The Turn of the Screw* and the short novel *In the Cage*. What is frequently identified as his third and best phase began the following year with *The Awkward Age*, and between 1899 and 1904 he wrote *The Sacred Fount*, *The Wings of the Dove*, *The Ambassadors*, and *The Golden Bowl*. James himself described *The Ambassadors* as the "best 'all round'" of his novels. In his early, middle, and later periods he relied explicitly on "devices" and the "grammar" of fiction, on "point of view," "scene," "dramatizing," selection of incidents, structure, and perspective. It was through technique that he isolated values, and he insisted that the primary values were "truth" and "life."

In September 1904 James returned to the United States after a 20-year absence, passing the fall with his brother William in New Hampshire and, later, revisiting New York City. After a year of lecturing he returned to Lamb House in England and began revising his fiction and writing the critical prefaces to the definitive New York edition of his work. During 1909 he suffered from a long nervous illness and produced a series of stories that appeared as *The Finer Grain*. He was in New Hampshire when William died after a long illness. Before returning to England in 1911, he received an honorary degree from Gentlemen would be educated at



# Pre-Performance

## Historical Context continued

Harvard; he received another from Oxford the following year.

James's autobiographical memoirs, *A Small Boy and Others* and *Notes of a Son and Brother*, were completed shortly before the outbreak of World War I. The war's disruption greatly disturbed him. He began war work in various hospitals, writing for war charities and aiding Belgian refugees. On July 26, 1915, James was naturalized as a British subject. Later in the year his last illness, a stroke and pneumonia, began. Before his death on February 28, 1916, he received the Order of Merit from King George V. The funeral services were in Chelsea Old Church, London, and his ashes were buried in the family plot in Cambridge, Mass.

### Victorian England

<http://www.english.uwosh.edu/roth/VictorianEngland.htm>

For much of this century the term Victorian, which literally describes things and events (roughly) in the reign of Queen Victoria, conveyed connotations of



"prudish," "repressed," and "old fashioned." Although such associations have some basis in fact, they do not adequately indicate the nature of this complex, paradoxical age that saw great expansion of wealth, power, and culture.

In science and technology, the Victorians invented the modern idea of invention -- the notion that one can create solutions to problems, that man can create new means of bettering himself and his environment.

In religion, the Victorians experienced a great age of doubt, the first that called into question institutional Christianity on such a large scale. In literature and the other arts, the Victorians attempted to combine Romantic emphases upon self, emotion, and imagination with Neoclassical ones upon the public role of art and a corollary responsibility of the artist.

In ideology, politics, and society, the Victorians created astonishing innovation and change: democracy, feminism, unionization of workers, socialism, Marxism, and other modern movements took form. In fact, this age of Darwin, Marx, and Freud appears to be not only the first that experienced modern problems but also the first that attempted modern solutions. Victorian, in other words, can be taken to mean parent of the modern -- and like most powerful parents, it provoked a powerful reaction against itself.

The Victorian age was not one, not single, simple, or unified, only in part because Victoria's reign lasted so long that it comprised several periods. Above all, it was an age of paradox and power. The Catholicism of the Oxford Movement, the Evangelical movement, the spread of the Broad

Church, and the rise of Utilitarianism, socialism, Darwinism, and scientific Agnosticism, were all in their own ways characteristically Victorian; as were the prophetic writings of Carlyle and Ruskin, the criticism of Arnold, and the empirical prose of Darwin and Huxley; as were the fantasy of George MacDonald and the realism of George Eliot and George Bernard Shaw.

More than anything else what makes Victorians Victorian is their sense of social responsibility. The poet Matthew Arnold refused to reprint his poem "Empedocles on Etna," in which the Greek philosopher throws himself into the volcano, because it set a bad example; and he criticized an Anglican bishop who pointed out mathematical inconsistencies in the Bible not on the grounds that he was wrong, but that for a bishop to point these things out to the general public was irresponsible.

The Victorian Age was characterised by rapid change and developments in nearly every sphere - from advances in medical, scientific and technological knowledge to changes in population growth and location. Over time, this rapid transformation deeply affected the country's mood: an age that began with a confidence and optimism leading to economic boom and prosperity eventually gave way to uncertainty and doubt regarding Britain's place in the world.

Education in nineteenth-century England was not equal - not between the sexes, and not between the classes.

# Pre-Performance

## Historical Context continued

home by a governess or tutor until they were old enough to attend Eton, Harrow, Rugby, Winchester, Westminster, Charterhouse, or a small handful of lesser schools. The curriculum was heavily weighted towards the classics - the languages and literature of Ancient Greece and Rome. After that, they would attend Oxford or Cambridge. Here they might also study mathematics, law, philosophy, and modern history. Oxford tended to produce more Members of Parliament and government officials, while Cambridge leaned more towards the sciences and produced more acclaimed scholars. However, it was not compulsory, either legally or socially, for a gentleman to attend school at all. He could, just as easily, be taught entirely at home. However, public school and University were the great staging grounds for public life, where you made your friends and developed the connections that would aid you later in life. Beau Brummel met the Prince of Wales at Eton and that friendship helped him conquer all of London Society despite his lack of family background.

A lady's education was taken, almost entirely, at home. There were boarding schools, but no University, and the studies were very different. She learned French, drawing, dancing, music, and the use of globes. If the school, or the governess, was interested in teaching any practical skills, she learned plain sewing as well as embroidery, and accounts.

### **The Governess in Nineteenth-Century Literature**

<http://www.enotes.com/nineteenth-century-criticism/governess-nineteenth-century-literature>

In the nineteenth century, the figure of the governess held an ambiguous place in the cultural imagination. Young girls dreaded the possibility of becoming governesses, while children carried their experience with their governesses well into adulthood—either traumatized by cruel or inept instructors, or filled with fondness and admiration for the women who were closer to them than their own mothers. Governesses populate nineteenth century fiction, and there is an abundance of journals, letters, and memoirs to validate those many fictional representations with real-life experiences. Employed in England since the reign of the Tudors, the governess was initially associated only with aristocratic houses; by the turn of the nineteenth century, however, changing economic conditions gave rise to increasing numbers of middle-class families who could afford governesses. Factory owners, businessmen, and even farmers began hiring governesses for the education of their children—a visible sign of the economic and social success of the family. Indeed, retaining a governess served as a status symbol, signifying the power and wealth of the family. A governess also helped validate a family's membership in the ranks of the leisure class, a station characterized by the

fact that the lady of the house was truly a woman of leisure. In the past, the upper middle-class mother had been responsible not only for household duties but also for the primary education of her children. However, by engaging a governess, the Victorian mother freed herself of her primary obligation to her children and could concentrate on her philanthropic obligations.

During the nineteenth century, the term governess was often used indiscriminately to indicate governesses in private homes as well as mistresses at schools. In essence, there were three types of governesses: a school teacher; a woman who resided at one place and traveled to another home to teach (a “daily governess”); and a woman who lived in a household in order to teach the children and serve as a companion to them (a “private governess”). An unmarried woman, the governess would not have been confused with the nurse, who was a member of the servant class and responsible for all the physical and emotional needs of the children during their first four to five years of life. Upon reaching this age, the children would be turned over to a nursery governess, who was responsible for the education of both boys and girls until they reached the age of eight. Foremost among the duties of the nursery governess was the teaching of reading and writing. A preparatory governess would then teach the girls of the household such subjects as English, geography, history, singing, piano, drawing, and

## Pre-Performance Historical Context continued

needlework until they reached the age of twelve, when a finishing governess or a boarding school instructor would take over their education. Having been further schooled in the fine arts of dancing, piano, and singing, the girls, by the ages of seventeen or eighteen, would then be ready for their social debut, at which point their adult lives (and the search for a suitable husband) began. Boys, on the other hand, typically left the tutelage of their governess at the age of eight, when they entered a preparatory school. This was in keeping with the Victorian belief that the education of boys was of vital importance, based on their future roles as supporters of their own families. Girls had much less need for a formal education, since their prospects for marriage were based primarily on their personal fortunes and secondarily on their personal appearance and genteel manners.

It was this emphasis on gentility that characterized a good governess—and also contributed to a great deal of social conflict. Above all, a good

governess had to be a lady herself, in order to instill in her students proper morals and values. Yet as a group, governesses were generally seen as inferior and often looked upon with scorn. It was considered a great misfortune for a middle-class woman to leave her home and accept pay for an outside career, and once a woman did so, she was often excluded from her former society. Another area contributing to social conflict was the oftentimes tumultuous relationship between the governess and the mother. Considered during the Victorian era as fulfilling the natural duty of womanhood, mothers were defined by their role within the domestic sphere. Yet in those households with governesses, mothers voluntarily handed over the responsibility for the moral and intellectual upbringing of their children to paid employees, thus raising the question of whether or not the maternal “instinct” could be bought. This issue was resolved somewhat by the directive given by nineteenth-century advice writers: governesses, unlike mothers, had to

learn to love the children, whereas these actions came naturally to a mother. Moreover, a governess could not expect any affection from her students in return. In this way, the mother was not ousted from her role as the principal figure in her children's lives. Further complicating matters was the fact that even though the governess was, at least in theory, in charge of the moral, social, and intellectual development of the children, she had little real authority over them. Often the target of malicious or insolent behavior by the children, she was powerless to stop it lest she displease the parents and find herself out of work. The general dismissive attitude towards governesses had many roots, but there is an abundance of instances in contemporary letters, journals, and fiction describing public humiliation and degradation by employers of the very person they'd charged with the upbringing of their children.

## Pre-Performance Pose Questions

🕒 What are the possible reasons that a guardian would wish to remain apart from his children?

🕒 Imagine living in a house in the middle of the country, with your only companion being the housekeeper. What is that like? How would you stay busy?

🕒 What is the traditional meaning of “seduction?” In this play, is it used the same way all the time? Ever?

# Performance

## Theater is a Team Sport (“Who Does What?”)

The **Playwright** writes the script. Sometimes it is from an original idea and sometimes it is adapted from a book or story. The Playwright decides what the characters say, and gives the Designers guidelines on how the play should look.

The **Director** creates the vision for the production and works closely with the actors, costume, set and lighting designers to make sure everyone tells the same story.

The **Actors** use their bodies and voices to bring the author’s words and the director’s ideas to life on the stage.

The **Designers** imagine and create the lights, scenery, props, costumes and sound that will compliment and complete the director’s vision.



Stage Manager Amy Nicole Davis  
Photo: Rob Jones

The **Stage Manager** assists the director during rehearsals by recording their instructions and making sure the actors and designers understand these ideas. The Stage Manager then runs the show during each performance by calling cues for lights and sound, as well as entrances and exits.

The **Shop and Stage Crew** builds the set, props and costumes according to the designer’s plans. The Stage Crew sets the stage with props and furniture, assists the actors with costume changes and operates sound, lighting and stage machinery during each performance.

The **Front of House Staff** welcomes you to the theater, takes your tickets, helps you find your seat and answers any question you may have on the day of performance.

**The Theater** is where it all takes place. Orlando Shakespeare Theater In Partnership with UCF is the only professional, classical theater company in Central Florida, reaching students and audiences in the surrounding eight counties.

### Mission/Vision:

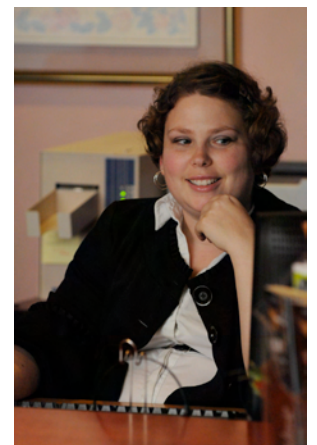
With Shakespeare as our standard and inspiration, the Orlando Shakespeare Theater In Partnership with UCF produces bold professional theater, develops new plays, and provides innovative educational experiences that enrich our community. Our vision is to create theater of extraordinary quality that encourages the actor/audience relationship, embraces the passionate use of language, and ignites the imagination.



Sound Designer Bruce Bowes  
Photo: Rob Jones



Costume Designers  
Denise Warner and Mel Barger  
Photo: Rob Jones



Box Office Manager Gina Yolango  
Photo: Rob Jones



## Performance

### The Actor/Audience Relationship

The Audience is the reason Live Theater exists. At Orlando Shakes, we cherish the Actor/Audience relationship, the unique give and take that exists during a performance which makes the audience an ACTIVE participant in the event. The actors see the audience just as the audience sees the actors, and every, laugh, snuffle, chuckle and gasp the audience makes effects the way the actor plays his next moment. We want you to be engaged, and to live the story with us!



Photo: Rob Jones

There are certain Conventions of the Theatrical Event, like, when the lights go down you know that the show is about to start, and that the audience isn't encouraged to come and go during a performance. Here are some other tips to help you and your classmates be top notch audience members:

- Please make sure to turn off your cell phones. And NO TEXTING!
- Please stay in your seat. Try to use the restroom before you take your seat and stay in your seat unless there is an emergency.
- Please do not eat or drink in the theater.

## Performance

### Enjoying the Production

1. How do the sounds made by the man make you feel?
2. How does the lighting make you feel?
3. How does the Man playing multiple characters alter the story? Would you prefer there was a different actor for each character? Why? Why not?
4. Is the set realistic? What does that say about the style of this play?
5. Why do you think the playwright chose to write the play for only two actors?
6. Do the set and the play go together? Why or why not?



# Post-Performance

## Reflect, Connect, Expand

### Talkback

After the performance, the actors will stay on stage for about 10 minutes to hear your comments and answer any questions you have about the play, the production and what it means to be a professional actor. We'd love to hear what you felt about the play, what things were clear or unclear to you, and hear your opinions about what the play means. This last portion of the Actor/Audience Relationship is so important to help us better serve you!

### Discuss

Is the governess the heroine or the villain in *The Turn of the Screw*?

What does the governess' reaction to Miles' death tell you about her main concern about the ghosts reaching the children?

What is the literal meaning and the figurative meaning of the Turn of the Screw and why is it titled this way?

### Bibliography

<http://kirjasto.sci.fi/hjames.htm>

Encyclopedia of World Biography on Henry James

<http://www.bookrags.com/biography/henry-james/>

The Governess in Nineteenth-Century Literature

<http://www.enotes.com/nineteenth-century-criticism/governess-nineteenth-century-literature>

### Supplemental Resources

*The Innocents* – Movie

*The Turn of the Screw* – BBC

<http://www.gradesaver.com/turn-of-the-screw/study-guide/about/>

# Post-Performance Lesson Plans

## Journeys Into Arts & Culture *Write an Adaptation* Lesson Plan 1, page 1

**Name of organization:** Orlando Shakespeare Theater In Partnership with UCF

**Event title:** *The Turn of the Screw*

**Grade levels appropriate:** 7-12

### Objectives:

The student will identify characters, settings, events and themes of a chosen novel.  
The student will decide which characters, settings, events and themes are essential to their adaptation of the novel.  
The student will collaborate on an adaptation pitch following defined criteria.  
The students will defend their group's adaptation pitch.  
The student will evaluate the adaptation pitches of their peers.

### Sunshine State Standards:

The student will:

- ☉ Analyze the way in which the theme or meaning of a selection represents a view or comment on life, providing textual evidence for the identified theme. LA.7-12.2.1.4
- ☉ Use prewriting strategies to generate ideas and formulate a plan. LA.7-12.3.1
- ☉ Demonstrate effective listening skills and behaviors for a variety of purposes, and demonstrate understanding by critically evaluating and analyzing oral presentations. LA.7-12.5.2.1
- ☉ Apply oral communication skills in interviews, formal presentations, and impromptu situations according to designed rubric criteria. LA.7-12.5.2.2
- ☉ Use appropriate eye contact, body movements, and voice register for audience engagement in formal and informal speaking situations. LA.7-12.5.2.4
- ☉ Research and organize information and demonstrate effective speaking skills and behaviors for a variety of formal and informal purposes. LA.7-12.5.2.5
- ☉ Analyze, criticize, and construct meaning from formal and informal theater, film, television, and electronic media. TH.D.1.4

### Materials needed:

- Copies of at least three novels read by the entire class

### Introductory /background information for teachers and students:

Many movies and plays were originally written as books or poems until someone adapted them. Shakespeare adapted *Macbeth*, *Hamlet* and *Romeo & Juliet* from other works. Jeffrey Hatcher adapted his play *The Turn of the Screw* from Henry James' novella of the same name. When adapting a novel, playwrights and screenwriters decide what they must save to maintain the spirit of the original work. Characters are sometimes cut or lines are assigned to other characters so the cast doesn't have to be as big. Events are often left out if they are not crucial to the arc of the story. Settings are simplified or cut because there isn't always the ability to create seven different locations on stage.

# Post-Performance Lesson Plans

## Journeys Into Arts & Culture *Write An Adaptation* Lesson Plan 1, page 2

**Name of organization:** Orlando Shakespeare Theater In Partnership with UCF

**Event title:** *The Turn of the Screw*

### **Lesson process:**

Split students into groups and allow each group to choose a novel (that does not already have a popular adaptation) to adapt into a play. Regarding the original novels, have each group:

- List characters
- List settings
- List all events anyone in the group deems important
- List themes

Tell students that their play may not exceed 8 total scenes/events and six total characters.

Suggest that students:

1. Pick ONE theme to focus on
  - Which theme does the majority of the group feel is most central in this book?
2. Select the most important events that must be in the play
  - Which events are vital to the plot? Note what it is about each event that is so important.
3. Select which characters are vital to their interpretation of the story
  - Can characters that only appear in a small part of the story be replaced by more central characters? Can their purpose be served by someone else?
4. Decide which settings are vital
  - Can any of these events take place in other locations? Which events are absolutely married to their locations and which can be relocated?

Have each group make a pitch to the rest of the class answering the following question: How will your writing style, scene design, theme choice, and character choices make the story in the novel fit the limitations of the play?

# Post-Performance Lesson Plans

## Journeys Into Arts & Culture *Write An Adaptation* Lesson Plan 1, page 3

**Name of organization:** Orlando Shakespeare Theater In Partnership with UCF

**Event title:** *The Turn of the Screw*

### **Assessment:**

The class will evaluate each group's pitch on their ability to:

- Identify the characters, settings, events and themes of the novel.
- Decide which characters, settings, events and themes are essential to the novel.
- Collaborate on an adaptation pitch following defined criteria.
- Successfully defend their group's adaptation pitch.

### **Reflection:**

What plays or films have you seen that were adaptations of a novel or story?

Did the adaptation maintain the thematic essence of the original?

Was there anything in the original that you felt was missing in the adaptation?

Can you think of any adaptations that were significantly different from the original and yet just as good?

### **Additional Materials:**

*The Innocents* – 20th Century Fox, 1961

*The Turn of the Screw* – Martin Pope Productions, 1999

### **Connections to other learning:**

Reading: The student will compare and contrast the importance of peripheral characters in other literature.

Social Studies: The student will recognize the importance of collaboration when working in a group.

# Post-Performance Lesson Plans

## Journeys Into Arts & Culture *Journal to Stage* Lesson Plan 2, page 1

**Name of Organization:** Orlando Shakespeare Theater In Partnership with UCF

**Event title:** *The Turn of the Screw*

**Grade levels appropriate:** 7-12

### Objectives:

The student will understand the mode of first person narration and dialogue  
The student will dramatize a their own journal entry by writing narration and dialogue.  
The student will revise their writing and incorporate comments by the instructor.

### Sunshine State Standards:

The student will:

- Use prewriting strategies to generate ideas and formulate a plan. LA.7-12.3.1
- Revise and refine the draft for clarity and effectiveness. LA.7-12.3.3
- Edit and correct the draft for standard language conventions. LA.7-12.3.4
- Write a final product for the intended audience. LA.7-12.3.5
- Develop and demonstrate creative writing. LA.7-12.4.1
- Improvise, write, and refine scripts based on heritage, imagination, literature, history, and personal experiences. TH.B.1.4

**Materials needed:** None

### Introductory/background information for teachers and students:

Henry James is said to have adapted *The Turn of the Screw* from a story told to him in 1895 by Edward White Benson, Archbishop of Canterbury from 1883 to 1896, and from research on the human psyche conducted by Cambridge University scholar Edward Gurney, co-founder in 1882 of the Society for Psychical Research, which investigated paranormal phenomena. The narrator of *The Turn of the Screw* tells us that this story is based on the diary entrees of a young woman he knew. In his novella, Henry James dramatizes these diary entrees into dialogue.

Many works of literature have been based on journals or memoirs. The diary of young Anne Frank was published and then adapted into a play and film. And many works of fiction are told in the journal or diary format of the first person narrator, such as Charlotte Bronte's *Jane Eyre* in which Jane regularly addresses the reader. The first person narrator allows the reader or audience to see the point of view (including opinions, thoughts, and feelings) only of the narrator.

In a play, a monologue is a speech spoken by one person, such as Hamlet's "To be or not to be," soliloquy. Dialogue is text spoken by at least two people in conversation, such a Romeo and Juliet's balcony scene. Often, a playwright will alternate between the two forms, such as in Jeffrey Hatcher's adaptation of *The Turn of the Screw*.



# Post-Performance Lesson Plans

## Journeys Into Arts & Culture *Journal to Stage* Lesson Plan 2, page 2

**Name of organization:** Orlando Shakespeare Theater In Partnership with UCF

**Event title:** *The Turn of the Screw*

### **Lesson process:**

Ask students to think of a 5-7 day span in their life that was very significant, such as preparing for prom, a championship game or a family trip. Encourage them to write about an event or incident that had a clear beginning, middle and end. Have each student write a series of journal entries for those days, making sure that there is at least one other person mentioned in the entry.

Tell them to identify which portions of the entries could be written in dialogue form and rewrite those sections as conversations. These dialogue portions may be very brief, as long as the characters exchange at least four lines. Then have them adapt those journal entries into a short play by incorporating both first person narration and dialogue. Encourage them to switch back and forth between the two modes at least twice. Have each student hand in their play for editing and proofreading. After editing the plays, assign each student to make revisions. Once the plays are revised, assign partners and give each pair time to read their plays aloud with each other, with each writer reading the narration and the partner reading any other characters in the dialogue portions. Once rehearsed, have each pair read their plays for the class.

# Post-Performance Lesson Plans

## Journeys Into Arts & Culture *Journal to Stage* Lesson Plan 2, page 3

**Name of organization:** Orlando Shakespeare Theater In Partnership with UCF

**Event title:** *The Turn of the Screw*

### **Assessment:**

The teacher will evaluate each students' dramatizations based on their:

- Demonstrating understanding of first person narration.
- Dramatizing the event with dialogue.
- Revision of their writing and incorporating comments by the instructor.

### **Reflection:**

After each performance, have each audience member write a review of the play, answering the following questions:

Was the story interesting? Why?

Did the story have a clear beginning, middle and end? Identify each.

Did the inclusion of dialogue help or hinder the story? How?

**Additional Materials:** None

### **Connections to other learning:**

Health: Journaling about an event may provide emotional benefits to the writer and enable them to process traumatic events in a more timely manner.

Health: Putting memories into dialogue form may open a discussion of what interpersonal communication is and how it may be more effective.

# Post-Performance Lesson Plans

## Journeys Into Arts & Culture *What Really Happened?* Lesson Plan 3, page 1

**Name of Organization:** Orlando Shakespeare Theater In Partnership with UCF

**Event title:** *The Turn of the Screw*

**Grade levels appropriate:** 5-12

### Objectives:

- The student will recall the events in the story.
- The student will give examples to support their interpretation of the story.
- The student will defend their interpretation of the story.
- The student will assess the ambiguity in the story.
- The student will recognize the effects of ambiguity in the story.

### Sunshine State Standards:

The student will:

- ☉ Use information from the text to answer questions or to state the main idea or provide relevant details; LA.7-12.2.2.2
- ☉ Organize the information to show understanding or relationships among facts, ideas, and events (e.g., representing key points within text through charting, mapping, paraphrasing, summarizing, comparing, contrasting, outlining); LA.7-12.2.2.3
- ☉ Determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details and facts; LA.7-12.1.7.3
- ☉ Analyze, interpret, and evaluate an author's use of descriptive language (e.g., tone, irony, mood, imagery, pun, alliteration, onomatopoeia, allusion), figurative language (e.g., symbolism, metaphor, personification, hyperbole), common idioms, and mythological and literary allusions, and explain how they impact meaning in a variety of texts with an emphasis on how they evoke reader's emotions; LA.7-12.2.1.7

**Materials needed:** None

### Introductory /background information for teachers and students:

Ambiguity allows for two or more simultaneous interpretations of a word, phrase, action, or situation, all of which can be supported by the context of a work. Deliberate ambiguity can contribute to the effectiveness and richness of a work. [http://www.bedfordstmartins.com/literature/bedlit/glossary\\_a.htm](http://www.bedfordstmartins.com/literature/bedlit/glossary_a.htm)

Author Henry James well knew that life is not simple and not easily fathomed. He infused *The Turn of the Screw* with ambiguity, uncertainty, and mystery, posing many unanswered questions, including these: Is the governess motivated, wittingly or unwittingly, by an attraction to her employer? Does his refusal to visit Bly or become involved with the children indicate that he is aware of baneful activities there? Does the governess really see ghosts? Why was Miles expelled from school? Is he a hellion in the guise of an angel? Are the children plotting against the governess? How did Miss Jessel die?

# Post-Performance Lesson Plans

## Journeys Into Arts & Culture *What Really Happened?* Lesson Plan 3, page 2

**Name of organization:** Orlando Shakespeare Theater In Partnership with UCF

**Event title:** *The Turn of the Screw*

**Lesson process:**

After seeing the play and/or reading the novella, pose the following statements to your class:

1. The Governess really saw the ghosts.
2. The Governess imagined the ghosts.

1. Miles died of fright.
2. Miles was killed.

1. Miles was evil.
2. Miles was innocent.

1. Mrs. Grose saw the ghosts.
2. Mrs. Grose never saw the ghosts.

1. Miss Jessel and Quint were trying to help the children.
2. Miss Jessel and Quint were trying to hurt the children.

With each pair of statements, have students choose a side of the argument and go sit on one side of the room. Give students 15-30 minutes to list reasons why they feel their position is correct. Tell them to make specific references to the play or novella and encourage them to write their “evidence” down.

Have both groups sit across from each other. With the teacher serving as judge, let each group provide evidence to support their position, alternating groups and encouraging all students to participate. After debating each pair of statements, lead the class in a discussion of ambiguity and its role in literature and art.

# Post-Performance Lesson Plans

## Journeys Into Arts & Culture *What Really Happened?* Lesson Plan 3, page 3

**Name of organization:** Orlando Shakespeare Theater In Partnership with UCF

**Event title:** *The Turn of the Screw*

### **Assessment:**

The student successfully recalled the events in the story.  
The student gave examples to support their interpretation of the story.  
The student used examples to defend their interpretation of the story.  
The student assessed the ambiguity in the story.  
The student recognized the effects of ambiguity in the story.

### **Reflection:**

What other books, film or plays are left open to interpretation?  
Would the play have been ambiguous had the ghosts actually appeared on the stage?

**Additional Materials:** None