

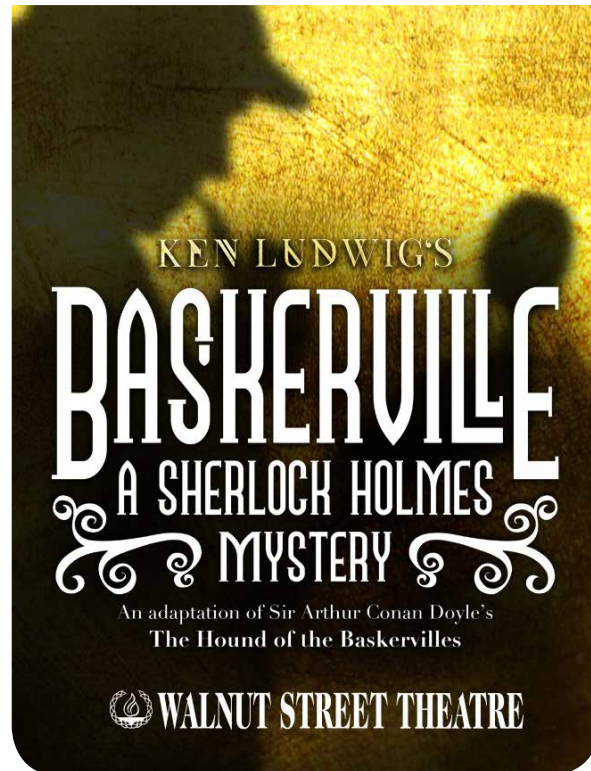
WALNUT STREET THEATRE
**BASKERVILLE,
A SHERLOCK
HOLMES
MYSTERY**

WEDNESDAY
FEBRUARY 28 2018
9:30 AM
(120 MINUTES INCLUDING A SHORT PAUSE)



2017 > 2018
FIELD TRIP SERIES

BROADEN THE HORIZONS
OF YOUR CLASSROOM.
EXPERIENCE THE VIBRANT
WORLD OF THE ARTS
AT THE McCALLUM!



LEARNING LINKS

McCALLUM THEATRE EDUCATION
PRESENTS

WALNUT STREET THEATRE
**BASKERVILLE,
A SHERLOCK
HOLMES
MYSTERY**

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“Baskerville is a really
great story...told in a funny
and theatrical way.”

> AMANDA DEHNERT, DIRECTOR

Connecting to Curriculum and Students' Lives!

HISTORY & GEOGRAPHY > England

ARTS > Theater, mystery literature

EXPANDING THE CONCEPT OF LITERACY

What is a “text”? We invite you to consider the performances on McCallum’s Field Trip Series as non-print texts available for study and investigation by your students. Anyone who has shown a filmed version of a play in their classroom, used a website as companion to a textbook, or asked students to do online research already knows that “texts” don’t begin and end with textbooks, novels, and reading packets. They extend to videos, websites, games, plays, concerts, dances, radio programs, and a number of other non-print texts that students and teachers engage with on a regular basis.

We know that when we expand our definition of texts to the variety of media that we use in our everyday lives, we broaden the materials and concepts we have at our disposal in the classroom, increase student engagement, and enrich learning experiences.

Please consider how utilizing your McCallum performance as a text might align to standards established for reading, writing, speaking, listening, and language.

How do we help students to use these texts as a way of shaping ideas and understanding the world?

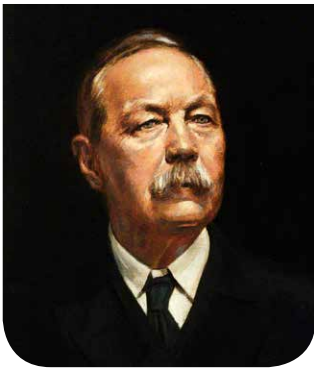
Please use this material to help you on this journey.

NON-PRINT TEXT > any medium/text that creates meaning through sound or images or both, such as symbols, words, songs, speeches, pictures, and illustrations not in traditional print form including those seen on computers, films, and in the environment.

THE WORK OF ART

A NON-PRINT TEXT FOR STUDY

WHAT'S IT MADE OF? HOW CAN THIS WORK SERVE AS A COMMON CORE STATE STANDARDS-MANDATED "TEXT" FOR STUDENT STUDY IN THE CLASSROOM?



SIR ARTHUR CONAN DOYLE

How do five actors play 40 different parts? Well, you start with accents and disguises, of course. Then, you add disciplined skill on the part of your players, as well as some hairpin timing, and a generous portion of directorial inspiration. And even if the piece offered is one as somber as that hoary Victorian chestnut, *The Hound of the Baskervilles*, you leaven the proceedings with humor. Slapstick abounds. Cleverness is rife. Murder is afoot. This savory theatrical trip takes us through brooding Devonshire moors, jostling railway platforms, misty London passageways, and morose mansions. Our intrepid detectives – Sherlock Holmes and Doctor Watson – sniff out clues, take off after leads, and find themselves at the occasional dead end, zigzagging this way and that on a breathless dash to the solution. In this Ken Ludwig adaptation of Sir Arthur Conan Doyle's 1902 classic mystery, all is not what it seems. The only thing "elementary my dear Watson" is that our heroes, by the end of the hour, will reveal whodunit!

Of these five intrepid players, one is Holmes, another is Watson, and a three-person ensemble plays everybody else. The stage itself is largely empty. The director and his designers seem to pull settings out of thin air. One moment we're peering through a foggy moor at a ghostly estate – and in the next, a garden bursting with spring blooms appears, and you swear you can smell the wafting fragrances. Here comes a carriage, there dashes an animal. A door appears out of nowhere, the wind comes up. The heavens open wide and a torrent of rain pours down. Some of these feats of magic – the occasional looming shadow for example – owe their effect to technology, in particular lighting. Others, though, are more in line with the clever sleights-of-hand with which 19th century audiences would have been familiar. Is there a special kind of pleasure in having our eyes fooled?

In the end, for all the laughter and delight, the zaniness and the trickery, we are reminded that this is, after all, Sir Arthur Conan Doyle's *The Hound of the Baskervilles*, the best known of all Sherlock Holmes' exploits, a murder story – and a creepy one, to boot. Fortunately Ron Menzel offers a Holmes that is both subtle and quirky, satisfying both purist and newcomer. Good ballast to all those umbrellas dropping from the flies, knee-high townhouses serving as chairs, and other mayhem bursting from prop trunks and the like.



THE ARTISTS

WHO HAS PRODUCED
THIS TEXT FOR STUDY?

Pop quiz! What's the United States' oldest theater? If you guessed Walnut Street Theatre, you probably know that it was founded in 1809. Besides being a national landmark, it is also the official state theater of Pennsylvania. And so perhaps it's not so surprising that its 55,000 season ticket holders elevate it to the position of the most subscribed theater company in the world.

The role of Sherlock Holmes has been assayed by luminaries like Basil Rathbone, Jeremy Brett, Benedict Cumberbatch and Robert Downey Jr. Ron Menzel is on tap for Walnut Street Theatre's version.

Playwright Ken Ludwig was born in York, Pennsylvania. His father was a doctor and his mother was a Broadway chorus girl early on. Ludwig received a degree from Harvard University, where he studied music with Leonard Bernstein. His first Broadway play, *Lend Me a Tenor* (1989), which Frank Rich of the *New York Times* called "one of the two great farces by a living writer," won three Tony Awards. His second Broadway and West End production, *Crazy for You* (1992), ran for over five years and won many awards. Other works include *Moon Over Buffalo* (1995). *The Game's Afoot* is Ludwig's comedy-mystery about the actor William Gillette who originated the role of Sherlock Holmes. In 2006, *The Times* called Ludwig "the purveyor of light comedy to Middle America."

Amanda Dehnert's lively direction owes something to that same heightened sense of zaniness we find in Mel Brooks' best work. "I think fundamentally, in the theater, we all love a really great story," she says. "And Baskerville is a really great story. It's an adventure/mystery/thriller that is fun to be a part of, and to take an audience through. I also love that it is told in a funny and theatrical way, with a small group of people playing multiple parts. All of those things put together really made it feel like a gem of a project to me."

"I read the books when I was young, around the same time I was reading Nancy Drew. I think the character of Sherlock Holmes is so fascinating – this kind of damaged genius. And he has this best friend [Watson] who goes through life and these mysteries with him. It's just fun!"

"Members of the audience will have their own relationship to a version of Sherlock Holmes. It's my job to help them see whatever is at the center of the character of Holmes that makes him so wonderfully compelling."

"Conan Doyle created this character that has lived in people's imaginations and in popular culture."

"The central challenge for the design of *Baskerville* is figuring out how to go to a million different locations in the blink of an eye. The script has such a wonderful momentum to it, and it's really important that the whole production has the same kind of forward-moving feeling. The production itself needs to operate almost like a mystery and a lot like a thriller, in that things can happen quickly and unexpectedly and you're not quite sure where they came from."

“The actors have to transform characters super quickly, and that’s part of the fun, too. Because the play is set in a real and wonderful time and place, it’s important that we locate things for the audience, which we’ll be doing a lot through clothing and dialect work.”

Ms. Dehnert grew up in Illinois and graduated from Illinois Wesleyan University with a degree in musical theater. She trained as a concert pianist as child and also learned to play the French horn, flute, trumpet and harpsichord, but in college she discovered musical theater. Later on, she became a music director, and then a stage director. Her productions explore that space which lies outside the box. Among the shows she has staged are *Peter Pan*, *My Fair Lady* and *Othello*. She set George Bernard Shaw’s *St. Joan* in a neighborhood garage and the entire *West Side Story* in the high school gym, mixing up the Jets and the Sharks to help show how much they actually had in common. She re-imagined the musical *Annie* to show the poverty of the Depression and the callousness of the Hoover administration.

“When you have
eliminated the impossible,
whatever remains,
however improbable,
must be the truth.”

> SIR ARTHUR CONAN DOYLE





WALNUT STREET
THEATRE

CONTEXTS

WHAT INFORMATION SURROUNDS
THIS TEXT FOR STUDY & COULD HELP
MAKE STUDENTS' ENGAGEMENT
WITH IT MORE POWERFUL?

These days people move from place to place at the drop of a hat, but The Walnut Street Theatre has stood in the same spot for two hundred years. It's on a short list of places that have stayed put! Some very legendary performers – Edwin Booth, Edmund Kean, the Barrymores, George M. Cohan, Will Rogers, The Marx Brothers, Helen Hayes, Henry Fonda, Katharine Hepburn, Marlon Brando, Jessica Tandy, Ethel Waters, Audrey Hepburn, Sidney Poitier, Lauren Bacall, George C. Scott, Jane Fonda, Robert Redford, Julie Harris, Jack Lemmon and William Shatner – have graced its stage. Hey get this. The Walnut's first production, *The Rivals*, was attended by President Thomas Jefferson and the Marquis de Lafayette on opening night. What's more, the Walnut was the first theater to install gas footlights, and the first to install air-conditioning.

The Shubert Organization bought the theater in the 1940s. It was then home to many pre-Broadway tryouts of plays that would go on to become American classics, *A Raisin in the Sun* and *The Diary of Anne Frank* among them. To this day it continues to operate the original grid, rope, pulley, and sandbag system that was in use nearly two centuries ago. The theater's hand-painted fire curtain, which still hangs above the stage, displays a reproduction of the painting, *The Liberty Bell's First Note*, 1753.

In 1964, Walnut Street Theatre was designated a National Historic Landmark.



Sir Arthur Conan Doyle (1859 – 1930) was a British writer best known for his detective fiction featuring the character Sherlock Holmes. Originally a physician, in 1887 he published *A Study in Scarlet*, the first of four novels about Holmes and Dr. Watson. In addition, Doyle wrote over fifty short stories featuring the famous detective. After losing his son to influenza in 1918, he developed an interest in spiritualism. He wrote around a dozen books on the subject of contacting the dead.

The Sherlock Holmes stories are generally considered milestones in the field of crime fiction.

TO GET READY FOR THE PERFORMANCE, STUDENTS COULD RESEARCH THESE:

- > THEATER
 - > SHERLOCK HOLMES
 - > *HOUND OF THE BASKERVILLES*
-

HERE'S A 60-MINUTE LESSON IN COLLABORATION & PROBLEM-SOLVING YOU COULD TEACH TO HELP PREPARE STUDENTS FOR THIS WORK:

LINE OF INQUIRY – LOI is an essential question that generates a lesson:

How do the artists of *Baskerville* create a full cast of characters and a wide variety of settings by enlisting the imagination of the audience?

ASK

Suppose you only had 5 actors, but 40 roles. How could those 5 actors play all those different characters?

SHOW THIS SHORT CLIP FROM THE BROADWAY PLAY, *THE THIRTY-NINE STEPS*

www.youtube.com/watch?v=PYQQyP_9RfE

REVEAL

Ken Ludwig's version of *The Hound of the Baskervilles* draws on some of the same kinds of choices as we see here in this clip of *The Thirty-Nine Steps*.

ASK

What are some of the things the director had these actors do and with what effect?

Students are familiarized with as skeletal an idea of the plot as you think advisable:

www.imdb.com/title/tt0052905/plotsummary

Then they read a chapter from the text that features three or more characters. Here's Chapter 4, for example:

<http://literature.org/authors/doyle-arthur-conan/hound/chapter-04.html>

Other chapters are available here: <http://literature.org/authors/doyle-arthur-conan/hound/>

Students working with seat partners read through the chapter, select one short portion, and solve the following problem: How can just two actors act all roles in the scene, using props and changes in voice, placement, posture, and action? Write these ideas out.

These ideas are then shared with the class.

AFTER COMING TO THE THEATER, STUDENTS COULD RESEARCH THESE:

> PHYSICAL THEATER

HERE'S A 45/60-MINUTE LESSON YOU COULD TEACH AFTER STUDENTS HAVE EXPERIENCED THE WORK:

DISCUSSION

Have students take a look back at the performance. What stood out, and why? Describe the play. What were the different scenes – and how were they sequenced? What skills were the performers using? What were the different ways in which they changed characters? How were settings created? What are some moments when your imagination was required to work? What sound effects were used and why? What skills were the actors using? What did you notice about tempo? Movement?

Share with students

<https://prezi.com/mdsjufafsea/physical-theatre/>

ASK

In what ways is *Baskerville* an example of physical theater?

Students write a review of the performance – as if for a newspaper – that conveys to the reader what is so remarkable about the way in which the director, author, and actors created this work.

These are read aloud. (Or perhaps printed out – newspaper-style?)



“I read the books
when I was young,
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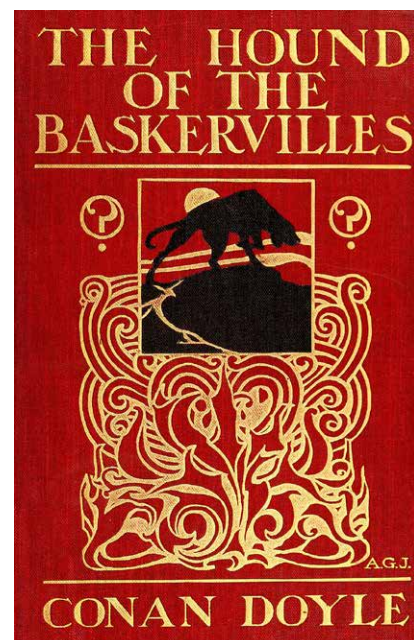
> AMANDA DEHNERT, DIRECTOR



WHAT'S YOUR READ OF THIS NON-PRINT TEXT?

HOW WOULD YOU ANSWER THESE QUESTIONS - AND HOW COULD THEY BE ADAPTED AS GUIDING QUESTIONS TO SPARK STUDENT DISCUSSION?

- > How did the actors use the stage space? How did the set creator do so?
- > How did the actors use different levels – and with what effect?
- > How did location get defined?
- > How did the actors use their bodies? How were different characters revealed through physical movements? Through stance? Posture?
- > How did they use their voices to create characters? How would you describe their various vocal qualities? How was volume level used?
- > What sort of language was used in the script?
- > How was conflict created on stage?
- > What role did humor play in this presentation?
- > What are some examples of the use of humor?
- > How did directorial choices contribute to the drama of this work?
- > What sorts of sounds did the actors make that weren't strictly speaking words? How were sound effects used?
- > What about music? What period(s) did the music suggest? How did the music contribute to the action?
- > How was lighting a contributing feature?
- > How about costuming? Wigs? Make up?
- > What kind of rhythm was created through scene transitions, and length of scenes?
- > What are the big themes in this piece?



INTERNET

KIDZSEARCH – ARTHUR CONAN DOYLE

https://wiki.kidzsearch.com/wiki/Arthur_Conan_Doyle

KIDZSEARCH – SHERLOCK HOLMES

https://wiki.kidzsearch.com/wiki/Sherlock_Holmes

KIDS.NET ENCYCLOPEDIA - SHERLOCK HOLMES

http://encyclopedia.kids.net.au/page/sh/Sherlock_Holmes

WIKIPEDIA - WALNUT STREET THEATRE

https://en.wikipedia.org/wiki/Walnut_Street_Theatre

THE HOUND OF THE BASKERVILLES (1939)

www.youtube.com/watch?v=XE2_QUFJq8U

Movie version starring Basil Rathbone

THE ADVENTURES OF SHERLOCK HOLMES: THE HOUND OF THE BASKERVILLES (1988)

www.youtube.com/watch?v=fYqWjuLTVXE

This TV version starring Jeremy Brett is brilliant!

SHERLOCK HOLMES AND THE HOUND OF THE BASKERVILLES (1983)

www.youtube.com/watch?v=r7M2QZoUrGk

The cartoon version also known as *The Baskerville Curse*

BOOKS

CLASSIC STARTS: THE ADVENTURES OF SHERLOCK HOLMES

By: Sir Arthur Conan Doyle and Chris Saski

Reading level: Ages 7-10

Publisher: Sterling, 2005

ISBN-10: 1402712170

The stories are abridged; the quality is complete.

MYSTERIES OF SHERLOCK HOLMES (A STEPPING STONE BOOK)

By: Sir Arthur Conan Doyle and Lyle Miller

Publisher: Random House Books for Young Readers, 2011

ASIN: B004G6011M

What is the secret of a goose that swallowed a priceless blue gem? How is a woman killed when she is alone in a locked room? Why does a mysterious club only include people with red hair? These puzzles are all solved by the greatest detective the world has ever known. Adapted from three of Sir Arthur Conan Doyle's classic tales of suspense, these thrilling mysteries are made accessible to young readers in this easy-to-read edition.

BOOKS

SHERLOCK HOLMES ACTIVITY BOOK

By: David Schimmell

Reading level: Ages 8-12

Publisher: Dover Publications, 2009

ISBN-10: 0486474801

The game is afoot! Help the world-famous sleuth solve 32 brain-teasers! Based on the adventures of Sherlock Holmes, these captivating puzzles transport young detectives back to Victorian London. Amid the top hats and horse-drawn carriages of Holmes' era, these activities will sharpen kids' observational and deductive skills. Challenges include code-breaking conundrums, memory and number games, hidden pictures, word jumbles, mazes, and other delights.

CDS

SHERLOCK HOLMES FOR CHILDREN

Artist: Jim Weiss

Label: CD Baby, 1991

ASIN: 1882513355

Brings the world of Sherlock Holmes and Doctor Watson to life for children. Wow – you won't be able to get out of the car for school because you'll have to see what happens!

THE CLASSIC SHERLOCK HOLMES, VOLUMES 1 THROUGH 4

Artist: Sir John Gielgud

Label: Heritage Media, 2011

ASIN: B004I9SK4C

Shakespearian great Sir John brings these stories to life.

"The world is rational —
it has to be."

> DOCTOR WATSON

LEARNING LINKS HAVE BEEN
CREATED BY:

MARK ALMY
RESEARCH AND TEXT UNLESS
OTHERWISE NOTED

MARK DUEBNER DESIGN
DESIGN

MICHAEL FLANNIGAN
FIELD TRIP SERIES COORDINATOR

KAJSA THURESSON-FRARY
DIRECTOR OF EDUCATION