



**ORLANDO
SHAKESPEARE
THEATER**
IN PARTNERSHIP WITH UCF

Study Guide 2016-2017



Adapted by Jeffrey Hatcher

From the novella Strange Case of Dr. Jekyll and Mr. Hyde by Robert Louis Stevenson

Sunshine State Standards

Language Arts

LAFS.910.RL.1.2: Central Idea
LAFS.910.RL.1.3: Character Development
LAFS.910.L.2.3: Language
LAFS.1112.RL.1.2: Central Ideas
LAFS.1112.RL.1.3: Author's Choices
LAFS.1112.L.2.3: Language

Common Core Standards

Theatre Arts

TH.912.O.1.4: Write an adaptation
TH.912.S.2.8: Theatre Games
TH.912.C.2.6: Artistic Choices
TH.912.C.1.6: Historical Contexts
TH.912.C.1.7: Personal Perceptions
TH.912.C.1.8: Aesthetics and Criticism

Content Advisory:

If it were a movie, the student matinees of Dr. Jekyll and Mr. Hyde would be rated "PG13."

Dr. Jekyll and Mr. Hyde

Table of Contents

<u>Introduction</u>	p. 3
<u>Enjoying Live Theater</u>	
Theatre is a Team	p. 4
The Actor / Audience Relationship	p. 5
Before and After the Show	p. 6
<u>About the Play</u>	
Plot Summary	p. 7
Meet the Characters	p. 9
Meet the Language	p. 10
Meet the Playwright	p. 11
Meet the Author	p. 11
<u>Historical Context</u>	p. 12
<u>Themes</u>	p. 14
<u>Discussion Topics</u>	
The Place of Science in Society	p. 15
Duality in the 21st Century	p. 16
<u>Activities</u>	
Page to Stage	p. 17
Write a Review	p. 19
<u>Bibliography</u>	p. 19

Dr. Jekyll and Mr. Hyde

An Introduction

Educators:

Thank you for taking the time out of your very busy schedule to bring the joy of theatre arts to your classroom. We at Orlando Shakes are well aware of the demands on your time and it is our goal to offer you supplemental information to compliment your curriculum with ease and expediency.

What's New? Lots! First, let me take a moment to introduce our new Children's Series Coordinator, Brandon Yagel. Brandon comes to us with a Masters in Theatre for Young Audiences from the University of Central Florida. We are excited to have him be a part of our team and look forward to growing with his input and passion! If you come to see a Student Matinee or Children's Series performance, please introduce yourself!

Second, we are adding in-depth Discussion Topics and Key Questions to our Signature Series Study Guides to help structure the Q&A TalkBack portion of our Student Matinee Field Trips. We will review the questions in the curtain speech, but we strongly encourage you to present them to your students before your visit. Our hope is that by focusing on certain key themes and questions that the play presents, your students will be even more engaged while watching and in the discussion after the performance.

Additionally, please take a moment to explore our website at <http://www.orlandoshakes.org/education/scripts.html#.V0W5wpMrKhc>. We've added 10-15 minute "on your feet " activities that you can do in your classroom to supplement your curriculum. We've also posted edited Shakespeare scripts that range from 60 – 120 minutes long that are perfect for school productions. As always, we've included Sunshine and Common Core Standards to assure you that those curriculum needs are being met.

We look forward to hosting you at the Lowndes Shakespeare Theater. Additionally, should you wish to bring our Actor/Educators into your classroom, we will work around your schedule. 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 your tremendous work in nurturing our audiences of tomorrow.

Anne Hering
Director of Education



Dr. Jekyll and Mr. Hyde

Enjoying Live Theater: Theater is a Team

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.



Stage Manager -
Stacey Renee
Norwood
Photo: Rob Jones

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.

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.



Creative Team of The Merry Wives of Windsor
Photo: Rob Jones

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.



Sound Designer -
Chris Adams
Photo: Rob Jones



Costume Designer -
Denise Warner
Photo: Rob Jones

Our Mission and 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.

Dr. Jekyll and Mr. Hyde

Enjoying Live Theater: The Actor/Audience Relationship



Photo: Rob Jones

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!

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.
- 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.

Dr. Jekyll and Mr. Hyde

Enjoying Live Theater: Before and After the Show

Before the Show: Themes and Key Questions

Before you see the show, consider some of the **Themes** and **Key Questions** that this show addresses. Think about the production and what it says about these topics. You'll have a chance to talk to the actors after the show to ask questions and share your opinions.

Look at pages 14 — 16 of this Study Guide for a more in depth analysis of these ideas to prepare for the show.

- SCIENTIFIC EXPERIMENTATION — What moral considerations should scientists be subject to when studying advancements?
- What is the trade-off of research that helps a specific group at the expense of another?
- DUALITY OF HUMANITY — Do you have a public and a private self?
- What is the difference in altering your personality appropriately, based on situation, and being disingenuous or fake?
 - What are the dangers and benefits of a false persona?
- ACCOUNTABILITY — Who or what is the ultimate determination of what is right and what is wrong?
- What are the consequences of our actions, even if we “get away” with them or aren't caught?
- GOOD VERSUS EVIL — Are people inherently good or evil? Or do we make the choice to do good or evil every moment in every day?
- Does good beget more good? Does evil beget more evil? Which of the two is the most powerful?

After the Show: 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 and the production. 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 and enrich your artistic experience.

Consider the Themes and Key Questions above and ask yourself:

1. What Key Questions did the play answer?
2. Do you agree with everything the play said about these themes?
3. How did the actors, directors, and designers all address these themes?
4. What opinion did the artists bring to the process, did those opinion change throughout the process (designing, rehearsing, performing) and how did that impact their work?

Dr. Jekyll and Mr. Hyde

About the Play: Act I Summary

The play begins with a prologue in which five actors address the audience claiming awareness of the narrative that will unfold. A woman screams and a door bursts open, revealing a dead body. Out of this scene, the actor who plays Utterson promptly steps out and directly addresses the audience with, "Let me begin."



Theatre40's 2009 production Photo: Ed Krieger

Utterson and Enfield are on a London street on their way to visit Dr. Jekyll when they come upon a red door. The door prompts Enfield to tell the story of a run-in he had with a "Mr. Hyde" in which he observed Hyde and a street urchin he trampled. Enfield insisted that Hyde pay for damages and Hyde paid with a check guaranteed by Dr. Jekyll, a good friend of Utterson. After the story, Utterson and Enfield resolve to ask Jekyll about Hyde.

Utterson and Enfield confront Jekyll with their knowledge of Hyde, question him on his relationship to Hyde; why is Jekyll guaranteeing checks for such a questionable man? Jekyll is evasive and tells them, "I owe Edward Hyde a debt."

The action then moves to a dissection by Sir Carew. He makes incorrect and lurid observations about the female cadaver. Jekyll

interrupts, invalidating Carew's conclusions and causing the Doctor to storm out. Jekyll then delivers a diary entry to the audience in which he bemoans his inability to express his opinions at the university. Then Hyde appears in the dissection laboratory and replaces the cadaver with the body of a dead pig. Later, Carew demands an apology from Jekyll which he refuses to give. Utterson uses the conversation as an opportunity to once again confront Jekyll about Hyde. Jekyll continues to be vague about his connection to the man.

In the next scene, there is a brief altercation between Utterson and Hyde in front of the red door. After threatening to hit Utterson with his cane, Hyde leaves through the door and the action moves inside his room where Elizabeth, the sister of the urchin Hyde trampled, has been waiting for him. Hyde threatens her, but she boldly does not run when he tells her to go.

Jekyll visits Lanyon and talks to him about "a patient" who no longer remembers what he does when "under the influence." Lanyon diagnoses the individual as an "addict," and Jekyll denies this as a possibility.

The action jumps to Jekyll's study, where he reveals he will "be away a few days on business." The next few scenes flow quickly, and Hyde is played by multiple actors throughout this section of the play – many times while on stage at the same time.

Hyde finds Elizabeth in Regent's Park and she

chooses to go home with him. Jekyll is vaguely aware of Hyde's interaction with Elizabeth and hires a private investigator, Sanderson, to follow Hyde and discover Elizabeth's identity. Utterson receives a letter supposedly signed by Jekyll willing his estate to Hyde — it is the letter sent the night before. Utterson reveals that he has been following Hyde as well, and has the information Jekyll sought regarding Elizabeth's identity. The scene ends with Jekyll promising Utterson that he will cut himself off from Hyde.

Elizabeth works as a chamber maid at a hotel, and Jekyll is next at the hotel and "inadvertently" encounters Elizabeth. He attempts to converse with her and tell her that she



Photo: Brit Knapp from Nashville Rep's *Dr. Jekyll and Mr. Hyde*

will not see Hyde again, but she is frightened and runs from him. Jekyll returns home to his laboratory and takes the tincture that turns him into Hyde. Elizabeth and Hyde then meet in Hyde's room. Hyde tells her he will be going away. She confesses her love for Hyde, but he refuses to accept it and makes her leave. Hyde then resolves to take an unmentioned action that will ruin Jekyll's life.

In the next scene Hyde encounters Carew in the park and beats him to death with a cane. The cane breaks, and Hyde leaves the broken half in the park to be found.

from "A Director's Approach to Jeffrey Hatcher's *Dr. Jekyll and Mr. Hyde*" by Josiah Stanley Wallace, M.F.A., Baylor University, 2011



Constantine Maroulis in the 2013 *Jekyll & Hyde* The Musical

Dr. Jekyll and Mr. Hyde

About the Play: Act II Summary



Tom Bateman in ITV
Studio's *Jekyll and Hyde*

An investigation of the murder of Carew follows. The Inspector questions Utterson about a note that was left on Carew's body and addressed to Utterson. The note mentions a "mutual friend," and this is assumed to be Dr. Jekyll. The two are suddenly at Jekyll's home but Jekyll insists that he did not murder Carew. Jekyll then receives a letter from Hyde, warning that Hyde and Elizabeth's relationship will continue or else Hyde will destroy Dr. Jekyll's reputation. Jekyll resolves to fight back and proves to the inspector that the note on Carew's body was intended to frame him. The inspector leaves to investigate Hyde's rooms, and Jekyll is alone again where he commits to never letting Hyde out again. The inspector is then seen in Hyde's room pronouncing Hyde guilty of the murder of Carew.

Three months later, Utterson and Jekyll are on a walk in the park when they encounter Elizabeth. Elizabeth sees Jekyll and promptly leaves. Jekyll is suddenly stricken and insists that Utterson leave him alone. Utterson departs and Jekyll spontaneously turns into Hyde. The action then shifts to Poole, Jekyll's butler,

arriving at Lanyon's house with a note from Jekyll. They are to retrieve the contents of a drawer from Jekyll's laboratory. After the task has been performed, Hyde arrives at Lanyon's and uses the contents of the drawer to transform back into Jekyll while Lanyon watches. Worried that Lanyon will reveal his secret, Jekyll strangles his friend to death.

Jekyll returns home to a package left by "a lady." In the package is the other half of the cane used to murder Carew. The "lady" is Elizabeth, and she returns to the house immediately after Jekyll opens the package. She found the cane in Hyde's room after the murder and kept it. She wants to know if Jekyll can tell her where Hyde may be. As Elizabeth speaks of her love for Hyde, Jekyll insists that she cannot love the man.

During the conversation she realizes that Jekyll is in fact Hyde, or rather that Hyde is an alternate personality living inside of Jekyll. At that moment, Poole and Utterson arrive with news: "Lanyon has been murdered by Hyde." Elizabeth faints, and Jekyll tells Utterson that Hyde had just been with them, but just escaped. Poole leaves to tell the servants, and Utterson goes to get the police. As soon as they leave, Jekyll carries Elizabeth to the laboratory. He locks the door and insists that Elizabeth must die because she knows the truth. Hyde materializes and he and Jekyll argue about what should be done. Hyde insists that Elizabeth loves them, and Jekyll responds, saying, "She loves you!" Elizabeth wakes and screams as the two men rush at one another.

The action then shifts to outside of the door. Utterson has returned with the inspector, and they smash open the door. Jekyll lies dead in Elizabeth's arms. The inspector asks if Hyde has done the deed, and Elizabeth says, "He did it himself." The inspector is confused, but Utterson understands the truth of what Elizabeth has said – Hyde and Jekyll are the same. The play ends with Hyde saying "I dreamt I was a man named Henry Jekyll....Thank God I woke in time to know I wasn't him."



Kyle Schnack in The University of Texas at Austin's production of *Jekyll and Hyde* Photo: Brenda O'Brian

Dr. Jekyll and Mr. Hyde

About the Play: Meet the Characters

Dr. Henry Jekyll - a timid, mild-mannered man who believes he has found the cure for all of humanity's evil, a magic formula

Mr. Edward Hyde - the embodiment of evil that is the actual result of Jekyll's magic formula.

Special Note

Unlike most adaptations, instead of one actor playing both Jekyll *and* Hyde, this production features a Hyde portrayed by four different actors, highlighting four facets of the evil of Hyde.



Liz Kimball in
The University
of Texas at
Austin's
production of
*Jekyll and
Hyde* Photo:
Brenda O'Brian

Gabriel Utterson - a lawyer, loyal friend of Jekyll and Lanyon, puts the play in motion by setting out to discover who the mysterious Edward Hyde is

Elizabeth Jelkes - a chamber maid at the local hotel

Dr. H.K. Lanyon - friend and colleague of Dr. Jekyll

Sir Danvers Carew - colleague of Dr. Jekyll, an abusive and misogynistic doctor, he exploits science for his own personal experimentation, he is the exact kind of mad scientist that Dr. Jekyll loathes

Poole, the Butler - Jekyll's butler, faithful to Jekyll but begins to worry something is amiss with Mr. Hyde

Sanderson, the Private Detective - briefly hired by Jekyll to follow Hyde to learn more information about what Hyde and Elizabeth are up to

The Inspector - Police Inspector who investigates the murder of Danvers Carew

Mr. Richard Enfield - Utterson's distant relative, tells Utterson about the time he saw Mr. Hyde run over a poor street urchin and insisted that Hyde pay the urchin for the damages



The cast of the 2013 Broadway production of *Jekyll & Hyde the Musical*

Dr. Jekyll and Mr. Hyde

About the Play: Meet the Language

Solicitor: (British) a legal representative who advises in lower courts and prepares cases for Barristers to try in higher courts

Portend: to warn or indicate that something is likely to happen

Reproach: to express disapproval or disappointment

Steamer: ship or boat powered by steam

Overdraft: a deficit in a bank account caused by withdrawing more money than an account holds

Rhetorical: a question asked in order to produce an effect or make a statement rather than require an actual response

Cudgel: to beat with a short, thick stick

Viscera: the internal organs in the main cavities of the body, especially those in the abdomen

Moot: having no particular significance, typically because the subject is too uncertain to allow a decision

Distended: swollen by stretching from the inside

Rapaciousness: aggressively greedy or predatory

Lurid: very vivid in color, especially so as to create an unpleasantly harsh or unnatural effect

Charlatan: a fraud

Tinctures: medicine made by dissolving a drug in alcohol

Diviner: one who possesses magical or supernatural insight

Domicile: a person's residence or home

Sojourns: temporary stays or visits

Traversed: traveled across or through

Bereft: deprived of or lacking something

Hovel: a small, unpleasant or simply constructed building



The cast of the 2013 Broadway production of *Jekyll & Hyde the Musical*

Dr. Jekyll and Mr. Hyde

About the Play: Meet the Playwright and Author

Jeffrey Hatcher

is an American playwright and screenwriter. Hatcher spent his youth in Steubenville, Ohio, a gritty Ohio River town better known for its mob connections and houses of "ill repute" than for its literary sons and daughters. Hatcher was much influenced by a high school teacher, Glenda Dunlope, an old-school thespian who ran the drama program there. He attended Denison University in Granville, Ohio, and later migrated to New York City and ultimately to Minneapolis.

His many award-winning original plays have been performed on Broadway, Off-Broadway, and regionally across the US and abroad. Some of his plays include *Three Viewings*, *Scotland Road*, *A Picasso*, *Neddy*, *Korczak's Children*, *Mercy of a Storm*, *Work Song: Three Views of Frank Lloyd Wright* (with Eric Simonson), and *Lucky Duck* (with Bill Russell and Henry Kreiger). Hatcher wrote the book for the Broadway musical *Never Gonna Dance* and the musical, *ELLA*.

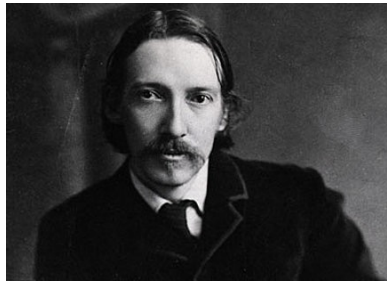
Hatcher adapted Robert Louis Stevenson's novella, *The Strange Case of Dr. Jekyll and Mr. Hyde*, into a play in which actors play multiple roles, and Mr. Hyde is played by four actors, one of whom is female. This adaptation, which has been called "hipper, more erotic, and theatrically intense... definitely not your grandfather's 'Jekyll and Hyde'", was nominated by the Mystery Writers of America for an Edgar Award for Best Play.

Hatcher wrote the screenplays for *Stage Beauty*, *The Duchess* and *Casanova*, as well



as authoring episodes of the Peter Falk series *Columbo*. He is a member and/or alumnus of The Playwrights' Center, The Dramatists Guild of America, Writers Guild of America and New Dramatists.

Hatcher has said that he believes the best teachers don't push students into writing in a particular way but encourage them to try working in whatever tradition they enjoy.



Robert Louis Stevenson was a Scottish novelist, poet and travel writer who lived in the 19th century. Though he only lived to be 44 years old (1850–1894), he wrote over 30 novels and short stories, a handful of poems and an array of other works, both fiction and non-fiction. Classified as a neo-romantic writer, Stevenson wrote in a flavor of realistic expression that favored a hopeful examination of the inner workings of the mind.

As a young man, Stevenson battled countless bouts with sickness, inheriting a weak lung from his mother. Through all of his physical ailments, however, he still clung to a strong sense of adventure, inherited from his father. Coupled with a passion for moral philosophy and spirituality, Stevenson was never short on inspiration or depth in his work.

It was not until Stevenson attended college, however, that he would realize his gifts were artistic. Originally attending the University of Edinburgh to become an

engineer, Stevenson disappointed his parents when he told them he was more inclined to storytelling than science. They eventually approved of Stevenson's choice, as long as he finished his degree (which he shifted to law, a respectable profession).

In spite of his ailing health, Stevenson's sense of adventure led him around the world and back more than once throughout his life. In his many travels across Europe and America, he picked up a vast array of source material that fueled an interesting and diverse body of work. Stevenson's first real success in writing came at age 33 with *Treasure Island*, an adventure story of pirates and buried treasure. The story has been made into countless films, and the most famous character from the story (Long John Silver), became the name of a famous fast food chain. His work was very well received during his lifetime, and various other successes followed. His untimely death, however, cut Stevenson down in what may have been his prime—in the middle of writing *Weir of Hermiston*, a promising novel that showed greater potential and artistic growth for the writer.

Though today we consider Stevenson a writer of great range and insight, during his day (and in fact until very recently) Stevenson was shunned by scholars because of the popularity of his work. Many great minds did not pass him by, however, as a host of well-regarded writers credit Stevenson for inspiration, of which Jorge Luis Borges, Ernest Hemingway and Rudyard Kipling are just a few. Today, Stevenson is ranked the 25th most translated writer in the world, ahead of contemporaries Charles Dickens, Oscar Wilde and Edgar Allen Poe.

Dr. Jekyll and Mr. Hyde

Historical Context

from The Repertory Theatre of St. Louis

Dr. Jekyll and Mr. Hyde is set in a very dark and scary London in 1883, at the end of the Victorian Era in England. While madness and immorality may run rampant in the world of the play, is that what the Victorian Era was really all about?

LONG LIVE THE QUEEN

The Victorian era is named after the ruler during the period, Queen Victoria. The era is commonly acknowledged to run from about June 1837 to January 1901 (corresponding to when Queen Victoria came to power and then subsequently died). Her reign, 63 years and seven months, is the longest of any British monarch to date.



Groomed for excellence, Victoria was well versed in a wide array of school subjects including German, English, Italian, Greek, French, arithmetic, music and history (her favorite subject). Eighteen years old for less than a month, Victoria was crowned queen at the death of her uncle and king, William IV.

Victoria's monarchy was marked by a strong emphasis on morality and family values. It was a time of peace and great prosperity for England, including advances in industry, education, government and more.

INDUSTRIAL REVOLUTION

While the Industrial Revolution kicked into gear prior to the Victorian Era, its effects began to appear prominently at this time. As factories began to spring up everywhere, the landscape of life changed radically as technology served to shift the way individuals worked, played and interacted.

Though many technological advances came from the Industrial Revolution, perhaps most prominent among the troves

included textiles, steam power and iron founding. Textiles led to more efficient production of cotton, yarn, flax and linen through the usage of spinning mills. Steam powered engines benefited various industries, from mining to agriculture. Meanwhile, iron founding allowed for a more efficient production of iron by use of coke rather than charcoal throughout the process of production. While we may take these innovations for granted today, these key advances allowed for industry to streamline and not be as dependent on certain variables in the environment (i.e.—before steam power, water power relied on being near a consistent water source).

Amid all the new technology, advances in the process of producing goods allowed for greater efficiency. The notion of an assembly line as we know it today comes right out of the Industrial Revolution. For the first time workers could be trained in a single skill, performing only one step in the manufacturing process before passing the product along to another worker to perform another specific job, and so on.

The long held social structure of nobility and gentry way up on top, peasants far below, and the middle class floating somewhere in between, began to shift radically. Ordinary people began to overturn the nobility and gentry, as new opportunities in factories and mills leveled the economic playing field. There was a rise in the middle class by virtue of an innovative efficiency that made the production of goods more profitable, thereby redistributing the wealth more evenly



among the social strata. Cities became more prominent during the Industrial Revolution, as hordes of workers flocked to factories in pursuit of the chance to move up in the world. Trade unions also formed in this era, and continue even today to protect the interests of workers.

Dr. Jekyll and Mr. Hyde

Historical Context (Cont.)

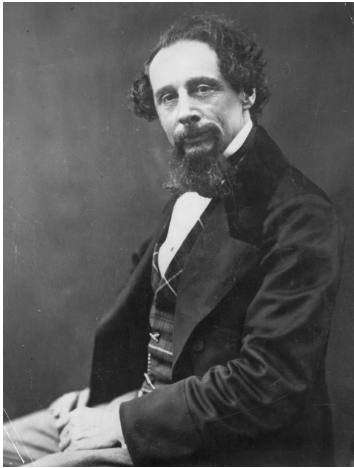
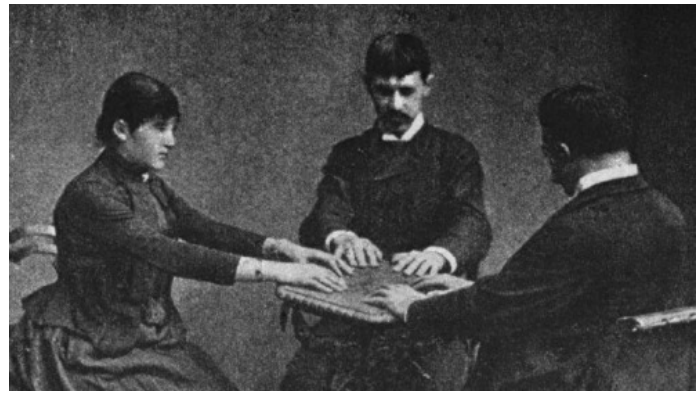
from The Repertory Theatre of St. Louis

ALL WORK AND NO PLAY

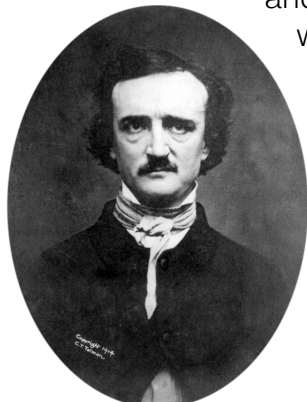
With the new found efficiency of the Industrial Revolution came newfound leisure time, which did not go to waste in the Victorian Era. Ever popular forms of entertainment like the theatre and the arts boomed, as music, drama and the opera were all highly attended. Gambling card houses (now known as casinos) also flourished, though evangelical and reform movements were a constant threat to such establishments. Brass bands became popular throughout the countryside. Citizens of Victorian England even became quite fascinated with the occult and supernatural.



While the people of Victorian London spent time showing off their lush and expensive clothes in public events (above), the new found time and riches brought by the Industrial Revolution led to an exploration of darker, more traditionally taboo subjects, like spirits and ghosts. (right)



Charles Dickens (above)
Edgar Allan Poe (right)

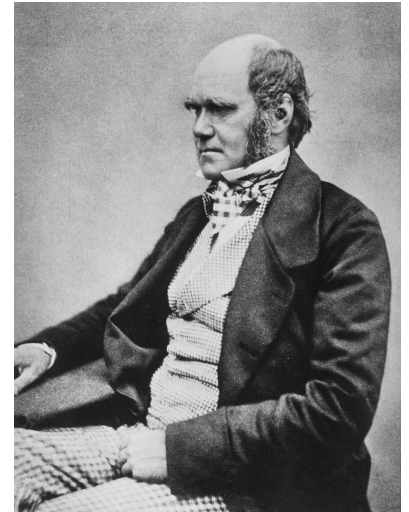


ARE YOU SMARTER THAN A VICTORIAN?

During the Victorian Era, there was a rise in education among all classes, and a flourishing of intellectual advancements. Among the more popular (and controversial) was Charles Darwin's work *The Origin of Species*, which theorized common descent, or that all species arose from a common ancestor. The book serves as the foundation for the modern theory of evolution.

With the Victorian Era the popularity of books and novels reached new heights, and with a vast number of talented writers emerging from the era it's easy to see why. Such literary

giants as Charles Dickens (*A Christmas Carol*, *A Tale of Two Cities* and *Great Expectations*), Oscar Wilde (*The Importance of Being Earnest* and *The Picture of Dorian Gray*), and the Brontë sisters (*Jane Eyre*) came from this era, taking storytelling and imagination to new heights.



Charles Darwin

Dr. Jekyll and Mr. Hyde

Themes

from The Repertory Theatre of St. Louis

GOOD VERSUS EVIL:

We are all taught about right and wrong, and how to tell the difference between the two. In everyone's life, however, we encounter both good and evil, and must make a choice of which route to take. Despite his best intentions to overcome the evil Mr. Hyde, Dr. Jekyll eventually succumbs to a power that seems greater than his own. Have you ever been tempted to break the rules? When you were tempted, did you succumb? Or did you do the right thing?

SCIENTIFIC EXPERIMENTATION:

In the play, Carew uses cadavers for his own twisted medical experimentation. While not all experimentation is as cruel and unusual, animals, cadavers and even living human beings are a part of scientific experimentation. What do you think about such experimentation? What are the moral questions involved with experimentation? Are there potential benefits to such research?

DUALITY OF HUMANITY:

The play pits good (Dr. Jekyll) versus evil (Mr. Hyde), and allows them to fight to the death, literally. While the story spends a lot of time dividing people into two halves, it also alludes to the possibility that there's more to us than just that. What do you think—are there two sides to every person, or is there more? How many sides do you think you have?

ACCOUNTABILITY: Throughout the play, characters reference a story of a man who killed his family. In the story, the man asks, "What have I done?" Characters in the play debate whether the man is taken aback by his own horrific deeds or if he is attempting to shed the blame. In your life, have you ever broken a rule or gotten in trouble? How did you respond? Did you blame someone or something else? Or did you take responsibility for your actions?

Dr. Jekyll and Mr. Hyde

Discussion Topics: The Place of Science in Society

from The Repertory Theatre of St. Louis

Sir Davers Carew skirts upon a murky ground of unethical conduct to pursue his own misguided experimentation on dead bodies. Dr. Henry Jekyll, a scientist guided by a strong sense of morality and a positive vision of his work for humanity, adamantly combats Carew and his irresponsible explorations. In today's world, rapidly expanding technologies combined with some of the brightest minds in history continually push the envelope of scientific exploration. New frontiers in the laboratory demand ever evolving moral considerations. What do you think about some of science's cutting-edge explorations? Consider some of the following examples from both fiction and from recent world news as you discuss the place of science in today's culture.

EXAMPLES OF SCIENTIFIC EXPERIMENTATION IN FICTION

JURASSIC PARK: in the popular book and film franchise, scientists use DNA from extinct dinosaur species to resurrect the ancient monsters for human enjoyment, leading to disastrous consequences. In the latest installment, Jurassic World, scientists create all new dinosaurs by fusing DNA from various species to create an all new, unknown, and extremely dangerous new dinosaur.

MARVEL, DC, AND THE SUPERHERO WORLD: some superheroes are not from other worlds or born with their supernatural abilities, some superheroes developed from genetic experiments. Peter Parker was bit by a genetically mutilated spider, causing a change in his DNA and giving him his Spider Man powers. A science experiment gone wrong turned Barry Allen into The Flash, Dr. Jon Osterman into Dr. Manhattan, Bruce Banner into The Incredible Hulk, and even helped Professor Utonium create The Powerpuff Girls. And of course, for every Hero born of a faulty science experiment, there are dozens of Villains with similar stories: Venom, Doc Ock, The Green Goblin, Mr. Freeze, Doctor Doom, Lex Luthor, Magneto, etc.

MY SISTER'S KEEPER: the controversial 2004 novel by Jodi Picoult, revolves around the life of Anna Fitzgerald who was born to be a "Savior Sister" for her older sister Kate. When Kate was diagnosed with a deadly form of cancer, her parents conceived Anna for the sole purpose of having a suitable donor for Kate to continue to save Kate's life. However, when Anna turns 13, she begins to question her parents' motives and the morality of being born as a human transplant-donor. What is Anna's real purpose in life? Do her parents actually love her or is she simply a means to extending the life of her terminally ill sister?

EXAMPLES OF SCIENTIFIC EXPERIMENTATION IN TODAY'S SOCIETY

CLONING: in recent years, rapid advancements have been achieved in the process of making an identical copy of an organism or specific parts of an organism, which is known as cloning. This facet of scientific research promises to provide answers for many of the problems that plague human beings including various diseases, injuries and faulty organs. With its promises come new questions of morality—should scientists engineer and create genetic clones? What experimentation is required to achieve such results? What are the ramifications of the cloning process for the clone?

GENEMANIPULATION AND THE TAILOR-MADE BABY: these days, doctors can tell you a lot about a baby before it's born—whether it's a boy or a girl, whether or not it appears healthy, and so much more. That raises many questions on the morality of science: Is it right to abort a fetus if science can tell us that he or she will be born with a terminal illness? What if the illness wouldn't be terminal, but instead just lead to a hard life for parents and child? Or what if the fetus has developed into a female, but the parents really wanted a male? Beyond tests for fetus already in development, evolving technologies are giving scientists the potential to engineer offspring—literally offering the potential to tailor make a baby. Whether blonde or brunette, tall or short—science promises the ability to make your child perfect. Again, questions of morality loom—what are the ramifications of altering a fetus? Do scientists have the right to do so? What cost do such alterations have on the human race as a whole, and the wonderful diversity it possesses?

KEY QUESTIONS

What moral considerations should scientists be subject to when studying advancements?
Who has the authority to say what is right and wrong, or when the science has gone too far?

Dr. Jekyll and Mr. Hyde

Discussion Topics: Duality in the 21st Century

from The Repertory Theatre of St. Louis

Throughout the play, Dr. Jekyll struggles to control his far less civilized alter ego, Mr. Hyde. While he seems to be able to turn on and off his alter ego with a magical potion (at least he tries to, anyway), he implies that perhaps we all have two sides—a civilized public persona and a baser private persona. Are there two of you?

Humanity has wrestled with the notion of the public versus the private persona for perhaps as long as we've been civilized beings. References to another self can be found as far back as the ancient Greeks, though the Renaissance and its movement towards a focus on the individual may fuel the prominence of the debate today.

The word persona literally means, "mask," though not exactly like one you might wear on Halloween. Persona actually refers most directly to the social masks that we put on in different circumstances. For example, you may act a certain way in front of your parents, but when alone with your friends you might act slightly different (if not completely different). That's not to say that you're actually two entirely different people, or that you're trying to mislead either your parents or your friends.

The concept of social masks is based on the idea that each of us decides what is appropriate for a particular situation and then we suit ourselves to that situation. As we are each multifaceted and complex individuals, there may be many personas that we carry around and use each day. To put it another way, just like the actors on stage, we assess our roles at any given time and do our best to fill them and give a great performance. Sometimes the audience requires us to be loud, boisterous and full of energy, while at other times it needs us to be calm, silent and focused. Both situations call on you to be yourself, just in slightly different ways.

Now I know what you're thinking—of your many personas (son/daughter, best friend, star of the soccer team, etc.), you don't have anything like Mr. Hyde floating around in your head. But have you ever been tempted to break a rule? Maybe lie to your parents, cheat on a test, or swipe a pen or pencil from the desk next to you? That little devil on your shoulder, tempting you toward wrongdoing, is your Mr. Hyde. And while you may not have a magical potion to turn him off, you do have your civilized persona to keep him in check.

What are some examples you can think of that involve a false persona, for good or bad? Consider the following examples involving different levels of creating a false persona and how each situation plays out. What other examples can you think of?

- **Minister Arthur Dimmesdale** from Nathaniel Hawthorne's *The Scarlet Letter*
- **Cady Heron** from the movie *Mean Girls*
- **Lady Gaga**, the performance persona of Stefani Joanne Angelina Germanotta
- **Richard Bachman**, a pen-name of the famous author Stephen King
- **Spiderman, Batman, Superman, etc.**, who use false names to disguise their true identity
- **Andie and Benjamin** from the movie *How to Lose a Guy in 10 Days*
- **Nev Schulman**, and subsequent subjects of the MTV show *CATFISH*

KEY QUESTIONS

Do you have a public and private self? Which one is the real you? When do you feel the most yourself and when do you feel the most like you have to put on a persona?

What can we gain or lose by creating different versions of ourselves?

What is the proper balance of who we are, who we must present ourselves to be, and who we strive to be?

What are the dangers of trying to be someone that we aren't? What are the advantages?

Dr. Jekyll and Mr. Hyde

Activities: Page To Stage

Bringing a book to life on stage is difficult. It sometimes means cutting out events, storylines, and even whole characters. Our playwright had a difficult time turning Robert Louis Stevenson's novella, told in various witness accounts, into a single, fluid narrative.

Read the follow except from Robert Louis Stevenson's book:

Mr. Utterson had been some minutes at his post, when he was aware of an odd light footstep drawing near. The steps drew swiftly nearer, and swelled out suddenly louder as they turned the end of the street. The lawyer, looking forth from the entry, could soon see what manner of man he had to deal with. He was small and very plainly dressed and the look of him, even at that distance, went somehow strongly against the watcher's inclination. But he made straight for the door, crossing the roadway to save time; and as he came, he drew a key from his pocket like one approaching home.

Mr. Utterson stepped out and touched him on the shoulder as he passed. "Mr. Hyde, I think?"

Mr. Hyde shrank back with a hissing intake of the breath. But his fear was only momentary; and though he did not look the lawyer in the face, he answered coolly enough: "That is my name. What do you want?"

"I see you are going in," returned the lawyer. "I am an old friend of Dr. Jekyll's—Mr. Utterson of Gaunt Street—you must have heard of my name; and meeting you so conveniently, I thought you might admit me."

"You will not find Dr. Jekyll; he is from home," replied Mr. Hyde, blowing in the key. And then suddenly, but still without looking up, "How did you know me?" he asked.

"On your side," said Mr. Utterson "will you do me a favour?"

"With pleasure," replied the other. "What shall it be?"

"Will you let me see your face?" asked the lawyer.

Mr. Hyde appeared to hesitate, and then, as if upon some sudden reflection, fronted about with an air of defiance; and the pair stared at each other pretty fixedly for a few seconds. "Now I shall know you again," said Mr. Utterson. "It may be useful."

"Yes," returned Mr. Hyde, "It is as well we have met; and apropos, you should have my address." And he gave a number of a street in Soho.

"Good God!" thought Mr. Utterson, "can he, too, have been thinking of the will?" But he kept his feelings to himself and only grunted in acknowledgment of the address.

"And now," said the other, "how did you know me?"

"By description," was the reply.

"Whose description?"

"We have common friends," said Mr. Utterson.

"Common friends," echoed Mr. Hyde, a little hoarsely. "Who are they?"

"Jekyll, for instance," said the lawyer.

"He never told you," cried Mr. Hyde, with a flush of anger. "I did not think you would have lied."

"Come," said Mr. Utterson, "that is not fitting language."

The other snarled aloud into a savage laugh; and the next moment, with extraordinary quickness, he had unlocked the door and disappeared into the house.

Dr. Jekyll and Mr. Hyde

Activities: Page To Stage (Cont.)

Now read the following scene from Jeffrey Hatcher's play:

UTTERSON: That evening, I went to the street where Hyde lived and watched the door. No one went in, no one came out. I was just about to give up my post when a clock tolled midnight, and I sensed something in the alley. *(Lights change. Hyde moves towards the door and takes out a key. Utters moves to him.)* Mr. Hyde? *(Hyde freezes at the door.)* Mr Hyde, my name is Utterson, a friend of Dr. Jekyll. *(Hyde does not turn. Utters comes closer.)* Visiting him as often as I do, I had hoped to make your acquaintance but we never seem to cross paths.

HYDE: How did you know to find me here?

UTTERSON: Dr. Jekyll told me.

HYDE: *(whirls around to Utterson)* You lie! He never did!

UTTERSON: *(To audience:)* At that a light was upon us. *(a shaft of light splashes across HYDE. He freezes. To audience:)* A handsome cab was passing, its lamps casting their yellow glow across Hyde's face. The man was younger than I, but his desires had ravaged him, crippled him, his features like that of an old and evil child. *(HYDE unfreezes and swings his cane up in the air. UTTERSON tries to shield his face from the blow he expects. But HYDE quickly swerves back to the door, opens it, and disappears inside. The door closes with a bang. The shaft of light vanishes. UTTERSON lowers his hand.)* Hyde had disappeared to the other side of the door. And I was once more in the dark.

What are the major differences you notice?

First, take a highlighter and highlight all the stage directions *(all the text in italics and in parenthesis. These tell the actors and director what to do. These are not lines spoken out out.)*

Next, take a different color highlighter and highlight all of the dialogue that happens between Utterson and Hyde. (Hint: Utterson's first and last large chunk are mainly narration to the audience. Utterson's first line of dialogue is "Mr. Hyde?") Now, using that same color highlighter, return to the text from the novella and highlight the corresponding text that is represented by the actors' dialogue in the play.

REFLECT

You'll notice that the playwright left out a lot of the conversation that is found in the book. Why do you think that is?

What are some of the challenges in adapting a story from a book into a two-hour play?

What are some of the main characterization differences you find in these parallel scenes? Does Utterson come off more rudely in one version? Does Hyde seem more mysterious, hateful, dangerous, or threatening in a certain version of this scene?

Discuss why you think the playwright decided to fashion the scene in the way he did. What did he cut from the original text, and why? Does the playwright effectively tell the story of this scene in a more concise manner, or has he manipulated the source-scene to bend the characters to better fit his story? Does he have the right to do that? Have you seen that happen with some of your favorite book/movie adaptations (*Hunger Games, Lord of the Rings, Harry Potter*)?

Which scene is more engaging, more fun, and more exciting to experience as an audience member? Why is that?

Dr. Jekyll and Mr. Hyde

Activities: Write a Review

Write a Review

Explain to students that the director's job is to take the words on the script from the printed page to the stage and bring them to life. Explain that theater critics review shows and publish their opinions. For AmericanTheatreCritics.org, critic Sherry Eaker wrote, "My point of view was that it wasn't the theatre critic's place to tell the playwright what he or she should be doing; instead, the critic should focus on what is already there and explain either why it works or why it doesn't work."

After seeing the production, have each student write a review of Orlando Shakes' production of *Dr. Jekyll and Mr. Hyde*. The review should include one paragraph each for:

Introduction – What did you watch, where and when, and maybe, why?

The script – Did you like the writing, the story, the characters? Why or why not?

The score - Did you like the music? Why or why not?

The acting – Did you believe and care about the characters as portrayed? Why or why not?

The design – Did you like the set, costume and light designs? Why or why not?

The staging – How did the director stage the violence? Was it effective?

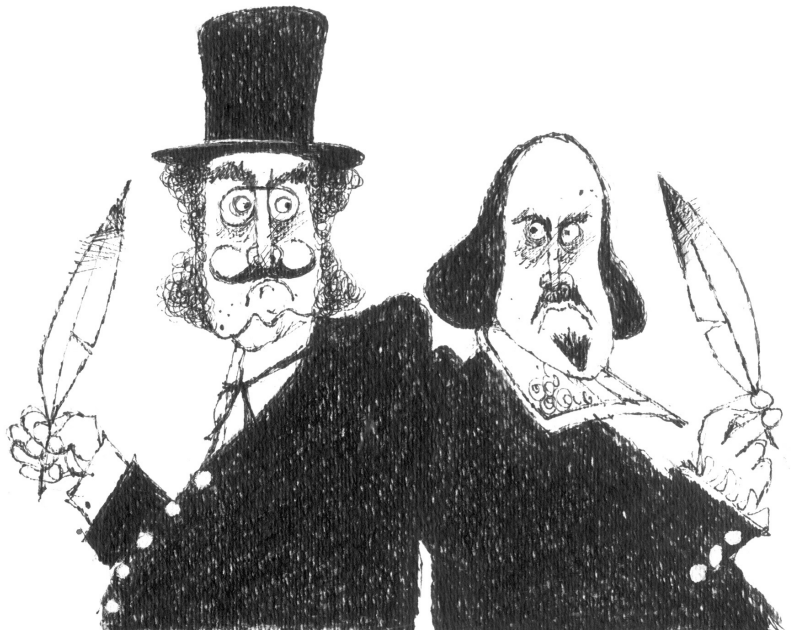
The audience – What ways did the audience respond to particular moments?

Conclusion – What will you remember about this performance?

If you wish, send your reviews to us at:

anneh@orlandoshakes.org

We'd love to hear your opinions of our show!



Read more: How to Become a Theater Critic

- eHow.com http://www.ehow.com/how_2079002_become-theater-critic.html#ixzz1v9tEyMnc

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