



Study Guide 2020- 2021



Poe: Deep Into That Darkness Peering

By Mark Rector and Mark Brown

Florida Standards

Language Arts

LAFS.910.RL.1: Key Ideas and Details
LAFS.910.W.1: Text Types and Purposes
LAFS.1112.RL.1: Key Ideas and Details
LAFS.1112.SL.1: Comprehension and Collaboration
LAFS.910.RL.3: Integration of Knowledge and Ideas

Theater

TH.912.F.2: Careers in and related to the arts
TH.68.S.1: The arts are inherently experiential.

PG-13

Mild Language, Alcohol, Frightening Content

Most appropriate for Grade 8 and up. Children under 5 will not be admitted to the theater.

Poe: Deep Into That Darkness Peering

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Poe: Deep Into That Darkness Peering

An Introduction

Educators:

First, let us say that we hope you all are holding up during these unprecedented times. The past several months have been difficult for all who love arts education, and we are working hard to meet your needs for the 2020-2021 school year in whatever format works best for you and your students.

We are aware that some of you may be meeting in person with your students, some virtually, and many in a combination of the two. To that end, we are redesigning all of our educational offerings to be deliverable in a variety of ways.

We understand that Field Trips may not be possible this school year, due to social distancing and bus scheduling, however, for those of you able to come see a show, we intend to continue live Children's Series and Signature Series performances. We are also looking into streaming or recording opinions, for those of you unable to leave the school.

We also have created Virtual versions of our popular workshops, Shakespeare Alive and Books Alive, so that we can continue visiting your classrooms safely. Also, we have redesigned our Study Guides to be interactive. This will allow you to explore them with your students as a group, but also assign activities from them to your students to complete individually online.

Our hope is that Orlando Shakes will continue to meet your needs and become an essential partner in bringing theatre arts to your students for years to come.

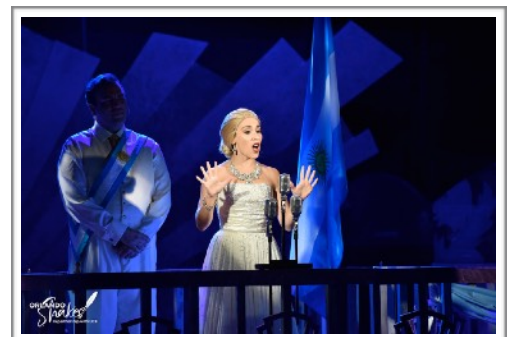
Most importantly, if you have an idea for a program or delivery system that would make our partnership easier, please let us know. We now know that anything is possible, and that we as arts educators inherently bring our talent and creativity to every challenge we face.

We look forward to working with you this year and learning how we can serve you and your students.

Thank you for your tremendous work in nurturing our audiences of tomorrow.

Anne Hering
Director of Education

Brandon Yagel
Education Coordinator



Poe: Deep Into That Darkness Peering Enjoying Live Theater

Theater is a Team Sport

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.



Sound Designer -
Britt Sanducky
Photo: Rob Jones



Costume Designer -
Denise Warner
Photo: Rob Jones

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.

Mission:

To enrich our community with engaging professional theater, inspiring educational experiences, and thought-provoking new plays.

Poe: Deep Into That Darkness Peering

Enjoying Live Theater

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. 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.

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!

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?

Poe: Deep Into That Darkness Peering

About the Play

Summary



In a fury of wild panic, Edgar Allan Poe bursts into a room of trusted friends, convinced he is pursued by enemies who seek to destroy him. To save his own life, Poe undertakes a desperate wager: he must unravel an intricate puzzle that draws him into the horror-haunted dreamland of his stories and poems.

As the threads of his life and his writing intertwine, he confronts the phantasms of his past – the women he loved and who died too young, his cruel stepfather, the

critics who sneered at his talent, and the personal demons that drove him to write his masterpieces of mystery and imagination.

Focusing on Poe's stories and poetry, supplemented by text taken from his letters, the play explores the intimate connection between Edgar Allan Poe's work and the tragic events of his life.

Stories and poems featured in the play include: The Black Cat, The Cask of Amontillado, The Fall of the House of Usher, The Facts in the Case of M. Valdemar, The Tell-Tale Heart, To My Mother, The Conqueror Worm, For Annie, A Dream Within a Dream, Alone, Lines on Ale, Dream-Land, The Bells, Annabel Lee, and The Raven.

The Raven

A lonely man who misses his lost Lenore tries to distract his mind by reading old books, when he hears tapping at his door. Hoping it's his dead wife returning, all he hears is an echo. He goes back to his chamber and hears tapping on his window, where appeared a stately Raven, who lands on the bust of Pallas above his chamber door. The Raven can speak, answering the man's question about his name with the word repeated: "nevermore." Is the whole scene an hallucination marking his quick decent into madness?

<https://americanliterature.com/the-raven-study-guide>

Annabel Lee

Many years ago, there was a kingdom by the sea. In this kingdom lived a young woman called Annabel Lee, whom the speaker suggests the reader might know. According to the narrator, Annabel Lee's only ever thought about the love between them. They were both children, but their love went well beyond what love can normally be. In fact, this love was so special that the angels of heaven were jealous and desirous of it.

For that reason, back then, Annabel Lee was killed by wind from a cloud. She was then taken away by people the narrator calls "highborn kinsmen," who could be the angels or Annabel Lee's own family members. They enclosed her in a tomb, still within the same kingdom.

Retrospectively, the speaker believes that the angels, unhappy in heaven and envious of the love between him and Annabel Lee, caused the wind that killed her. Their love, says the speaker, was more powerful than the love between people older and wiser than them. Furthermore, no angel from heaven or demon under the sea could ever separate his soul from Annabel Lee's.

Every time the moon shines, it brings the speaker dreams of his beloved. When the stars rise, he can sense her sparkling eyes. Every night the speaker lies down alongside Annabel Lee—whom he calls his "life" and "bride"—in her tomb, with the sound of the sea coming from nearby.

<https://www.litcharts.com/poetry/edgar-allan-poe/annabel-lee>

Meet the Poet and the Character

Edgar Allen Poe



On January 19, 1809, Edgar Allan Poe was born in Boston, Massachusetts. Poe's father and mother, both professional actors, died before the poet was three years old, and John and Frances Allan raised him as a foster child in Richmond, Virginia. John Allan, a prosperous tobacco exporter, sent Poe to the best boarding schools and later to the University of Virginia, where Poe excelled academically. After less than one year of school, however, he was forced to leave the university when Allan refused to pay Poe's gambling debts.

Poe returned briefly to Richmond, but his relationship with Allan deteriorated. In 1827, he moved to Boston and enlisted in the United States Army. His first collection of poems, *Tamerlane, and Other Poems*, was published that year. In 1829, he published a second collection entitled *Al Aaraaf, Tamerlane, and Minor Poems*. Neither volume received significant critical or public attention.

Following his Army service, Poe was admitted to the United States Military Academy, but he was again forced to leave for lack of financial support. He then moved into the home of his aunt Maria Clemm and her daughter Virginia in Baltimore, Maryland.

Poe began to sell short stories to magazines at around this time, and, in 1835, he became the editor of the *Southern Literary Messenger* in Richmond, where he moved with his aunt and cousin Virginia. In 1836, he married Virginia, who was thirteen years old at the time. Over the next ten years, Poe would edit a number of literary journals including the *Burton's Gentleman's Magazine* and *Graham's Magazine* in Philadelphia and the *Broadway Journal* in New York City. It was during these years that he established himself as a poet, a short story writer, and an editor. He published some of his best-known stories and poems, including "The Fall of the House of Usher," "The Tell-Tale Heart," "The Murders in the Rue Morgue," and "The Raven." After Virginia's death from tuberculosis in 1847, Poe's lifelong struggle with depression and alcoholism worsened. He returned briefly to Richmond in

1849 and then set out for an editing job in Philadelphia. For unknown reasons, he stopped in Baltimore. On October 3, 1849, he was found in a state of semi-consciousness. Poe died four days later of "acute congestion of the brain." Evidence by medical practitioners who reopened the case has shown that Poe may have been suffering from rabies.

Poe's work as an editor, a poet, and a critic had a profound impact on American and international literature. His stories mark him as one of the originators of both horror and detective fiction. Many anthologies credit him as the "architect" of the modern short story. He was also one of the first critics to focus primarily on the effect of style and structure in a literary work; as such, he has been seen as a forerunner to the "art for art's sake" movement. French Symbolists such as Mallarmé and Rimbaud claimed him as a literary precursor. Baudelaire spent nearly fourteen years translating Poe into French. Today, Poe is remembered as one of the first American writers to become a major figure in world literature.

source: poets.org

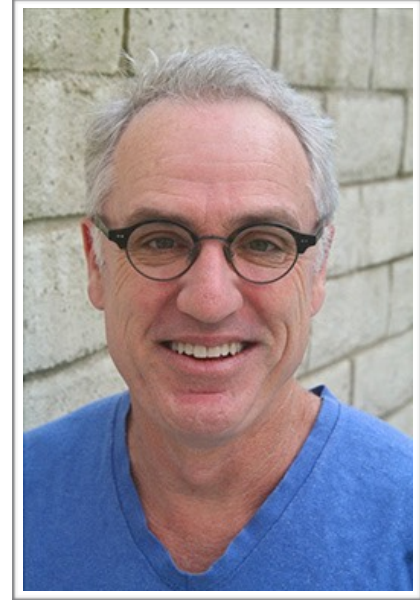
Poe: Deep Into That Darkness Peering

About the Play

Meet the Playwrights

Mark Brown is an award-winning writer. His plays include *Around the World in 80 Days*, *Tom Jones the Musical*, *Tom Jones*, *The Trial of Ebenezer Scrooge*, *Love, the Cracksman*, *China: The Whole Enchilada*, *Poe: Deep Into That Darkness Peering* and *The Little Prince*. Brown's play *Around the World in 80 Days* has been produced around the world, from off-Broadway to Baridhara Dhaka, Bangladesh, and has been translated into Turkish. *Tom Jones*, his nonmusical adaptation of the ribald Henry Fielding novel, received its world premiere in 2014 and has been called clever, silly and highly theatrical. Brown's play *The Trial of Ebenezer Scrooge* has been called a sequel worthy of Dickens' approval and a worthy new entry into the holiday canon. *Tom Jones the Musical* is a bawdy and rollicking romp with music inspired by the frenzied mop-top-led era of the British Invasion. *The Quest for Don Quixote*, inspired by the epic novel, was the marquee production at the 2015 Arkansas New Play Festival. *Love, the Cracksman*, Brown's homage to the screwball film comedies of the 1930s, kicked off the 2017 PlayLab at Florida Repertory Theatre. His musical *China: The Whole Enchilada* was named Outstanding Musical of the 2008 New York International Fringe Festival and has been called funny, smart, surprisingly deep and very enjoyable. His adaptation of *The Little Prince* set box office records at several theatres and his play *Poe: Deep Into That Darkness Peering* hasn't won a thing but is a darn good play and should be produced more often. Brown lives in Los Angeles and dreams of living in a chateau in France.

Source: dramaticpublishing.com



Mark Rector is an executive with Lloyd's of London. He is also an actor, stage fight combatant and choreographer, playwright, and author of three books on European swordsmanship. Mark has performed in New York, Chicago, and his home town of Lawrence, Kansas, as well as with the Cape May Stage, the Nebraska Shakespeare Festival, the Fort Worth Shakespeare Festival, and the Orlando Shakespeare Theater. Mark lives in Chicago with his wife, Victoria, and their two kittens, Josie and Hinky Dink.



Poe: Deep Into That Darkness Peering

About the Play Vocabulary List

valise (noun) - a small piece of luggage that can be carried by hand, used to hold clothing, toilet articles, etc.; suitcase; traveling bag.

depot (noun) - a railroad station.

purloined (verb) - to take dishonestly; steal; filch; pilfer.

cryptograph or cipher (noun) - a system of secret writing

Mesmerism (noun) - hypnosis as induced, according to F. A. Mesmer, through animal magnetism.

articulo mortis (noun) Latin. - the article of death

purulent (adjective) - hypnosis as induced, according to F. A. Mesmer, through animal magnetism.

ichor (noun) - Classical Mythology. an ethereal fluid flowing in the veins of the gods.

putridity (adjective) - in a state of foul decay or decomposition, as animal or vegetable matter; rotten.

naphthaline (noun) - a white, crystalline, water-insoluble hydrocarbon, C₁₀H₈, usually obtained from coal tar: used in making dyes, as a moth repellant, etc.

sepulchral (adjective) - of, relating to, or serving as a tomb.

parsimony (noun) - extreme or excessive economy or frugality; stinginess.

immolation (verb) - sacrificing

motley (adjective) - exhibiting great diversity of elements:

roquelaire (noun) - a cloak reaching to the knees, worn by men during the 18th century.

catacombs (noun) - an underground cemetery, especially one consisting of tunnels and rooms with recesses dug out for coffins and tombs.

flambeaux (noun) - a flaming torch.

ignoramus (noun) - an extremely ignorant person.

blatherskite (noun) - a person given to voluble, empty talk.

Runic (adjective) - consisting of or set down in runes: having some secret or mysterious meaning:

Leander at the Hellespont Greek Mythology - Hero, virgin priestess of Aphrodite at Sestos, was seen at a festival by Leander of Abydos; they fell in love, and he swam the Hellespont at night to visit her, guided by a light from her tower. One stormy night the light was extinguished, and Leander was drowned; Hero, seeing his body, drowned herself likewise.



Poe: Deep Into That Darkness Peering

Lesson Plan: Page to Stage

In this lesson, students will read an excerpt from Edgar Allen Poe's *Annabelle Lee*. Students will also participate in a Socratic Seminar covering topics such as Poe's use of imagery, comparison/contrast, verbal wordplay and disguise. Students will complete a handout where they will analyze how the playwrights create dramatic tension through the use of staging, timing, physicality and vocal delivery. Students will also compare/contrast reading and watching a scene from the play. For the summative assessment, students will write an essay comparing and contrasting reading an excerpt from *Annabelle Lee* to watching it *Poe: Into the Deep Darkness Peering* on stage, making a claim as to which medium was more impactful. All student handouts are included below.

I had indeed, nearly abandoned all hope of a permanent cure when I found one in the death of my wife.

(He empties the contents of the tumbler into the pitcher.)

But our love it was stronger by far than the love

Of those who were older than we –

Of many far wiser than we –

And neither the angels in heaven above,

Nor the demons down under the sea,

Can ever dissever my soul from the soul

Of the beautiful ANNABEL LEE,

In the death of what was my life, then, I receive a new but – oh, God! how melancholy an existence.

For the moon never beams, without bringing me dreams

Of the beautiful ANNABEL LEE;

And the stars never rise, but I feel the bright eyes

Of the beautiful ANNABEL LEE;

And so, all the night-tide, I lie down by the side

Of my darling – my darling – my life and my bride,

In the sepulchre there by the sea,

In her tomb by the sounding sea.

(Pause.)

Oh Lord, help me. Love like mine can never be gotten over, and I shall never behold her again. Virginia!

You are an angel to my forlorn and darkened soul.

(Pause.)

I still cherish a valentine she composed for me. Listen...

(He crosses to the wall. As he recites the valentine, he writes the first letter of the first word of each line on the wall with his piece of chalk or charcoal. The letters spell "EDGAR ALLAN POE.")

Ever with thee I wish to roam –

Dearest, my life is thine.

Give me a cottage for my home

And a rich old cypress vine,

Removed from the world with its sin and care

And the tattling of many tongue

Love alone shall guide us when we are there

Love shall heal my weakened lungs;

And Oh, the tranquil hours we'll spend,

Never wishing that others may see!

Perfect ease we'll enjoy, without thinking to lend

Ourselves to the world and its glee –

Ever peaceful and blissful we'll be.

I was never really insane, except on occasions when my heart was touched... and then it was about Virginia.

(Pause.)

I'm out of time. Let's finish this.

Poe: Deep Into That Darkness Peering

Lesson Plan: Page to Stage

Prior to the watching the performance, respond in writing to the following **socratic seminar questions**. All responses should be supported using detailed textual evidence from the scene. You should have a solid, well-supported paragraph for each question.

1. How do the playwrights use the interjection of dialogue to highlight Poe's' sense of despair in the scene?
2. In what ways does Poe utilize imagery to highlight the romance and danger in the poem?
3. How do the playwrights build the sense of desperation in the scene?

How do the actors and director create suspense in this scene from *Poe: Into the Deep Darkness Peering*?

Staging:

Timing:

Physicality:

Vocal Delivery:

Spectrum of Difference

Answer each question by making a mark on the line between disagree and agree. The closer you are to either side, the more certain you are. Have friends and family also make marks.

People are inherently good or evil.

Disagree Unsure Agree

Where you come from is more important than where you're going.

Disagree Unsure Agree

A positive outlook will often change your life.

Disagree Unsure Agree

Higher social class = greater worth.

Disagree Unsure Agree

Add your own: _____

Disagree Unsure Agree

Add your own: _____

Disagree Unsure Agree

Analyze your results. Did your family and friends feel the same way as you or did they feel differently. What does that say about the statement being investigated?

Poe: Deep Into That Darkness Peering

Discussion & Themes

Discussion

1. What is the source of Poe's torment, illness, memory or madness? Or all three?
2. Hypnosis relies on sound and words to induce a state of trance, whilst Mesmerism uses very few words and can automatically promote a state of trance. Do you think either are possible?
3. Must you have seen something to believe it exists? What are some examples of things you believe are real but have never seen with your own eyes?

Symbols of the Unconscious, the Hidden, and the Repressed

Poe was first and foremost a psychological writer, and his work presages Freud's theories of the Unconscious beautifully. To paraphrase Freud, man's consciousness is divided into three registers: the disapproving, morally-motivated Super-Ego, the impulsive, animalistic Id, and judicious consciousness called the Ego -- the executive function. Sixty years before "The Interpretation of Dreams," Poe was filling his fiction with symbols of these players, and was primarily fascinated by the disastrous results of the Super-Ego's victory over the Id – a victory that was sure to be punished viciously when the Id inevitably escapes.

The Soul-Crushing Perils of Idealization and Intellectualization

Most of Poe's most famous stories involve a concept that he called the most poetic of all literary motifs: the death of a beautiful woman. So much has been focused on Poe's personal losses of tubercular women (his mother, youthful crush, bride, and close friends), that it is often tempting to see him as a victim of fate. His writings are not so forgiving. A recurring, and disturbing theme in Poe is the artistically-inclined loner who is so obsessed with a woman's ideal intellectual qualities (her beauty, intelligence, spirituality, uniqueness, or physical perfection) that he neglects her emotionally, physically, and socially until it is too late to make amends.

Madness – Betrayal of Reason and the Deception of the Senses

Madness runs throughout Poe's oeuvre like a lunatic with a hatchet – always lurking, and often leaping out. The narrators of "Tell-Tale Heart," "Cask of Amontillado," "The Black Cat," "Berenice," "William Wilson," and "Ligeia" are all either mad, or seriously compromised as a reliable narrator. Characters in "Metzengerstein," "MS Found in a Bottle," "The Sphinx," "The Premature Burial," "The Pit and the Pendulum," "Descent into the Maelstrom," and "The Spectacles" either seem to go mad or are teetering on the brink before a breakthrough snaps them back to reality.

Information courtesy of quora.com, smithsonianmag.com, biography.com, sparknotes.com, , shmoop.com,, oldstyletales.com