

FLYNN CENTER PRESENTS



VERMONT STAGE'S *DOUBLEWIDE*

WELCOME TO THE 2017-2018 STUDENT MATINEE SEASON!

TODAY'S SCHOLARS AND RESEARCHERS SAY CREATIVITY IS THE TOP SKILL OUR KIDS WILL NEED WHEN THEY ENTER THE WORKFORCE OF THE FUTURE, SO WE SALUTE YOU FOR VALUING THE EDUCATIONAL AND INSPIRATIONAL POWER OF LIVE PERFORMANCE. BY USING THIS STUDY GUIDE YOU ARE TAKING AN EVEN GREATER STEP TOWARD IMPLEMENTING THE ARTS AS A VITAL AND INSPIRING EDUCATIONAL TOOL.

WE HOPE YOU FIND THIS GUIDE USEFUL AND THAT IT DEEPENS YOUR STUDENTS' CONNECTION TO THE MATERIAL. IF WE CAN HELP IN ANY WAY, PLEASE CONTACT SMS@FLYNNCENTER.ORG.

ENJOY THE SHOW! -Education Staff

AN IMMENSE THANK YOU...

THE FLYNN CENTER RECOGNIZES THAT FIELD TRIP RESOURCES FOR SCHOOLS ARE EXTREMELY LIMITED, THUS MATINEE PRICES FOR SCHOOLS ARE SIGNIFICANTLY LOWER THAN PRICES FOR PUBLIC PERFORMANCES. AS A NON-PROFIT ORGANIZATION, THE FLYNN IS DEEPLY GRATEFUL TO THE FOUNDATIONS, CORPORATIONS, AND INDIVIDUALS WHOSE GENEROUS FINANCIAL SUPPORT KEEPS MATINEES AFFORDABLE FOR SCHOOLS.

THANK YOU TO THE FLYNN MATINEE 2017-2018 UNDERWRITERS:

NORTHFIELD SAVINGS BANK, ANDREA'S LEGACY FUND, CHAMPLAIN INVESTMENT PARTNERS, LLC, BARI AND PETER DREISSIGACKER, FORREST AND FRANCES LATTNER FOUNDATION, SURDNA FOUNDATION, TRACY AND RICHARD TARRANT, TD CHARITABLE FOUNDATION, VERMONT ARTS COUNCIL, VERMONT CONCERT ARTISTS FUND OF THE VERMONT COMMUNITY FOUNDATION, VERMONT COMMUNITY FOUNDATION, NEW ENGLAND FOUNDATION FOR THE ARTS, NATIONAL ENDOWMENT FOR THE ARTS, AND THE FLYNN JAZZ ENDOWMENT. ADDITIONAL SUPPORT FROM THE BRUCE J. ANDERSON FOUNDATION & THE WALTER CERF COMMUNITY FUND.

VERMONT STAGE

WHAT TO EXPECT

Vermont Stage is Burlington's only year-round, professional theatre company. Founded in 1994, the company has produced over 100 shows and is known for staging the most prestigious, adventurous, and entertaining plays emerging nationally; fulfilling the city's need for a vibrant, innovative, theatre with productions created by and for members of its community.

Their Mission: To create theatre that makes our community a better place by:

- 1) producing plays that show us what we have in common is more powerful than what separates us,
- 2) providing a supportive professional environment in which theatre artists are inspired to perform their best work.
- 3) enhancing the cultural and commercial vitality of our community and,
- 4) encouraging the development of Vermont audiences and their love of theatre

DOUBLEWIDE

BY STEPHEN SPOTSWOOD & DIRECTED BY CRISTINA ALICEA

WORLD PREMIERE *DOUBLEWIDE* IS BEING PRODUCED BY VERMONT STAGE AS PART OF A NATIONAL NEW PLAY NETWORK ROLLING WORLD PREMIERE. OTHER PARTNERING THEATRES ARE FLORIDA REPERTORY THEATRE (FORT MYERS, FL), FLORIDA STUDIO THEATRE (SARASOTA, FL) AND WILLIAMSTON THEATRE (WILLIAMSTON, MI).

THE STARKEY'S VERSION OF THE AMERICAN DREAM IS A MODEST ONE: TO BUILD A HOME ON THEIR ONE-ACRE PLOT OF LAND, REPLACING THEIR DOUBLE WIDE TRAILER WITH SOMETHING THEIR DAUGHTER CAN EVENTUALLY INHERIT. WHEN THEIR ASPIRATIONS ARE CHALLENGED BY FORCES BEYOND THEIR CONTROL, THE FAMILY MUST DECIDE JUST HOW FAR THEY WILL GO TO HOLD ON TO THEM AND TO EACH OTHER. *DOUBLEWIDE* IS A HEARTFELT AND RESONANT NEW PLAY ABOUT A WORKING CLASS FAMILY'S ELUSIVE DREAMS.

Content Note:

This show powerfully depicts the dynamic relationships of families. The family featured curses, smokes, jokes about sex, speaks openly and passionately about many issues.



THE CAST



CHRIS CASWELL AS SHARON:

Chris is a member of the sketch comedy troupe Stealing From Work* and a founding member of Heat & Hot Water Productions (*Gruesome Playground Injuries*, *Wither**, *Seeking...**, *Matt & Ben*). She has performed with Middlebury Actors' Workshop (Lisette in *The Metromaniacs* and the notorious Lady in *Macbeth*, *Dr. Jekyll & Mr. Hyde*, *God of Carnage*); St. Michael's Playhouse (*You Can't Take It With You*); Complications Company (*Making Babies**); Champlain Theatre (*Dancing At Lughnasa*); Saints and Poets Production Company (*O'Caligula!**, *Winnie the Pooh*, *The Puppet Shoppe**, *Moreau Horrors**, *Charlotte's Web*); and the Flynn commissioned *Transitions...** Other Vermont Stage shows include *A Number* (The Bake Off), *OR*, *Time Stands Still*, *As You Like It*, *Oliver Twist*, *Shipwrecked*, *Well*. Chris is proud to serve as Vice President for Off Center for the Dramatic Arts and is indebted to Cristina for this opportunity to collaborate on this Rolling World Premiere! (*original play by VT playwright).



ROBERT GRIMM AS CHUCK:

Robert is thrilled to be making his Vermont Stage debut in *Doublewide*. A recent newcomer to Vermont, he is originally from the Maryland/D.C. area and also spent two years living and performing in New York City. He has worked with theaters including Studio Theatre, Classic Stage Company, Ashes Company, 1st Stage, Peter's Alley Theatre, and Enchantment Theatre Company. Favorite roles include Bartley in *The Cripple of Inishmaan*, Billy in *The Goat, or Who is Sylvia?*, Orestes in a stark adaptation of *Oresteia*, and special events work with Punchdrunk's immersive production, *Sleep No More*. He is a proud graduate of Muhlenberg College, and received additional theater training from the Accademia dell'Arte, in Arezzo, Italy. He currently pursues a second degree in Atmospheric Sciences from Lyndon State College. For mom, dad, Nicole, family and friends.



JORDAN GULLIKSON AS BIG JIM:

Jordan is an actor, playwright and director. Over the past 15 years he has written 11 plays, six of which have been produced. His current project, *Blood Maze (Thieves of Darkness)* will be produced in the spring of 2017. He was recipient of the 2009 Vermont Contemporary Playwrights Award. Jordan was a co-writer and artistic collaborator with *The Cabaret Guignol*, which received its world premiere at the Prague Fringe Festival in 2014. For the past two years, Jordan has been a teaching artist with Vermont Stage's Vermont Young Playwrights program. As an actor, Jordan has played Hyde in *Dr. Jekyll and Mr. Hyde* with Middlebury Actors Workshop, Thomas in Vermont Stage's *Venus in Fur*, Frank in *School for Lies* at Waterbury Festival Players, Doug in *Gruesome Playground Injuries* at Off Center for the Dramatic Arts, and Hamlet in Champlain Theater's production of *Hamlet*. Jordan attended the Neighborhood Playhouse School of the Theatre, studying with Ron Stetson, Richard Pinter and Sanford Meisner. Jordan is also a glassblower and poet.

THE CAST



REBECCA HOODWIN* AS CORAL:

On Camera credits include co-starring roles in NURSE JACKIE, ESPN w/David Ortiz and AS THE WORLD TURNS; COUPLES (Guest Star, Vesuviano Pictures); and a memorable feature in ARTHUR with Dudley Moore. She began her professional career as 21-year-old 'mom' Mrs. Eggleston to Harvey Korman in LITTLE ME, continuing this 'motherly' tradition as Golde in over a dozen productions of FIDDLER ON THE ROOF, including national tours with Theodore Bikel and Harvey Fierstein, also performing Yente. She understudied Mae in Broadway's PAJAMA GAME starring Hal Linden; toured in LORELEI with Carol Channing; BYE, BYE BIRDIE with Bobby Rydell; CAMELOT with Richard Harris and a memorable day as Guenevere opposite Rock Hudson; Favorites include A WONDERFUL LIFE (Millie Bailey) and OKLAHOMA! (Aunt Eller) at Westchester Broadway Theatre; Roundtable's THE HEIRESS (Mrs. Almond); VIEUX CARRE (Mrs. Wire), NativeAliens Theatre Collective; 'NIGHT, MOTHER, Dominic Cuskern Producer; ATOM AND EVE directed by Tom O'Horgan; and fading stripper "Doily La Flame" in HONKY TONK ANGELS, music Garth Brooks. Most recent favorites include DRIVING MISS DAISY at MTC and Fraulein Schneider in CABARET at Lake Dillon Theatre, Colorado.



MARY KRANTZ AS LORELAI:

Mary is honored to be making her Vermont Stage debut with this show! Mary is an actor, singer, and organic farmer currently residing in Burlington, Vermont. Her most recent theatrical credits include *Coracles Castanets Cadaqués*, *Richard III*, and *O Beautiful*. In her free time she enjoys pursuing songwriting, swing dancing, as well as action/movement theatre. She is a proud graduate of the BFA Acting program at Emerson College.



EXPLORING THE AMERICAN DREAM



Ask students to respond verbally or in writing to, “What is your definition of the American dream? Describe some examples of people you know, have heard about, or have read about that have dreamed an American dream.” Once all have responded, ask students to share their answers. Record these answers and as a class, try to identify themes or commonalities in the responses.

In *The Epic of America*, James Truslow Adams wrote, “The American Dream is that dream of a land in which life should be better and richer and fuller for everyone ... It is not a dream of motor cars and high wages merely, but a dream of a social order in which each man and each woman shall be able to attain to the fullest stature of which they are innately capable.” How is this similar to the concepts brought up in the first questions, how is it different?

After exploring the above, discuss, or free write in response to the following questions.

- Do students think that the American dream is specific to the United States in some way? If so, how and why? Is the American Dream a “Human” Dream?
- Why does the American dream have such a prominent place in our nation’s self-identity?
- Do people often see the American dream realized? Why or why not?
- In what ways is the American dream both utopian and dystopian?
- Do you believe the American Dream has changed over time? If so, how?
- Do all US citizens have equal opportunities to achieve the American Dream? Why do you think this is?
- Is the belief in the American Dream necessary to society? Why/why not?

ACTIVITIES:

American Dream Playlist

Create an American Dream soundtrack with songs that represent aspects of the American Dream, however that is interpreted by the student. To diversify the playlist, students could explore the ideas of utopian American Dream vs. Dystopian American Dream. Students could also pull out selected lyrics from each song to create one epic American Dream mash-up.

Images of the American Dream

Have students choose two images (painting, photograph, drawing) one that reflects the traditional interpretation of the American Dream and one that reflects a more contemporary, modern, evolving definition. How do these images differ? What holds true for both? How do you think the American Dream will evolve and change in the future? Students could draw or create a collage about what they imagine the American Dream will be in 100 years.

WE CAN'T WAIT TO SEE YOU AT THE THEATER!

ETIQUETTE FOR LIVE PERFORMANCES: THE ESSENTIALS

- LISTEN, EXPERIENCE, IMAGINE, DISCOVER, LEARN!
- GIVE YOUR ENERGY AND ATTENTION TO THE PERFORMERS.
- PLEASE DO NOT EAT OR DRINK IN THE THEATER.
- TALK ONLY BEFORE AND AFTER THE PERFORMANCE.
- TURN OFF WIRELESS DEVICES.
- NO PHOTOS, VIDEOS, TEXTING, OR LISTENING TO MUSIC.

*These are guidelines... We understand that some students may need to experience the performance in their own way, and we are here to support all students and their unique needs.

THE FLYNN IS A PLACE FOR ALL STUDENTS, AND THESE TOOLS CAN HELP!

PRE OR POST-SHOW VIDEO CHATS:

HELP STUDENTS BUILD ENTHUSIASM OR PROCESS THEIR EXPERIENCE WITH A FREE, 5-10 MINUTE VIDEO CHAT BEFORE OR AFTER THE SHOW! WE CAN SET UP SKYPE/FACETIME/GOOGLE HANGOUTS WITH YOUR CLASS TO ANSWER QUESTIONS ABOUT THE CONTENT, ART FORM, AND EXPERIENCE. CONTACT KAT, [KREDNISS@FLYNNCENTER.ORG](mailto:kredniss@flynncenter.org) TO SET UP YOUR CHAT!



AUTISM AND SENSORY-FRIENDLY ACCOMMODATIONS:

THE FLYNN CENTER HAS BEEN WORKING DILIGENTLY TO BREAK DOWN BARRIERS FOR AUDIENCE MEMBERS WITH DISABILITIES, WITH A PARTICULAR FOCUS ON THOSE WITH SENSORY-SENSITIVITIES. SOCIAL STORIES, BREAK SPACES, SENSORY FRIENDLY MATERIALS, AND MORE ARE AVAILABLE FOR ALL STUDENT MATINEES. FEEL FREE TO LET US KNOW AHEAD OF TIME IF ANY OF THESE WOULD BE USEFUL, OR ASK AN USHER AT THE SHOW!



EDUCATIONAL STANDARDS

THE COMMON CORE BROADENS THE DEFINITION OF A "TEXT," VIEWING PERFORMANCE AS A FORM OF TEXT, SO YOUR STUDENTS ARE EXPERIENCING AND INTERACTING WITH A TEXT WHEN THEY ATTEND A FLYNN SHOW.

SEEING LIVE PERFORMANCE PROVIDES RICH OPPORTUNITIES TO WRITE REFLECTIONS, NARRATIVES, ARGUMENTS, AND MORE. BY WRITING RESPONSES AND/OR USING THE FLYNN STUDY GUIDES, ALL PERFORMANCES CAN BE LINKED TO COMMON CORE:

CC ELA: W 1-10

STUDENT MATINEES SUPPORT THE FOLLOWING NATIONAL CORE ARTS STANDARDS:

CREATING: ANCHOR #1, RESPONDING: ANCHOR #7, #8, #9, AND RESPONDING: ANCHOR #10 AND #11.

YOU CAN USE THIS PERFORMANCE AND STUDY GUIDE TO ADDRESS THE FOLLOWING COMMON CORE STANDARDS:

CC ELA: RL 1-3, 6, 7, SL 1-4

TEACHERS, A COUPLE OF REMINDERS:

- SHARE YOUR EXPERIENCE WITH US! USE THE [FEEDBACK LINKS](#), OR SHARE YOUR STUDENTS' ARTWORK, WRITING, RESPONSES. WE LOVE TO HEAR HOW EXPERIENCES AT THE FLYNN IMPACT OUR AUDIENCES.
- EXPLORE OTHER [STUDENT MATINEES](#) AT THE FLYNN THIS SEASON. WE STILL HAVE SEATS IN SOME SHOWS AND WE'D LOVE TO HELP YOU OR OTHER TEACHERS AT YOUR SCHOOL ENLIVEN LEARNING WITH AN ENGAGING ARTS EXPERIENCE!

WE APPRECIATE AND VALUE YOUR FEEDBACK

- CLICK [HERE](#) TO EVALUATE OUR STUDY GUIDES.
- CLICK [HERE](#) FOR TEACHER FEEDBACK FORMS FOR THE PERFORMANCE.
- CLICK [HERE](#) FOR STUDENT FEEDBACK FORMS FOR THE PERFORMANCE.
- CLICK [HERE](#) FOR PARENT FORMS TO HELP PARENTS ENGAGE WITH THEIR CHILDREN AROUND THE SHOW.

THIS GUIDE WAS WRITTEN & COMPILED BY THE EDUCATION DEPARTMENT AT THE FLYNN CENTER FOR THE PERFORMING ARTS WITH INSPIRATION FROM THE VERMONT STAGE WEBSITE. PERMISSION IS GRANTED FOR TEACHERS, PARENTS, AND STUDENTS WHO ARE COMING TO FLYNN SHOWS TO COPY & DISTRIBUTE THIS GUIDE FOR EDUCATIONAL PURPOSES ONLY.