THE SELECT
THE
SUN
ALSO
RISES
First Folio Curriculum Guide
Consistent with the Shakespeare Theatre Company’s central mission to be the leading force in producing and preserving the highest quality classic theatre, the Education Department challenges learners of all ages to explore the ideas, emotions and principles contained in classic texts and to discover the connection between classic theatre and our modern perceptions. We hope that this Curriculum Guide will prove useful to you while preparing to attend The Select (The Sun Also Rises).

This curriculum guide provides information and activities to help students form a personal connection to the play before attending the production. It contains material about the playwright, their world and their works. Also included are approaches to explore the play in the classroom before and after the performance. We encourage you to photocopy these articles and activities and use them as supplemental material to the text.

Enjoy the show!

The First Folio Curriculum Guide for the 2016-2017 Season was developed by the Shakespeare Theatre Company Education Department:

Director of Education         Samantha K. Wyer
Associate Director of Education Dat Ngo
Audience Enrichment Manager   Hannah Hessel Ratner
Community Engagement Manager  Jared Shortmeier
School Programs Manager       Vanessa Hope
Training Programs Manager     Brent Stansell
Resident Teaching Artist      Dan Crane
Education Coordinator         Thais Menendez
Education Fellow              Jess Phillips

For more information on how you can participate in other Shakespeare Theatre Company programs, please call the Education Hotline at 202.547.5688 or visit ShakespeareTheatre.org/Education.
The Select (The Sun Also Rises):
Plot Synopsis

The story begins with our narrator, Jake Barnes, describing his friend Robert Cohn. Jake and Cohn are part of a larger group of American expatriates living in Paris during the 1920s. The men engage in intellectual banter and drinks in several cafes around Paris despite Jake’s attempts to abandon Cohn and get back to his work as a journalist.

Later at another café, Jake meets Georgette, a prostitute. On their way to dinner Georgette propositions Jake, and in his refusal we learn that he has been rendered impotent due to injuries he sustained during World War I. Georgette is introduced to a group of Jake’s friends who encourage the two to go dancing with them. At the dance club we meet Lady Brett Ashley, another British expatriate and Jake’s platonic lover. Cohn is immediately captivated by the beautiful and stylish Lady Brett.

In a taxi with Jake later that evening, Brett confesses her deep sadness. Despite their love for one another, she is resolved that they cannot be together. They arrive at Café Select and Brett is introduced to the Greek Count Mippipopolous. After much drinking, Jake leaves frustrated, drunk and alone.

Back at his apartment he curses the war, his social status and his injuries. Hours later Brett arrives completely inebriated, and the two have drinks, discuss the Count, and make plans to meet that evening.

The next day Cohn invites Jake to lunch (and drinks), where he reveals his infatuation with Brett. Jake chides him, telling Cohn that Brett is in the midst of a divorce and already betrothed to Mike Campbell, but Cohn is undeterred. Later that evening, Brett cancels her date with Jake. He finds his way through Paris to the Select, a café, meeting up with acquaintances and colleagues along the way. Jake discovers the remarkable change in Cohn. At the café, Cohn’s fiancée Frances arrives, creating a public spectacle about their failing relationship.

Back at his apartment, Brett and the Count arrive. When the Count steps out, Brett and Jake again speak of their impossible love for one another, and Brett states that she is unable to remain faithful to anyone. She is also planning a trip to a resort in Spain, and will be unreachable. When the Count returns, they drink three bottles of champagne, head out to a lavish meal, and finish the evening at a dance club. Jake drops Brett back at her apartment and heads home alone.

Time has passed, and Jake is meeting with his friend and fellow writer Bill Gorton about a proposed trip to Spain. The men move on to one of Jake’s favorite cafes and meet up at another cafe with Brett and her fiancée, Mike. Mike becomes very drunk, so Brett escorts him home, while Jake and Bill go to a boxing match.
A day or two later, Cohn writes to invite Jake to visit him in Spain. Bill and Jake agree to join him for fishing in Bayonne, with Brett and Mike joining them later in Pamplona. On the walk back to her apartment, Brett admits that she had been having an affair with Cohn in Spain.

Bill and Jake arrive in Spain. Cohn, unsure if the other men know of his affair with Brett, is acting suspicious, which greatly aggravates Jake. In an anti-Semitic tirade, Jake lashes out at Cohn. Bill and Jake travel on to fish the Irati River, while Cohn decides to track down Brett and her fiancée Mike in San Sebastian.

Eventually Jake and Bill meet up with Brett, Mike and Cohn at a café in Pamplona. Over drinks, Mike provokes Cohn, comparing him to a castrated bovine foolishly following Brett around the country. Cohn is furious, but later at dinner tensions seem to have subsided a bit. That night, as Jake attempts to sleep, he again curses his fate and his love for Brett.

The Fiesta of San Fermin kicks off in Pamplona, Spain: a seven day extravaganza of street parties, drinking and bull fighting. At one of the bull fights, the young and attractive matador Pedro Romero captures Brett’s attention. Days later, Jake runs into Romero and begrudgingly introduces him to Brett who proceeds to flirt over drinks. Later, Brett confesses to Jake that she is in love with Romero and heads off to find him.

Jake is with Mike and Bill when Cohn enters looking for Brett. Upon hearing that she is off with Romero, Cohn has a heated exchange with the men and ends up knocking out both Mike and Jake. Cohn later apologizes and leaves Spain, but not before tracking down Romero and beating him up as well.

On the last day of the fiesta, Romero, despite his injuries from Cohn, performs admirably in the bull ring, passing several trophies up to Brett in the stands. Later the men learn that Brett and Romero have left town together. With the festivities over, the three remaining men go their separate ways.

Weeks later, while vacationing in San Sebastian, Jake receives telegrams from Brett asking for help. He travels quickly to Madrid to find Brett alone in a hotel room. Romero had apparently proposed marriage to Brett and she refused. She is now resolved to return to Mike. In a taxi ride around Madrid, Brett laments the life she might have had with Jake, to which Jake responds, “Isn’t it pretty to think so.”
About Elevator Repair Service

Elevator Repair Service completes its staging of a trilogy of classic American works with *The Select (The Sun Also Rises)*, a staging of Ernest Hemingway's novel. On a stage littered with liquor bottles and café chairs, the protagonists roam from Paris to Pamplona, where bullfighting rages through the streets. After their highly acclaimed adaptations of *The Great Gatsby* and *The Sound and the Fury*, ERS turns its sights on Hemingway's alcohol-soaked expatriates and features the ensemble's trademark sound design and highly energized choreography. Hemingway's dry wit, a doomed romance and even live bullfighting (as reimagined by ERS) make this a compelling conclusion to ERS' exploration of modernist American literature of the 1920's.

ERS’s theater pieces are built around a broad range of subject matter and literary forms; they combine elements of slapstick comedy, hi-tech and lo-tech design, both literary and found text, and the group’s own highly developed style of choreography.

**Directors note by John Collins**

In 2006, ERS premiered *Gatz*. It was our first experiment with staging a novel and it began what was to become a trilogy of pieces. We followed up with a staging of the first section of William Faulkner’s *The Sound and the Fury* and completed this trilogy with *The Select*. The ways in which this kind of literary prose is unsuitable for the live stage is precisely what attracted us to the material and our tactics for addressing this compelling problem came from months of experimentation as we dove deep into these texts. Reading aloud to each other over and over, testing different physical configurations and theatrical styles, we devised a new approach for each book. For *The Select*, we found ourselves paring and editing and focusing our work on Hemingway’s taut and witty dialogue. Whereas we treated the entire text of *Gatsby* as a play, speaking every word as dialogue, in *The Sun Also Rises* we have uncovered a play inside the novel.

**ERS’s Production History: World premieres**

<table>
<thead>
<tr>
<th>Production</th>
<th>Location</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARGUENDO</td>
<td>The Public Theater, New York</td>
<td>2013</td>
</tr>
<tr>
<td>THE SELECT (THE SUN ALSO RISES)</td>
<td>Royal Lyceum Theatre, Edinburgh International Festival, Edinburgh</td>
<td>2010</td>
</tr>
<tr>
<td>GATZ</td>
<td>The National Theater, The Kunsten Festival des Arts, Brussels</td>
<td>2006</td>
</tr>
<tr>
<td>NO GREAT SOCIETY</td>
<td>PS122, New York</td>
<td>2006</td>
</tr>
<tr>
<td>ROOM TONE</td>
<td>PS122, New York</td>
<td>2002</td>
</tr>
<tr>
<td>HIGHWAY TO TOMORROW</td>
<td>HERE Arts Center, New York</td>
<td>2000</td>
</tr>
<tr>
<td>TOTAL FICTIONAL LIE</td>
<td>PS122, New York</td>
<td>1998</td>
</tr>
<tr>
<td>CAB LEGS</td>
<td>PS122, New York</td>
<td>1997</td>
</tr>
<tr>
<td>SHUT UP I TELL YOU</td>
<td>PS122, New York</td>
<td>1996</td>
</tr>
<tr>
<td>MCGURK: A CAUTIONARY TALE</td>
<td>HERE Arts Center, New York</td>
<td>1994</td>
</tr>
<tr>
<td>LANGUAGE INSTRUCTION: LOVE FAMILY VS. ANDY KAUFMAN</td>
<td>HERE Arts Center, New York</td>
<td>1994</td>
</tr>
<tr>
<td>SPINE CHECK</td>
<td>Soho Rep, New York</td>
<td>1993</td>
</tr>
<tr>
<td>MARX BROTHERS ON HORSEBACK SALAD</td>
<td>Ohio Theatre, American Living Room Festival, New York</td>
<td>1992</td>
</tr>
<tr>
<td>MR. ANTIPYRENE, FIRE EXTINGUISHER</td>
<td>NADA, New York</td>
<td>1991</td>
</tr>
</tbody>
</table>
It’s late afternoon, April 10, 2010, and I’m running up the Bowery about to turn right onto East 4th Street in Manhattan’s East Village to a rehearsal space at New York Theatre Workshop. Theatre ensemble Elevator Repair Service (ERS) is in its first week of an intensive development period for the company’s new production, a show based on Ernest Hemingway’s novel *The Sun Also Rises*. Written in 1926, the novel secured the author’s reputation as one of the great post-war American writers. Through the eyes of its narrator, the war-wounded Jake Barnes, the book charts the adventures of a handful of scattered expatriate socialites and writers living a bohemian lifestyle tinged with the melancholy of disillusionment and existential ennui as they roam south from Paris to Pamplona (Navarre, northern Spain) to witness the running of the bulls. The brutality of the bull fight underscores the listless and sometimes violent feelings that underpin the narrative.

*The Select (The Sun Also Rises)* is the company’s 14th production since ERS began making theatre in 1991 as a bunch of graduates from Yale and New York Universities. Over the years company membership has evolved organically with each show, determined by the needs of the piece and the desire, abilities and availability of its members. Since 1997, when I saw my first ERS performance *Cab Legs* at the edgy and well-respected downtown venue PS122, their practice has developed in surprising but logical ways. Work has shifted from intensely physical performances—characterized by a montage of layered and fragmented texts drawn from disparate sources expertly layered together, vibrant oddball “dances” and comic-book characterization—to shows in which the architecture and dramaturgy is built through a deep engagement with classic American novels from the interwar period. In their staging, all ERS works flirt with realism, reworking and quoting some of realism’s more recognizable traits—we see snatches of full-blown character, dialogue and a world ostensibly reflecting everyday life. Yet often this world is fragmented and reassembled in such a way as to throw it into bold and absurd relief. The company always draws inspiration from non-theatrical sources: an eclectic variety of music and sound; gestural sequences copied from film or TV programs; character behavior lifted from documentaries or from members’ day-to-day lives in New York City. Rather than a departure from their early work, the turn to literature seems to develop a preoccupation with how to stage things that don’t necessarily belong on stage; the intrigue (and fun) lies in discovering how to craft dramatic material out of this process.

As I enter the rehearsal studio something is being figured out. Ruddy brown café chairs appear randomly strewn across the stage. ERS are selective and resourceful in their process: mistakes and accidents might be integrated into the material; surrogate objects used in early rehearsals often become critical props. A long trestle table sits to one side. John Collins (Artistic Director, also playing Robert Cohn in this production) sits on stage facing outwards, pensive. Downstage center a performer (Ben Williams) lies on his back, an empty wine bottle and a copy of the novel by his side. He gesticulates with his hands while explaining something to Collins. Sound Designer Matt Tierney sits at a desk in front of a laptop, listening intently. He experiments with different sound possibilities in appropriate (and as often inappropriate) combinations, everything from the humorous zingy noise of a coiled spring to a distant male choir, a babbling brook, or a deadening *thwack* resembling a hard-fisted punch. Sound defines the world of the piece as much as other components.
Currently this New York ensemble sits, amongst others, at the forefront of invention and the expansion of new vocabularies for theatre-making; they are now well-established and comfortably into their third decade. The trilogy of “literature works,” with *The Select (The Sun Also Rises)* as the final installment (it premiered at the Edinburgh International Festival in 2010) brought the group international recognition. These works are distinctive and have invented a particular virtuosity for the stage, one determined by the convention of reading literature out loud. Challenging conventions between reading and staging, these works search for alternative ways to construct and then represent narrative on stage by examining the traditions of other forms. Theatre-making is a potentially transformative craft, one that can accommodate or disturb our perception of past/present events and characters through the prism of contemporary experience. Theatre has both an immediacy (its liveness) and a naivety (its limitations because of its liveness). ERS remains committed to live theatre as the basis for experimentation even as they explore its encounters with other disciplines and with non-theatrical material. In this respect they advance the experimentation of their predecessors in post-World War II American avant-garde art practice through an interdisciplinary approach that combines high and low cultural forms, styles and genres. With each new show they return to the parameters of what theatre can be made to do, seeking to expand those limits, though as Collins observes of his company, “The thing we would never do is the same thing twice.”

Through mining the limits theatre-making imposes, ERS confronts its boundaries in the hope of discovering different ways to illuminate the experience of staging as well as the thing being staged. It doesn’t matter how incidental or impossible an objective might seem: from translating a Betty Boop cartoon into a dance sequence (*Cab Legs*, 1997) to representing possession and haunting by performing a show in half-darkness (*Room Tone*, 2002); to the reinvention of a Greek tragedy using domestic objects as characters (Euripides’ *Bacchae* in *Highway to Tomorrow*, 1999) or demonstrating the undercurrents of male desire in a trout-fishing trip up the Irati River (*The Select*). Consider for a moment the things theatre struggles to do well yet can’t quite manage because of its immediacy, its provisional conditions that work hard to conceal its labor as it faces the limitations of representation: temporality, age, gender, the outdoors, fantasy, death and so on. It lacks, for example, the sophistication that film’s repertoire of techniques and facilities can offer and the effects it can convincingly produce. Instead, using four tables, a bunch of chairs, several false doors and walls, a wealth of sampled sounds and ten performers, how might one recreate the buzzing ambience of a 1920s Parisian café filled with smoke, booze and the promise of promiscuous liaisons? Or stage the fierce, ceremonial ritual of the Spanish bullfight? How does theatre achieve credibility rather than veracity? Rather than suspending our disbelief, what if, as an audience, we simply suspended our belief, settling in instead to enjoy the imaginative and absurd reality of the unconvincing yet believable solutions in front of us?

In this world wrought with humor at its own failings and the delight of the serendipitous accident, ERS begins to redefine both literature and theatre as they meet somewhere in the middle, without resolution. In this encounter both forms are compromised yet in that process of negotiation an unfamiliar territory begins to materialize. In their radical commitment to the expansion of form, Collins and the group discover what he describes as the “absolute geography” of Hemingway’s “play inside the novel.” This seems to expand the imaginary landscape of the novel, unearthing more of its potentiality by confronting the starkness of its writing and matching its bluntness with the awkward operations of the stage. In *The Select (The Sun Also Rises)*, ERS quite literally, and perhaps inevitably, take Hemingway’s bull by the horns.

Who’s Who in *The Select (The Sun Also Rises)*

Mike Iverson  
(*Jake Barnes*)

John Collins  
(*Robert Cohn*)

Maggie Hoffman  
(*Pedro Romero, Others*)

Kate Scelsa  
(*Frances, Others*)

Robert M. Johanson  
(*Bill Gorton, Zizi, Others*)

Pete Simpson  
(*Mike Campbell, Others*)

Paul Boocock  
(*Mike Campbell, Others*)

Kaneza Schaal  
(*Georgette, The Drummer, Belmonte, Others*)

Daphne Gaines  
(*Georgette, The Drummer, Belmonte, Others*)

Vin Knight  
(*Braddock, Count Mippipopolous, Montoya, Others*)

Stephanie Hayes  
(*Brett Ashley*)

Gavin Price  
(*Harvey Stone, Harris, Others*)

Susie Sokol  
(*Pedro Romero, Others*)

Elevator Repair Service performs with a rotating ensemble of artists that participate in the creation and performance of each work. Roles are frequently shared by multiple ensemble members over the course of a run.
Hemingway in Paris and Spain
by Kimi Goffe

In The Sun Also Rises, Hemingway describes Paris and Spain in vivid, precise detail. This detail comes not only from his skill as a writer but also from personal experience. Streets, cafés, train rides, bullfights, the feeling of the air during a particular season – Hemingway experienced all these things while living in Paris and visiting Spain in the 1920s.

PARIS

Ernest Hemingway first went to Paris as a soldier in WWI. In December 1921, he moved there with his first wife, Hadley Richardson, after being told by his friend and fellow writer Sherwood Anderson that “Paris was the place an aspiring young writer should live”.

Paris was a cultural hub, host to artists like Pablo Picasso, Djuna Barnes, James Joyce and Ford Madox Ford. Hemingway immersed himself in the city, quickly becoming part of its literary scene. He met Gertrude Stein (who became his mentor) and frequented her salon where he befriended Ezra Pound and F. Scott Fitzgerald. He worked as a foreign correspondent for the Toronto Star while there, writing about everything from the wild bohemian lifestyle of expats in Paris to the rise of Fascism in Italy. He borrowed books from Sylvia Beach, an American expat bookseller and publisher who owned the famed Shakespeare and Company bookstore, and voraciously read Turgenev, Tolstoy, Dostoyevsky, and Stendhal.

Paris was Hemingway’s training ground as a young writer. He described himself as working “in the full-time job of learning to write prose”. His first book, Three Stories and Ten Poems, was published there in 1923. Despite not having very much money, he lived well, describing himself as “very poor and very happy”. “To have come on all this new world of writing,” he wrote, “with time to read in a city like Paris where there was a way of living well and working, no matter how poor you were, was like having a great treasure given to you”. Even after he left in 1928, Paris was the city Hemingway loved most. He spent the last years of his life writing and editing A Moveable Feast, his memoir of 1920s Paris, which was published posthumously in 1964.

“There is never any ending to Paris and the memory of each person who has lived in it differs from that of any other. We always returned to it no matter who we were nor how it was changed nor with what difficulties nor what ease it could be reached. It was always worth it and we received a return for whatever we brought to it”. (A Moveable Feast)
Hemingway in Paris and Spain (continued)

SPAIN

Hemingway’s relationship to Spain centered on bullfighting. Ever since he heard Gertrude Stein’s stories of sitting in the front row at the Valencia bullring, Hemingway had been fascinated by the ritual danger of bullfighting. In 1923, he made his first visit to Pamplona and saw the bullfights for himself.

For Hemingway, bullfighting was not mere entertainment. It was an opportunity to witness the drama and violence of life distilled into a ceremonial art form, an experience he hoped would feed his writing: “I was trying to learn to write, commencing with the simplest things, and one of the simplest things of all and the most fundamental is violent death”. The bullrings were the only place he could see this kind of violent death, “now that the wars were over” and so he needed to go to Spain to “study it”. He became a real aficionado, a “lover of the bullfight”, someone who saw not only tragedy and horror in them, but also beauty and art. He returned to see the bullfights many times, eventually writing an entire book about them, Death in the Afternoon, published in 1932.

At the end of Death in the Afternoon, Hemingway included a section listing everything he loved about Spain: “days on the train in August with the blinds pulled down on the side against the sun and the wind blowing them”, “the noise in the streets in Madrid after midnight”, “the taste of horchata”, “cool walking under the palms in the old city on the cliff above the sea”. In the 1930s, he returned to report on the Spanish Civil War, an experience that fuelled his novel For Whom the Bell Tolls. He continued to visit often, making his final trip in 1959 to write a piece on bullfighting for Life magazine, one of his last writing assignments before his death in 1961.
Mapping the Play

The Places of Hemingway’s

The Sun Also Rises

Bayonne
San Sebastián
Pamplona
Irati River
San Fermín
HISTORY OF FIESTA DE SAN FERMIN:
Although the first official bullring was not constructed in Pamplona until 1844, records of bullfighting in the city go back to the 14th century, when cattle merchants brought their stock to town to sell at annual secular festivals. These originally took place in October, but by the end of the 16th century, the festivals merged with the religious festival honoring Saint Fermin, and moved to July. Over the years, the *Fiesta de San Fermin* grew into a 8-day celebration marked by excessive drinking and debauchery. Perhaps the most famous element of the fiesta, *el Encierro*, or “the running of the bulls,” came into being in the late 17th century, about the same time that the fiesta began to attract foreign visitors. Today, the *Fiesta de San Fermin* attracts over 1.5 million people each year.

HEMINGWAY’S AFICION:
Hemingway first became an *aficionado* of bullfighting in 1923, after his friend Gertrude Stein urged him to attend. Though he initially thought the bullfights “would be simple and barbarous and that [he] would not like them,” he became extremely passionate about the sport. He brought his first wife, Hadley, to the fights in the hopes that it would positively affect their unborn child, and even participated in amateur bullfights himself.

In 1932, Hemingway returned to Pamplona to research *Death in the Afternoon*, an entire volume about the intricacies of bullfighting. In that book, he defines an *aficionado* as “One who understands bullfights in general and in detail and still cares for them,” a quality he associated with “the most intelligent part of the public.” According to Elevator Repair Service Director, John Collins, “A bullfight is very Hemingway in a way. It’s something that is gory and cruel and upsetting, and it’s also this beautiful dance. It’s this incredible pageantry and design and performance coming together in something that’s startling and shocking and cruel. In that sense, it really does sum up the whole novel [of *The Sun Also Rises]*.”
Hemingway’s Debut: A Work of Genius & Gossip
Excerpted from the full essay by Lesley M. M. Blume

Only twenty-two years old when he first arrived in Paris in late 1921 with his new wife, Hadley, Ernest Hemingway already “wanted very much to be a great, great writer and at that moment wasn’t,” as his fellow expat and close friend Archibald MacLeish put it. Not that Hemingway expected immediate glory: at that time he knew that he had a lot to learn, but he had a strong sense of what he wanted to accomplish and executed his goals with precision.

“I knew I must write a novel,” he later recalled.

the cosmos gave Hemingway his luckiest break. It came in the form of a sensual, dissipated English aristocrat with a penchant for men’s fedoras and casual lovers. The moment Lady Duff Twysden turned up in Paris, everything changed for Hemingway.

At first he didn’t know it. But in the summer of 1925, when he went to the San Fermin bullfighting fiesta in Pamplona, Lady Duff Twysden came along. Hemingway adored Spain; he eventually described it as “the country that I loved more than any other except my own.” He drew deep inspiration from Spanish culture, and bullfighting in particular: sitting ringside at a fight was like being at a war, he wrote. By the time they reached the fiesta, Hemingway appeared to have grown infatuated with Twysden, but she complicated any possibility of an affair by bringing along two of her lovers on the trip. One of them—Pat Guthrie—was a perpetually drunk Scottish debtor. The other, writer Harold Loeb, was the product of Princeton and two of New York City’s greatest and wealthiest Jewish families. Until Twysden entered the picture, Loeb had been one of Hemingway’s tennis friends and among his most ardent supporters. Now he was Hemingway’s rival.

The outing quickly degenerated into a Bacchanalian morass of sexual jealousy and gory spectacle. By the end of the fiesta, Loeb and Guthrie openly despised each other; Hemingway and Loeb would nearly come to fisticuffs in public over their entourage’s resident Jezebel; Lady Duff herself materialized at lunch one day with a black eye and a bruised forehead, possibly earned in a late-night scrap with Guthrie. Despite the war wound and the atmosphere she was creating, Twysden glowed throughout the fiesta. The drama became her.
It also became Hemingway, but in a different way. Seeing Twysden there amidst all of that pagan decadence triggered something in him. He immediately realized that he had material for an incendiary story. The moment he and Hadley left Pamplona to watch bullfights throughout the region, he began transcribing the entire spectacle onto paper, writing almost in a fever trance. Suddenly every illicit exchange, insult and bit of unrequited longing that had broken out during the fiesta had a serious literary currency. The Hemingways kept up a manic travel schedule as the story flooded out of him; parts of the story were added in Valencia, Madrid and Hendaye.

Hemingway eventually ricocheted back up to Paris, where he finished the first draft in September 1925. Soon he was calling the finished result *The Sun Also Rises*, a phrase borrowed from the Bible. Hemingway knew that he had a hot property on his hands—and his ticket out of the literary backwater.

When *The Sun Also Rises* was released a year later, those who had been translated onto its pages were incredulous that it was being marketed as fiction. Unfortunately for Hemingway’s prototypes, others saw the book as a groundbreaking work, perhaps even an instant classic. At least one critic had noted that Hemingway had shown glimmers of genius with his stories and vignettes; now he was proving it. Of course some critics hated *The Sun Also Rises*, but few dismissed it as fluff. After all, it had a biblical title, and a weighty epigraph purloined from Gertrude Stein: “You are all a lost generation.” It had been clever of Hemingway to add these ingredients, which immediately notified readers that *The Sun Also Rises* wasn’t merely a run-of-the-mill wicked tell-all. Rather, it was profound cultural commentary. Hemingway made it clear that he was not interested in silly little Jazz Age stories of the F. Scott Fitzgerald variety. Though both authors wrote about profligate socialites who drank too much and slept with people they shouldn’t, Hemingway’s work, he was quick to point out, explored death, regeneration and the meaning of life.

And if that failed to entice readers, he added, there was “a lot of dope about high society” in it—always a reliable hook.

Ninety years later, the high-low siren call of *The Sun Also Rises* continues to beguile readers. Some other novels that have earned voice-of-a-generation status—Jack Kerouac’s *On the Road*, for example—feel dated in comparison. But *Sun* still feels fresh and modern; it still sells an estimated 120,000 copies annually in American alone, and remains a bestseller around the globe.

*The Sun Also Rises* still banks on the same dual function that made it a craze the moment it was released: it remains at once a vanguard work of modernist art and also a depiction of a sexy, glamorous world rife with naughty behavior—and little of the flawed human nature depicted in the book’s pages has changed.

“Everybody behaves badly,” observes protagonist Jake Barnes. “Give them the proper chance.”

Adapted from *Everybody Behaves Badly: The True Story Behind Hemingway’s Masterpiece The Sun Also Rises* (Eamon Dolan Books/Houghton Mifflin Harcourt) by Lesley M. M. Blume. Excerpted from the full article published in the e-book *Guide to the Season Plays 2016-17*.

Lesley M. M. Blume is an award-winning journalist, author, and cultural historian. She contributes regularly to *Vanity Fair*, and her work has appeared in many other publications, including the *Wall Street Journal*, the *New York Times*, *Vogue*, *Town & Country*, and *Departures*. She is a New Yorker currently based in Los Angeles.
“You are all a lost generation.” - Gertrude Stein in conversation.

This epigraph to The Sun Also Rises attributes the term “lost generation” to Gertrude Stein, whom Hemingway befriended in 1920s Paris. The term originated from an experience at a garage, when the young man fixing Stein’s car was not being particularly helpful. The garage owner chastised him, saying, “You are all a génération perdue.” Stein agreed with the owner, later telling Hemingway that “All of you young people who served in the war. You are a lost generation”.

WWI damaged Hemingway and his peers physically, emotionally and psychologically. As historian Robert Wohl describes, “What bound the generation of 1914 together was not just their experiences during the war…but the fact that they grew up and formulated their first ideas in the world from which the war issued”. The characters in The Sun Also Rises exemplify this generation: wounded, disillusioned and disinterested, with unstable lives and relationships weakened by a lack of intimacy and communication.

Later in life, Hemingway rejected the term, writing in his memoir, A Moveable Feast, “to hell with [Stein’s] lost-generation talk and all the dirty, easy labels”. Who was Stein to judge? How could a previous generation that had never seen such a war understand what Hemingway and his peers went through? “Who is calling who a lost generation?” he asked, concluding that “all generations were lost by something”.

The term “Lost generation” has resurfaced periodically to describe generations of people who came of age in the aftermath of a major traumatic event, including economic turmoil or crisis. In the 1990s, journalists used the term to refer to Japanese youth who grew up during the Japanese recession, a decade of widespread unemployment. This economic hardship was blamed for intense social withdrawal and high suicide rates seen among that age group. In the wake of the recent global economic recession, the term has also been applied to the current crop of recent graduates in the U.S. and across Europe struggling to find jobs amidst staggering unemployment rates. Harvard economist Richard Freeman has said, “These people will be scarred, and they will be called the ‘lost generation’…their careers would not be the same way if we had avoided this economic disaster”. According to Freeman, a sense of uncertainty and fear about the future, lack of tangible outcomes for hard work, and heightened desperation characterize this generation.

The resurgent use of the phrase “lost generation” demonstrates that Hemingway identified an enduring cultural trend and deep social fear in The Sun Also Rises. While the novel is certainly a portrait of a far-gone era, the central questions of lost youth, lost innocence, and lost purpose are startlingly relevant in the present day.
Classroom Activity: 
Opening Hemingway through Acting

How often have you had a conversation where you meant one thing but said something else? Was the person you were talking to able to tell what you were thinking? When talking to each other people do not always convey their meanings through words. Instead, meaning gets implied by tone of voice and body language. And sometimes a speaker’s real meaning remains hidden while they speak about something else.

Like in real life, Ernest Hemingway’s dialogue shows how people’s words both hide and reveal their feelings. This exercise will help your students to discover potential meanings in *The Sun Also Rises* and utilize acting skills to explore communicating emotions.

**Step One:**

Break the students into groups of two and hand them one of the following three passages.


**Step Two:**

Have the students decide who is A and who is B. As they read through their script together they should note what information is given and what information is withheld.

**Step Three:**

They should perform the scripts together once assuming nothing is hidden.

Then choose what each character is hiding and perform it again.

They should use different strategies to explore how they hide their secrets. These strategies can include tone of voice, gesture, movement or behavior.

**Step Four:**

The groups should share their second version with the class. After each performance take time to discuss what they saw. Are they able to guess what the actors are hiding? What did the actors do help add meaning and what helped to obscure meaning?
Classroom Activity: Elevator Repair Service’s Unique Style

Environmental Soundscape

Elevator Repair Service is famous for using unique sound effects to bring moments to theatrical life on stage.

Using only their voices, have students bring an environment to life through sound.

Choose a setting (such as a factory, the beach, a restaurant, etc.). Take ideas for what sounds might be heard in that setting. Practice making these sounds as they are named. Assign individuals or small groups to making sounds they come up with. Establish motions for louder, softer, faster, slower, stop and start.

To culminate each setting, have students close their eyes and listen to the soundscape for the environment they have created.

Staging

ERS’s theater pieces combine elements of slapstick comedy, hi-tech and lo-tech design, and the group’s own highly developed style of choreography.

Assign students to a group to stage one passage from *The Sun Also Rises* edited excerpts from *The Select* included on the next page).

Instruct students that they must incorporate the following into their staging of an excerpted passage:
1. A moment of physical comedy (trip, fall, slap, etc.)
2. Use of a prop
3. A sound effect
4. A dance

Students should feel free to divide the passage on page 23 between actors or have a single actor read the entire excerpt, but every student must contribute to at least one of the four staging elements.
I was very angry. Somehow they always made me angry. I know they are supposed to be amusing, and you should be tolerant, but I wanted to swing on one, any one, anything to shatter that superior, simpering composure. Instead, I walked down the street and had a beer at the bar at the next Bal. When I came back to the Bal there was a crowd on the floor and Georgette was dancing with the tall blond youth, who danced big-hippily, carrying his head on one side, his eyes lifted as he danced. As soon as the music stopped another one of them asked her to dance. She had been taken up by them. I knew then that they would all dance with her. They are like that.

We drank three bottles of the champagne and the count left the basket in my kitchen. We dined at a restaurant in the Bois. It was a good dinner. Finally we went up to Montmartre. Inside Zelli's it was crowded, smoky, and noisy. The music hit you as you went in. Brett and I danced.

As I baited up, a trout shot up out of the white water into the falls and was carried down. Before I could finish baiting, another trout jumped at the falls, making the same lovely arc and disappearing into the water that was thundering down. I put on a good-sized sinker and dropped into the white water close to the edge of the timbers of the dam. I did not feel the first trout strike. In a little while I had six. They were all about the same size.

Some one rapped on the cage with an iron bar. Inside something seemed to explode. The bull, striking into the wood from side to side with his horns, made a great noise. Then I saw a dark muzzle and the shadow of horns, and then, with a clattering on the wood in the hollow box, the bull charged and came out into the corral, skidding with his forefeet in the straw as he stopped, his head up, the great hump of muscle on his neck swollen tight, his body muscles quivering as he looked up at the crowd on the stone walls. The two steers backed away against the wall, their heads sunken, their eyes watching the bull.

The fiesta was really started. It kept up day and night for seven days. The dancing kept up, the drinking kept up, the noise went on. The things that happened could only have happened during a fiesta. Everything became quite unreal finally and it seemed as though nothing could have any consequences. It seemed out of place to think of consequences during the fiesta. All during the fiesta you had the feeling, even when it was quiet, that you had to shout any remark to make it heard. It was the same feeling about any action. It was a fiesta and it went on for seven days.

At the end of the pass they were facing each other again. Romero smiled. The bull wanted it again. And Romero's cape filled again, this time on the other side. Each time he let the bull pass so close that the man and the bull and the cape that filled and pivoted ahead of the bull were all one sharply etched mass. It was all so slow and so controlled. It was as though he were rocking the bull to sleep. He made four veronicas like that, and finished with a half-veronica.
Classroom Activity:
Find the Play Inside the Novel—Adapting for Devised Theatre

Director John Collins calls Elevator Repair Service’s work on *The Select* an attempt to “find the play inside the novel rather than treat the novel as a play.”

Lead your students on an exploration of *The Sun Also Rises* to discover what they find most theatrical about the novel.

**Step One:**
Use the ERS approach to adapting a novel to the stage by reading aloud to each other (the company calls this “giving voice to the book”). Ask them to read simply, in the round, taking turns, and encourage them to have fun reading it (we recommend using Chapter 3).

After reading, ask students to reflect on the experience of reading the book aloud. Questions might include:

- What most stood out to you about this experience with the text? What things did you notice more while reading aloud?
- Was reading/speaking and hearing the chapter aloud different from your experience of reading it to yourself? How was your experience of the material different?
- Did speaking or hearing the book aloud highlight any aspects of the story, characters, dialogue, setting, tone, etc.?

**Step Two:**
Identify the sections of the chapter that are most interesting, revealing, or vivid. Questions might include:

- Were there any parts of the text that you found to be particularly stageable? If you were to put the text on stage, what would you be most excited to see theatricalized?
- Are there any parts of the text that could or should be cut either because they are unnecessary/ unessential to a stage adaptation of the book?
- If a passage seems impossible to stage, how could a theatre make it come to life?

**Step Three:**
Have students create a 4-5 sentence passage of something to be staged. Questions might include:

- Which language is the most vivid and should be kept? Which language seems unnecessary and could be cut?
- Which character(s) should speak the text?
- What are the physical actions that the characters would perform on stage?
Ernest Hemingway is marked as one of the most famous American authors because of his unique writing style. Unlike the majority of famous writers before his time, Hemingway did not write in lavish flowery prose. He wrote in simple and direct prose. Hemingway aimed for truthful writing and achieved an immediate and guttural style by cutting out excessive descriptions. He once stated, “Don’t describe emotion- make it.” This minimalistic writing style stems from the Iceberg Theory. Only the tip of an iceberg protrudes out of the water, while the rest remains unseen under the surface. Hemingway’s style mirrors an iceberg. He did not believe the meaning of his piece should be easily seen, but rather when read carefully the concealed picture would shine through.

Here are some distinctive characteristics of Hemingway’s writing style:

- Short and fast paced sentences
- Breaking of complex sentences into strings of shorter sentences
- Void of adjectives
- Emphasis on nouns
- Focus on the surface elements not themes
- Not describing, showing
- Omitting commas
- Truthful Dialogue

Transcription

Refer to the distinctive characteristics of Hemingway’s writing styles. Then, take one of the three provided passages from F. Scott Fitzgerald’s The Great Gatsby and transcribe them into Hemingway’s writing style.

Example:

Fitzgerald passage:
“The practical thing was to find rooms in the city, but it was a warm season, and I had just left a country of wide lawns and friendly trees, so when a young man at the office suggested that we take a house together in a commuting town, it sounded like a great idea.”

Hemingway transcription:
I should have taken a room in the city. When a co-worker asked to share a house I agreed. Now I have to commute.

F. Scott Fitzgerald’s The Great Gatsby passages to transcribe:

1) “There was so much to read, for one thing, and so much fine health to be pulled down out of the young breath-giving air. I bought a dozen volumes on banking and credit and investment securities, and they stood on my shelf in red and gold like new money from the mint, promising to unfold the shining secrets that only Midas and Morgan and Maecenas knew. And I had the high intention of reading many other books besides.”

2) “The only completely stationary object in the room was an enormous couch on which two young women were buoyed up as though upon an anchored balloon. They were both in white, and their dresses were rippling and fluttering as if they had just been blown back in after a short flight around the house. I must have stood for a few moments listening to the whip and snap of the curtains and the groan of a picture on the wall.”
Classroom Activities:
Hemmingway’s Writing Style (continued)

Transcription (continued)

3) “At least once a fortnight a corps of caterers came down with several hundred feet of canvas and enough colored lights to make a Christmas tree of Gatsby’s enormous garden. On buffet tables, garnished with glistening hors-d’oeuvre, spiced baked hams crowded against salads of harlequin designs and pastry pigs and turkeys bewitched to a dark gold. In the main hall a bar with a real brass rail was set up, and stocked with gins and liquors and with cordials so long forgotten that most of his female guests were too young to know one from another.”

Questions

- What difficulties did you come across transcribing Fitzgerald’s style into Hemingway’s?
- How are the styles different?
- Which style do you prefer and why?

Character Description Exercise

In *The Select*, the narrator Jake Barnes describes characters to the audience before we meet them. Barnes is incredibly forward and sometimes harsh when describing others.

**Robert Cohn Description:**

“Robert Cohn was once middleweight boxing champion of Princeton. Do not think that I am very much impressed by that as a boxing title, but it meant a lot to Cohn. He cared nothing for boxing, in fact he disliked it, but he learned it painfully and thoroughly to counteract the feeling of inferiority and shyness he had felt on being treated as a Jew at Princeton. There was a certain inner comfort in knowing he could knock down anybody who was snooty to him, although, being very shy and a thoroughly nice boy, he never fought except in the gym.”

**Frances Clyne Description:**

“But by that time, though, he had other things to worry about. He had been taken in hand by a lady who hoped to rise with the magazine. She was very forceful, and Cohn never had a chance of not being taken in hand. Also he was sure that he loved her. When this lady saw that the magazine was not going to rise, she became a little disgusted with Cohn and decided that she might as well get what there was to get while there was still something available, so she urged that they go to Europe, where Cohn could write. They came to Europe, where the lady had been educated, and stayed three years. During these three years, the first spent in travel, the last two in Paris, Robert Cohn had two friends, Braddocks and myself. Braddocks was his literary friend. I was his tennis friend. The lady who had him, her name was Frances, found toward the end of the second year that her looks were going, and her attitude toward Robert changed from one of careless possession and exploitation to the absolute determination that he should marry her.”

**Activity:** Write a paragraph to introduce a member of your family or a friend in this style.
Hemingway Book List

“All good books are alike in that they are truer than if they had really happened and after you are finished reading one you will feel that all that happened to you and afterwards it all belongs to you: the good and the bad, the ecstasy, the remorse and sorrow, the people and the places and how the weather was. If you can get so that you can give that to people, then you are a writer.”

- Ernest Hemingway

Ever want to talk to your idol to figure out the key to their success? Well, in 1934 that is exactly what Arnold Samuelson did. He was a young writer who looked up to renowned Ernest Hemingway. Samuelson decided the best way to start his writing career was to hitchhike to Florida and talk to Hemingway himself. When Samuelson arrived, Hemingway didn’t turn him away, but rather invited him in to talk about writing. Hemingway stressed the importance of reading, and asked the young writer if he had read War and Peace. When Samuelson revealed that he never read it, Hemingway brought him to his studio and made a list of 2 short stories and 14 books that he needed to read. Below are the books Earnest Hemingway thought were crucial for all young writers to read.

- The Blue Hotel by Stephen Crane
- The Open Boat by Stephen Crane
- Madame Bovary by Gustave Flaubert
- Dubliners by James Joyce
- The Red and the Black by Stendhal
- Of Human Bondage by Somerset Maugham
- Anna Karenina by Leo Tolstoy
- War and Peace by Leo Tolstoy
- Buddenbrooks by Thomas Mann
- Hail and Farewell by George Moore
- The Brothers Karamazov by Fyodor Dostoyevsky
- The Oxford Book of English Verse
- The Enormous Room by E.E. Cummings
- Wuthering Heights by Emily Bronte
- Far Away and Long Ago by W.H. Hudson
- The American by Henry James
Discussion Questions

Before the show:

- Why is the novel called *The Sun Also Rises*? In what ways is the title a metaphor for the book’s themes?
- How does the metaphor of the bullfight capture the themes in the play? How does the bullfight impact the characters?
- What statements is the novel making about the relationship between men and women? In what ways has our understanding of romantic relationships changed since the novel was written?
- What are the parallels between life during the 1920s when Hemingway wrote the novel and our time in history today? What has changed about human experience? What has not changed?
- Many of the characters in the story have fought in World War I. How are these characters and their behaviors shaped from their war time experiences?
- How is Jake’s insecurities about his masculinity manifested in his narration and actions?
- How does the setting of Spain effect the life style decisions made by the American characters?
- What sets Mike Campbell apart from all of the men Brett has affairs with? Why does she choose to marry him?

After the show:

- Why do you think the play is called *The Select (The Sun Also Rises)* instead of *The Sun Also Rises*?
- In what ways was the production realistic? In what ways was the production unrealistic?
- What was the purpose of keeping the setting the same for the entire play?
- In what ways did we see Elevator Repair Service using their signature techniques in the production? What were examples of slapstick comedy, hi-tech and lo-tech design and unique choreography?
- How does the staging change your experience of the novel? What did it add? What did it take away from the experience of reading alone?
- What was the impact of seeing the bullfight staged? What is the significance of having the bullfighter played by a woman? What is the significance of the bull being represented by a table in the bar?
- Why do you think Elevator Repair Service adapts classic literature into modern plays? How does that serve audiences today?
- Why is Jake Barnes the narrator? What qualities does he hold that make him trustworthy to the audience?
- What is significant about Robert Cohn being introduced at the top of the play?
The phrase “theatre etiquette” refers to the special rules of behavior that are called for when attending a theatre performance.

Above all, it is important to remember that the actors on stage can see and hear you at the same time you can see and hear them. Be respectful of the actors and your fellow audience members by being attentive and observing the general guidelines below:

**Before you go:**
- Please help us create the appropriate soundscape by turning off your cell phone and other electronic devices (iPods, games, etc.). It can be very distracting to others, not to mention embarrassing to you, when your cell phone goes off during a performance. The lights from cell phones and other electronic devices are also a big distraction, so please, no text messaging.
- We ask that you spit out your gum before entering the theatre and leave all food and drinks in the lobby or the coat check.
- Please visit the restroom before the performance begins, as we don’t want you to miss out on any of the action.

**During the performance:**
- We want you to have honest reactions to what is happening onstage. You may laugh, applaud and enjoy the performance. However, please don’t talk during the performance; it is extremely distracting to other audience members and the actors. Save discussions with friends for intermission and after the performance.

**Thoughts about the importance of being an audience member from Shakespeare Theatre Company Artistic Director Michael Kahn**

“When you go to the theatre, you are engaging with other living, breathing human beings, having an immediate human response. In the theatre you sense that all of this may never happen again in this particular way.

As a member of the audience, you are actually part of how that's developing—you have a hand in it … You are part of a community where you are asked to be compassionate, perhaps to laugh with or grieve as well as to understand people, lives and cultures different from your own.”
Resource List

Ernest Hemingway Resources:
Brief Biography of Ernest Hemingway:
http://www.turismo.navarra.es/eng/propuestas/san-fermines/desarrollo/fiesta.html

Books on Teaching Shakespeare

Websites
Shakespeare Theatre Company—http://www.shakespearetheatre.org/education
ON SHAKESPEARE: Articles and information about Shakespeare’s life and world.
Teacher Curriculum Guides: Plot synopsis, character maps, lesson plans and discussion questions.
In Search of Shakespeare: Shakespeare in the Classroom—http://www.pbs.org/shakespeare/educators/
The companion website to Michael Wood’s four-part PBS series In Search of Shakespeare, this site includes extensive research about Shakespeare’s life and works, as well as interactive features.
Folger Shakespeare Library—http://www.folger.edu
Includes excellent resources for further reading about Shakespeare, as well as fun games and information designed specifically for students and teachers.
Shmoop Teacher Resources—http://www.shmoop.com

Standards of Learning
Participation in our student matinee program and the lessons and activities found in this curriculum guide support grade 8-12 Common Core standards in English Language Arts and The National Core Arts Standards for responding and connecting to Theatre Art. Primary content areas addressed include but are not limited to:

<table>
<thead>
<tr>
<th>Common Core English Language Arts Standards</th>
<th>National Core Arts Theatre Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading Standards for Literature</td>
<td>Anchor Standard 7: Perceive and analyze artistic work</td>
</tr>
<tr>
<td>Key Ideas and Details</td>
<td>Anchor Standard 8: Interpret intent and meaning in artistic work.</td>
</tr>
<tr>
<td>Craft and Structure</td>
<td>Anchor Standard 9: Apply criteria to evaluate artistic work.</td>
</tr>
<tr>
<td>Integration of Knowledge and Ideas</td>
<td>Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.</td>
</tr>
<tr>
<td>Range of Reading and Complexity</td>
<td>Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.</td>
</tr>
<tr>
<td>Speaking and Listening Standards</td>
<td></td>
</tr>
<tr>
<td>Comprehension and Collaboration</td>
<td></td>
</tr>
<tr>
<td>Presentation of Knowledge and Ideas</td>
<td></td>
</tr>
<tr>
<td>Language Standards</td>
<td></td>
</tr>
<tr>
<td>Conventions of Standard English</td>
<td></td>
</tr>
<tr>
<td>Knowledge of Language</td>
<td></td>
</tr>
<tr>
<td>Vocabulary and Acquisition Use</td>
<td></td>
</tr>
<tr>
<td>Writing Standards</td>
<td></td>
</tr>
<tr>
<td>Text Types and Purposes</td>
<td></td>
</tr>
</tbody>
</table>

25