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Producing Artistic Director

Love, Shakespeare



By **William Shakespeare**
Adapted by **Douglas Langworthy and Casey Biggs**
Based in part on *Shakespeare's Lovers*
Adapted by **Libby Appel and Michael Flachmann**
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Teacher Resource Guide
by **Paul Michael Fontana**

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Section 1: Introduction

Thanks for taking some of your classroom time to work on *Love, Shakespeare!* Although your students will enjoy the play without preparation, the experience can be deepened by some pre- and post-performance classroom work.

The exercises in this guide are intended to help you and your students get the most out of the workshop production. Please do not feel that you need to do everything in this guide! They provide a wide variety of drama-based teaching techniques that you can use as they are presented or you can adapt for your class or for other pieces of literature. You can experiment with them and add the ones that work for you to your “bag of tricks.”

The education programs of The Acting Company are intended to mirror the mission of the company itself: to celebrate language, to deepen creative exploration, to go places where theater isn’t always available. We try to use the same skills in our outreach programs that actors use in the preparation of a role. Many of the exercises here are adaptations of rehearsal “games” and techniques.

In addition to the **Teacher Resource Guides** for our performances, **School Time Matinees** of our shows and **The Bob Hope Student Workshop Series** (of which *Love, Shakespeare* is a part), our Education Department provides week-long artist-in-residence experiences called **Literacy Through Theater**, Actor-driven **Workshops and Master Classes**, and post-performance **Question and Answer Sessions**.

If you need more information on any of these programs, please call Justin Gallo, Education Associate at 212-258-3111 or e-mail him at **JGallo@TheActingCompany.org**. We wish to be of service to you and your students. Please contact us if there is anything we can do for you.

Enjoy the Show!

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Section 2: Meet Mr. Shakespeare?

- **Overall Objective:** The students will know the facts of the life and career of William Shakespeare and his continuing impact.

O this learning, what a thing it is!

Gremio, *The Taming of the Shrew*, William Shakespeare

William Shakespeare's Life

Objective:

- The students will learn about Shakespeare's life
- The students will write an essay about writing.
- The students will assess what makes a good story and a good play.

Facts: William Shakespeare was born in Stratford-upon-Avon, on or near April 23, 1564. Church records from Holy Trinity Church indicate that he was baptized there on April 26, 1564. William's parents were John Shakespeare, a glover and leather merchant, and Mary Arden.

The next documented event in Shakespeare's life is his marriage to Anne Hathaway on November 28, 1582. William was 18 at the time, and Anne was 26 – and pregnant. Their first daughter, Susanna, was born on May 26, 1583. The couple later had twins, Hamnet and Judith, born February 2, 1585 and christened at Holy Trinity Church. Hamnet died in childhood at the age of 11, on August 11, 1596.

For seven years, William Shakespeare pretty much disappeared from all records, turning up in London circa 1592. By 1594, he was not only acting and writing for the Lord Chamberlain's Men (called the King's Men after the ascension of James I in 1603), but was a managing partner in the operation as well. With Will Kempe, a master comedian, and Richard Burbage, a leading tragic actor of the day, the Lord Chamberlain's Men became a favorite London troupe, patronized by royalty and made popular by the theater-going public. When the plague forced theater closings in the mid-1590's, Shakespeare and his company made plans for The Globe Theater in the Bankside District, which was across the river from London proper. The plays that make up *Love, Shakespeare* were written and performed between 1593 and 1600. While Shakespeare could not be accounted wealthy, by London standards, his success allowed him to purchase New House in Stratford and retire there in comfort in 1611.

When Shakespeare lived in London in the late 1500's, England was a rich and powerful nation under the leadership of Queen Elizabeth I. Moreover, the Theater was thriving! Shakespeare joined a theater company called the Lord Chamberlain's Men (which was later known as the King's Men when King James I took the throne) and was successful as an actor, poet and a playwright. He wrote 37 plays. In writing his plays, he would often use a plot he already knew or read about, convert it, add to it, and make it his own. Seven years after his death, his friends John Hemings and Henry Condell published a book containing 36 of Shakespeare's plays, called the "First Folio." His work covered many subjects and styles, including comedies, tragedies, romances, and historical plays. Shakespeare was a well-loved writer in

his lifetime; and now, 400 years later, he is the most produced playwright in the world.

William Shakespeare wrote his will in 1611, bequeathing his properties to his daughter Susanna (married in 1607 to Dr. John Hall). To his surviving daughter Judith, he left £300, and to his wife Anne left "my second best bed." This bed is one of the mysteries of Shakespearean scholarship. William Shakespeare allegedly died on his birthday, April 23, 1616. This is probably more of a romantic myth than reality, but Shakespeare was buried at Holy Trinity in Stratford on April 25, 1616.

Exercise: Each of us knows many stories. In writing his plays, Shakespeare adapted plots he already knew or had read. Which stories are the students' favorites? Ask them to choose one story that they have read and write a one-page paper telling why it would make a good play or film. In a discussion after the assignment, ask the class to assess what makes a good story and what makes a good performance piece.

Interviewing William Shakespeare

Objective:

- The students will learn about Shakespeare's life
- The students will write interview questions based on Shakespeare's life.

Exercise: Provide each student a copy of the biography of William Shakespeare above (a copy is found on page 29 in the Reproducibles Section at the end of this Resource Guide). After everyone has read it, discuss what aspects of his life the students think contributed to his ultimate career as an interviewer and oral historian.

Ask each student to look, again, at the biography of Shakespeare. Have them individually devise a list of 8-10 interview questions that they might ask him about his life.

As an extension, have a volunteer play William Shakespeare and, with the help of the class, answer some of the questions on the other student's lists.

Exercise: Look up Shakespeare's hometown of Stratford-upon-Avon on the web (www.shakespeare.org.uk) and examine the pictures of Shakespeare's hometown.

Also the Michael Wood's 4-part PBS series "In Search of Shakespeare" offers some insightful connections between Shakespeare's life and his writing (www.pbs.org/shakespeare).

Men have died from time to time and worms have eaten them, but not for love.
Rosalind, *As You Like It*, William Shakespeare

Verse and Prose

This exercise is designed to be used BEFORE seeing the play!

Objective:

- The students will discover the differences between **verse** and **prose** in

Shakespeare

- The students will learn the literary term **iambic Pentameter**

Facts: Some of what Shakespeare wrote is in prose. Some of what Shakespeare wrote is in verse. Some of the verse is in iambic Pentameter. Pentameter is a line of poetry having five metrical feet (“Penta-” is the prefix meaning five; as in “Pentagon”). An iamb is a metrical foot having two syllables, the first one short, and the second long. So, iambic Pentameter feels like a heartbeat: Short, **Long**; Short, **Long**; Short, **Long**; Short, **Long**.

One example of iambic Pentameter from Act 4, scene 3 of *The Taming of the Shrew*:

KATHARINA

Why, **sir**, I **trust** I **may** have **leave** to **speak**;
And **speak** I **will**; I **am** no **child**, no **babe**:
Your **bettors** **have** **endured** me **say** my **mind**,
And **if** you **cannot**, **best** you **stop** your **ears**.
My **tongue** will **tell** the **anger** of my **heart**,
Or **else** my **heart** **concealing** it will **break**,
And **rather** **than** it **shall**, I **will** be **free**
Even to the uttermost, as I please, in words.

Notice the change from the iambic Pentameter in the last line. Actors can use that type of alteration of the verse to tell them about the characters’ emotions. If the iambic mirrors the heartbeat, what does it take for the heart to skip a beat? Anger? Love? Frustration? Pride? By the end of this speech, is Katharina feeling that makes her heart and the iambic skip a beat?

Similarly, in the Balcony Scene of *Romeo and Juliet*, notice what alters the iambic:

But, **soft!** what **light** through **yonder window breaks?**
It **is** the **east**, and *Juliet* **is** the **sun**.

Facts: Some of what Shakespeare wrote is in prose.

Point out the difference in form from the verse above in the prose passage from *Much Ado About Nothing* below:

Love me! Why, it must be requited.... They say the lady is fair – 'tis a truth, I can bear them witness; and virtuous – 'tis so, I cannot reprove it; and wise, but for loving me – by my troth, it is no addition to her wit, nor no great argument of her folly, for I will be horribly in love with her. The world must be peopled. When I said I would die a bachelor, I did not think I should live till I were married. Here comes Beatrice. By this day! she's a fair lady: I do spy some marks of love in her.

Benedick, *Much Ado About Nothing*, William Shakespeare

One Play, Many Plots

Objective:

- The students will know the basic plots of *Romeo and Juliet*, *The Taming of the Shrew*, *As You Like It*, and *Much Ado About Nothing*.
- The students will assess what makes a good story and a good play.

Facts: *Love, Shakespeare* is a workshop-performance made up of scenes from four of William Shakespeare's most famous plays with pieces of other plays thrown in. The four plays featured in *Love, Shakespeare* are *Romeo and Juliet*, *The Taming of the Shrew*, *As You Like It*, and *Much Ado About Nothing*. Knowing the basic plots of these four plays will enhance the students' understanding and enjoyment of the experience.

Romeo and Juliet

Romeo is a Montague and Juliet is a Capulet. The Montagues and the Capulets do NOT get along. In fact, every time members of the two families meet, they try to kill one another. Somehow, fate brings Romeo and Juliet together at a party. The first scene in *Love, Shakespeare* shows their meeting. Romeo wants to get to know her better so he sneaks into her father's orchard so he can be near Juliet. The second scene from *Romeo and Juliet* in *Love, Shakespeare* is the famous "Balcony Scene." Romeo then seeks advice from his priest and Juliet from her Nurse. They decide to secretly get married. During the third scene from *Romeo and Juliet* in *Love, Shakespeare*, Juliet's Nurse tells her the priest has agreed to marry her to Romeo. After the wedding, Romeo kills a member of Juliet's family in a fight and is sent away. Until she can sneak off with Romeo, Juliet pretends to be dead, using a sleeping potion given to her by the priest. Romeo hears that she is dead, and not knowing that she is only sleeping, buys poison and decides to kill himself near her "dead" body. The final scene from *Romeo and Juliet* in *Love, Shakespeare* is the "Tomb Scene."

For more information on *Romeo and Juliet* and film clips of scenes from the play log on to www.pbs.org/shakespeare/works/work157.html.

The Taming of the Shrew

A rich merchant has two daughters (as did Shakespeare himself). He has to find a husband for the older, Katharina, before he can marry off the younger. Katharina is a strong and opinionated (and occasionally violent) young woman in a time when women were supposed to be sweet and gentle. People even call her a "shrew." A possible husband for her arrives, Petruchio, and makes a deal with her father. The first scene from *The Taming of the Shrew* in *Love, Shakespeare* is the first meeting between Katharina and Petruchio. The second scene takes place after their wedding. Petruchio has decided to make her change her ways by pretending to treat her too kindly and acting as if nothing is good enough for her. He plans to "kill

her with kindness.” A Haberdasher and Tailor arrive with beautiful clothes for “Kate.” Petruchio puts his plan into practice.

For more information on *The Taming of the Shrew* and film clips of scenes from the play log on to www.pbs.org/shakespeare/works/work193.html.

As You Like It

Rosalind and Orlando fell in love at first sight. In the first scene from *As You Like It in Love, Shakespeare*, Rosalind has been banished. Rosalind and her cousin, Celia, must run away from a difficult home situation into the woods, the forest Arden. Rosalind is disguised as a boy, so they don't seem as much of a target for robbers as they would if they were two girls traveling alone. She really misses Orlando and, in the second scene from *As You Like It in Love, Shakespeare*, is surprised to learn that he is in the forest thinking about her. He is, in fact, writing love poems to her. Really BAD love poems. The second half of the scene is the meeting between Orlando and Rosalind in the forest. He does not recognize her when they meet – he thinks she's a boy – and she convinces him that she (well, he) can cure Orlando of his obsession with Rosalind. Orlando is to pretend that she (well, he) is Rosalind. The last time we meet the duo in *Love, Shakespeare*, we see Rosalind and Orlando stage a “marriage.” It becomes clear that Rosalind has motives other than “curing” Orlando.

For more information on *As You Like It* and film clips of scenes from the play log on to www.pbs.org/shakespeare/works/work182.html.

Much Ado About Nothing

Beatrice and Benedick have an ongoing “merry war” of words between them. The first scene from *Much Ado in Love, Shakespeare* is a bit of that war. Benedick has always made fun of people in love. When Benedick overhears his friends saying that Beatrice is secretly in love with him, he immediately realizes that he's been in love with her all along. The second time we see Beatrice and Benedick, their war has taken an interesting turn as Benedick has decided he is HORRIBLY in love with Beatrice. .

For more information on *Much Ado About Nothing* and film clips of scenes from the play log on to www.pbs.org/shakespeare/works/work159.html.

Section 3: What to Look for in *Love, Shakespeare*

Overall Objective: The students will have an introduction to the world of *Love, Shakespeare* which was adapted from the plays of William Shakespeare

What is love? 'tis not hereafter;
Present mirth hath present laughter;
What's to come is still unsure;
In delay there lies no plenty;
Then come kiss me, sweet and twenty,
Youth's a stuff will not endure.

Feste, *Twelfth Night*, William Shakespeare

Characters in *Love, Shakespeare*

This exercise is designed to be used BEFORE seeing the play!

Objective

- The students will be familiar with the characters in the play.
- The students will make assumptions about characters based on their names.

Exercise: Write the following list for the class on the board. Approaching it as if we have never heard anything about these characters (even though they may have heard of some of the characters before), discuss what each of the names makes us feel about them. What consonants are featured in their names? What vowels? Ask the students to play with ways of saying the names. Three of the four plays are set in Italy (*As You Like It* is not). Are these all Italian-sounding names?

CHARACTERS in *Love, Shakespeare*

Romeo and Juliet

Romeo
Juliet
Juliet's Nurse

As You Like It

Orlando
Rosalind
Celia
Duke Frederick

The Taming of the Shrew

Katharina
Petruccio
The Haberdasher
The Tailor

Much Ado About Nothing

Benedick
Beatrice

Romeo and Juliet, Improv and Writing: Names

Objective:

- The students will investigate the power of names.
- The students will do a close reading of a section of *Romeo and Juliet*.
- The students will write an essay about their first name.

Exercise: Give students copies of the selection from *Romeo and Juliet* below (reprinted in the Reproducibles section in the Appendix, page 31 of this guide). How many references to names are there in the selection? Ask two students to read the scene aloud (a male student does not have to be Romeo, nor a female student, Juliet). When they come to one of the words referring to names, the rest of the class should echo the word.

JULIET
 O Romeo, Romeo, wherefore art thou Romeo?
 Deny thy father and refuse thy name;
 Or if thou wilt not, be but sworn my love,
 And I'll no longer be a Capulet.
ROMEO [Aside]
 Shall I hear more, or shall I speak at this?
JULIET
 'Tis but thy name that is my enemy;
 Thou art thyself, though not a Montague.
 What's Montague? It is nor hand, nor foot,
 Nor arm nor face, nor any other part
 Belonging to a man. O, be some other name!
 What's in a name? That which we call a rose
 By any other name would smell as sweet;
 Romeo, doff thy name,
 And for that name, which is no part of thee,
 Take all myself.

ROMEO
 I take thee at thy word:
 Call me but love, and I'll be new baptized;
 Henceforth I never will be Romeo.
JULIET
 What man art thou that thus bescreend in night
 So stumblest on my counsel?
ROMEO
 By a name
 I know not how to tell thee who I am.
 My name, dear saint, is hateful to myself,
 Because it is an enemy to thee;
 Had I it written, I would tear the word.
JULIET
 My ears have not yet drunk a hundred words
 Of that tongue's uttering, yet I know the sound.
 Art thou not Romeo, and a Montague?
ROMEO
 Neither, fair maid, if either thee dislike.

Exercise: Why do we call a rose a rose? Ask the students, in teams of three or four, to create a scene showing what would happen if everyone started calling things by different names (For example, try calling “school” “restaurant”, or “breakfast” “Kleenex” – “Wheaties, the Kleenex of Champions”?). Have the small groups work together for five minutes, and then present the scenes to the class. After the scenes are shown, discuss the exercise. Where do names come from? How important is a name in establishing an identity? How are product names chosen and why? Why did Shakespeare choose the title *As You Like It* for one of his plays? Does the class agree or disagree with Juliet when she says: “That which we call a rose / By any other name would smell as sweet.”

Exercise: Ask each student to write a one-page essay on his or her first name. Where did the name come from? Do they like their name? Why or why not? If they could change it, what would they change it to and why?

Choral Reading

Objective:

- The students will read excerpt from *Love, Shakespeare*
- The students will create a Poem using the excerpt as inspiration

Exercise: Provide each student with the passage from *As You Like It* (a sheet with both excerpts it is found on page 31 in the Reproducibles Section of this guide). Ask two students to read the selection aloud. The two characters are walking in the Forest of Arden.

ROSALIND

I pray you, what is't o'clock?

ORLANDO

You should ask me what time o' day: there's no clock in the forest.

ROSALIND

Then there is no true lover in the forest; else sighing every minute and groaning every hour would detect the lazy foot of Time as well as a clock.

Discuss the passage's meaning, use of literary devices, words that might be interesting to say aloud (like "is't" and "o' day," and the personification of Time – note the capitalization – with his "lazy foot"), and delightfully odd words and phrases (like the onomatopoeia in words like "sighing" and "groaning").

Divide the class into two groups (they can remain in their seats for this exercise) and ask volunteers to be Solo 1, 2, 3, & 4. Then read it using the soloist-group divisions as indicated. Have someone read the title as well. Remind them that they have to listen to one another and create a common value for the punctuation.

"The Lover's Clock"

from *As You Like It* by William Shakespeare

Solo 1: I pray you, what is't o'clock?

Group 1: You should ask me what time o' day...

Group 2: There's no clock in the forest.

Solo 2: Then there is no true lover in the forest.

All (but soloists): No true lover in the forest??

Solo 3: No true lover in the forest...

Solo 4: Else

Group 1 (*sighing*): SIGHING

Solo 4: Every minute and

Group 2 (*groaning*): GROANING

Solo 4: Every hour would detect

Group 1: The lazy foot of Time

Group 2 (*slower*): The lazy foot of Time

Group 1 (*slower still*): The lazy foot of Time

Group 2 (*even slower*): The lazy foot of Time

Solo 4: As well as a clock.

Using the quote as a base, the students will write a short Poem in free verse. Each Poem must contain words or phrases from the original passage. Remind

them of some of the literary devices they have studied (alliteration, repetition, metaphor, etc.) that you want them to use in their Poem.

Your class might enjoy working on breaking down another prose passage from Shakespeare's works or a different writer into a Choral Reading.

Text Analysis: Kate and Petruchio

This exercise is designed to be used BEFORE seeing the play!

Objective:

- The students will analyze a scene from *The Taming of the Shrew*
- The students will explore the concept of humor

Exercise: One of the most famous scenes in *The Taming of the Shrew* comes in Act 2, scene 1, when Katherine and Petruchio first meet. They spar with each other, both verbally and physically. Give each student a copy of the scene below (reprinted in the Reproducibles section in the Appendix, page 32 of this guide). Have the students, working in pairs, examine and interpret the following scene. What are some of the puns? What are some of the repeated consonant sounds (look for “k” and “b” sounds)? What are some of the metaphors? Is any of the scene “bawdy” (that is, sexual in nature)?

PETRUCHIO

Good morrow, Kate; for that's your name, I hear.

KATHARINA

Well have you heard, but something hard of hearing:
They call me Katharina that do talk of me.

PETRUCHIO

You lie, in faith; for you are call'd plain Kate,
And bonny Kate and sometimes Kate the curst;
But Kate, the prettiest Kate in Christendom
Kate of Kate Hall, my super-dainty Kate,
For dainties are all Kates, and therefore, Kate,
Take this of me, Kate of my consolation;
Hearing thy mildness praised in every town,
Thy virtues spoke of, and thy beauty sounded,
Yet not so deeply as to thee belongs,
Myself am moved to woo thee for my wife.

KATHARINA

Moved! in good time: let him that moved you hither
Remove you hence: I knew you at the first
You were a moveable.

PETRUCHIO

Why, what's a moveable?

KATHARINA

A joint stool.

PETRUCHIO

Thou hast hit it: come sit on me.

KATHARINA

Asses are made to bear, and so are you.

PETRUCHIO

Women are made to bear, and so are you.

KATHARINA

No such jade as you, if me you mean.

PETRUCHIO

Come, come, you wasp, I' faith, you are too angry.

KATHARINA

If I be waspish best beware my sting.

PETRUCHIO

My remedy is then, to pluck it out.

KATHARINA

Ay, if the fool could find it where it lies,

PETRUCHIO

Who knows not where a wasp does wear his sting?
In his tail.

KATHARINA

In his tongue.

PETRUCHIO

Whose tongue?

KATHARINA

Yours, if you talk of tails: and so farewell.

PETRUCHIO

What, with my tongue in your tail?

After seeing the play, discuss with the students how Director Casey Biggs and actors Christopher Oden and Hannah Cabell staged the speech.

Exercise: What are the elements that make this scene funny? Discuss it with the students. What are the required elements to make something funny? Are there

different kinds of humor? How many different kinds of humor does Shakespeare employ in this scene? As students watch television and movies, ask them to look for humor and try to deconstruct why things are funny and what type of humor they are seeing.

Exercise: Using the above scene as a model, ask the students to write a humorous scene, employing as many different types of humor as they can. Or, students can translate the scene into modern language and try to find analogous jokes and puns.

Text-based Improv: Insult-Building

Objective:

- The students will explore Shakespearean language by constructing insults.

Exercise: Give each student a copy of the insult-building worksheet below (reprinted in the Reproducibles section in the Appendix, page 33 of this guide). To construct a Shakespearean insult, ask them to combine one word from each of the three columns below, and preface it with "Thou."

Column 1

artless
bawdy
beslubbering
bootless
churlish
cockered
clouted
craven
currish
dankish
dissembling
droning
errant
fawning
fobbing
froward
frothy
gleeking
goatish
gorbellied
impertinent
infectious
jarring

Column 2

base-court
bat-fowling
beef-witted
beetle-headed
boil-brained
clapper-clawed
clay-brained
common-kissing
crook-pated
dismal-dreaming
dizzy-eyed
doghearted
dread-bolted
earth-vexing
elf-skinned
fat-kidneyed
fen-sucked
flap-mouthed
fly-bitten
folly-fallen
fool-born
full-gorged
guts-gripping

Column 3

apple-john
baggage
barnacle
bladder
boar-pig
bugbear
bum-bailey
canker-blossom
clack-dish
clotpole
coxcomb
codpiece
death-token
dewberry
flap-dragon
flax-wench
flirt-gill
foot-licker
fustilarian
giglet
gudgeon
haggard
harpy

loggerheaded	half-faced	hedge-pig
lumpish	hasty-witted	horn-beast
mammering	hedge-born	hugger-mugger
mangled	hell-hated	joithead
mewling	idle-headed	lewdster
paunchy	ill-breeding	lout
pribbling	ill-nurtured	maggot-pie
puking	knotty-pated	malt-worm
puny	milk-livered	mammet
qualling	motley-minded	measle
rank	onion-eyed	minnow
reeky	plume-plucked	miscreant
roguish	pottle-deep	moldwarp
ruttish	pox-marked	mumble-news
saucy	reeling-ripe	nut-hook
spleeny	rough-hewn	pigeon-egg
spongy	rude-growing	pignut
surly	rump-fed	puttock
tottering	shard-borne	pumpion
unmuzzled	sheep-biting	ratsbane
vain	spur-galled	scut
venomed	swag-bellied	skainsmate
villainous	tardy-gaited	strumpet
warped	tickle-brained	varlet
wayward	toad-spotted	vassal
weedy	unchin-snouted	whey-face
yeasty	weather-bitten	wagtail

Section 4: The Theater

Overall Objective: The students will have a stronger understanding of the art of the Theater.

On your imaginary forces work....
Think when we talk of horses, that you see them
Printing their proud hoofs i' the receiving earth;
For 'tis your thoughts that now must deck our kings,
Carry them here and there; jumping o'er times,
Turning the accomplishment of many years
Into an hour-glass...

Prologue, *Henry V*, William Shakespeare

Brainstorm: Creating a Theatrical Production

This exercise is designed to be used BEFORE seeing the play!

Objective:

- The students will identify careers in the theater.
- The students will use The Acting Company website as a resource.
- The students will know the collaborative nature of theater.

Exercise: Ask the students to name some of the people who work to put a theatrical production like *Love, Shakespeare* on stage. Write their answers on the board. As the brainstorm continues, present information about the various professions. When you attend the performance, see if your students can talk to some of the professionals associated with **The Acting Company**.

Producer or Producing Organization

The producers raise the money needed to produce the play - the money allows the Creative Team to build its vision of the play. Producers oversee all aspects of the production and make sure that the play sticks to their artistic standards. They often put together the package of Script, Director, Designers, and Cast. **The Acting Company** is a not-for-profit organization, which means that money to produce the plays comes from fund-raising through grants and donations rather than from investors.

[NOTE: a "Not-for-Profit" organization uses money raised from donors, foundations, grants to do its work. A "Profit Making" or "For-Profit" organization gets money from investors. The investors receive a percentage of the profit made by the work.]

The Playwright

A "wright" is a type of artisan who makes things that people can use. A wheelwright makes wheels. A playwright makes plays. Plays are of use to other artists - Actors, Directors, Designers - who use the script to make their own artistic statement. William Shakespeare the author of the plays that make up *Love, Shakespeare* and Douglas Langworthy and Casey Biggs adapted the scenes for The Acting Company.

The Director

After reading the playwright's script, the director decides on an overall vision for the production. Casey Biggs, the director of *Love, Shakespeare* met with the Creative Team to assemble a unified feel for the choreography, costumes, music, and other elements. The director oversees the actors in rehearsal, often with the help of the Stage Manager. What do think the “feel” of *Love, Shakespeare* is?

The Actor

The Cast is the group of men, women, and children who perform the play. Many people call all the performers “actors” (instead of “actors” and “actresses”), since this is the professional term that applies to people of both genders. The members of the cast may be seasoned actors or new to the stage. They may have trained at different theater schools that teach acting in various ways. They draw on their own experiences and understanding of life to create believable characters. Actors usually audition for the parts they play. This means that they had to work on the part and read, sing, or dance for the director and producers before they were given the role. All of the actors had to memorize their lines and attend many rehearsals, including some with costumes and props, before opening night.

The Stage Manager

According to Carissa Dollar’s stage management website, “there is no single definition or job description for the tasks performed by the person who accepts the title of Stage Manager for any theatrical production.” However, according to Actor’s Equity Association (AEA) *at least* the following duties: organizes all rehearsals, before or after opening; assembles and maintains the Prompt Book; works with the Director and the Creative Team to schedule rehearsal and outside calls; assumes active responsibility for the form and discipline of rehearsal and performance and is the executive instrument in the technical running of each performance; keeps any records necessary to inform the Producer of attendance, time, welfare benefits, etc.; and Maintains discipline. The Stage manager is like the Home Room Teacher for the cast and crew.

The Costume Designer

Costumes in a play must help the actors as they create the characters. The costumes should not restrict the movement of the performers. The costume designer and her staff work within the vision of the director for each character. They choose colors and styles to help the audience better understand the characters. In this production of *Love, Shakespeare*, the costumes are eclectic and modern.

The Staff and The Crew

The theater staff - house manager, ushers, box office people, and others - assist the audience in many ways and support each performance. In a large-scale performance, backstage the Stage Managers and the running crew run the lighting equipment, move the scenery, and make sure the technical aspects of the performance are perfect. In the office, Marketing people work to make sure people know about the performances and the Development staff makes sure the producers have money to put on the play. If you’re seeing *Love, Shakespeare* in

a theater building, look and see how many people are around who are not on stage.

Exercise: Ask the students to see how many of the members of the cast, crew and staff they can find at The Acting Company website: www.theactingcompany.org. Feel free to have them correspond with the Company members through e-mail links.

Poster Design

This exercise is designed to be used AFTER seeing the play!

Objectives:

- The students will respond to the play using visual expression
- The students will identify themes in the play and make them concrete

Exercise: Since the play does not have a logo or poster of its own, ask the students to create a poster for *Love, Shakespeare*. They can cut images out of magazines and newspapers or draw them.

Please send us copies!!! We love student writing and artwork!

Theater in the Time of William Shakespeare

This exercise is designed to be used AFTER seeing the play!

Objectives:

- The students will compare modern theatrical convention with theater in the time of Shakespeare

Exercise: Verbally review the list below with the students. After **The Acting Company's** production of *Love, Shakespeare*, ask the students to compare the conventions of the theater in Shakespeare's day to the performance they have just seen. For example, as in Shakespeare's time, **The Acting Company's** production used little scenery so that the language would transport the audience.

Theater in the Time of William Shakespeare

- The theater building was open air.
- Performances started at 2:00 to make the most of daylight.
- The stage was usually bare.
- Elizabethan theaters held 1500 - 3000 people
- There was a balcony, called the "inner above" to be used if needed, but most of the action took place downstage.
- Characters usually tell us where they are and what time of day it is in their lines.
- The plays were performed in 5 acts, although scholars don't know if there were intermissions between the acts, musical interludes, or no pauses at all.
- Acting was not a well-respected profession at this time.
- Women were not allowed to perform on stage, so boys would perform all female parts, including Rosalind, Beatrice, Katherina and even Juliet. Boys were apprenticed to the acting companies between the ages of 6 and 14.

- Actors would have to learn many parts of a play, since up to three different plays would be performed in the same week by a company.
- Actors usually wore their own clothes with “overlays” unless they were portraying someone exotic, royal, or female.

Humours

Objective:

- The students will know about the belief in Bodily Humours in Elizabethan medicine
- The students will create scenes involving the Humours.

Facts: In Sonnet 91, Shakespeare wrote, “every humour hath his adjunct pleasure....” In the time of Shakespeare, people believed that, in the human body, the *humours* were natural bodily fluids that corresponded to the four elements (air, earth, fire, and water) and had various qualities: cold, dry, hot, and moist.

Element	Humour	Quality	Nature
Fire	Choler (yellow bile)	hot and dry	Choleric (angry, temperamental)
Air	Blood	hot and moist	Sanguine (jolly, lusty)
Water	Phlegm	cold and moist	Phlegmatic (sluggish, slow)
Earth	Black Bile	cold and dry	Melancholic (sad, lovesick)

Many people believed that when the humours were all in balance in a person, he or she is completely healthy. If they got out of balance, illness resulted. Doctors would *bleed* their patients to restore the balance, because blood was considered to have pre-eminence over the other humours.

When a piece of drama involves people with extreme emotions, indicative of imbalances of the Humours, it was considered a “Humourous” piece. Often a modern comedy contains people with heightened emotions and we dub it “humorous.”

Exercise: Divide the class into four groups and assign each one of the four Humours. Ask the students to create short scenes in which one or more of the characters are showing signs of an excess of their assigned bodily humour. As they prepare to see the play, they should listen for references to the Humours in *Love, Shakespeare* and in other literature.

Discussion: No Girls Allowed!

Objective:

- The students will know the Elizabethan stage practice of having males play female roles.

Facts: In the theater of Shakespeare’s time, the custom was for men and boys to play all the female roles. The acting was considered an unfit career for women. Actors, playwrights, and managers (similar today’s producers) were thought to be a notch above thieves.

Exercise: Discuss with your students this tradition. Many of them will have seen “Shakespeare in Love.” Remind them that the character Viola in the film wants to be an actor but is forbidden by the “Men Only” tradition. In order to be in the theater, she must disguise herself as a young man. Ask the students if they can name any female characters in Shakespeare that disguise themselves as men. Does knowing that Lady Macbeth, Juliet, Titania, Brutus’ and Shylock’s Portia, and all the other female characters were played males change the students’ understanding of the characters?

Exercise: John “Pig” Pyke was a boy player in Shakespeare’s company. One of the outstanding artifacts from this period was a letter written by “Pig” to his mom. Ask the students, as homework, to write a letter from the boy actor (who originated the role of Katherina in *The Taming of the Shrew*) to his mother. Highlight what are the best and worst parts of the play to perform as a boy playing a girl.

Casting

This exercise is designed to be used AFTER seeing the play!

Objective:

- The students will create a cast list for a movie of *Love, Shakespeare*

Exercise: Ask the students, “If you were casting a movie of *Love, Shakespeare*, what stars would you get to be in it?” Would you consider making a film with only a few actors playing many parts, as our production has? Do you think that adds or takes away from the play? Would it add or take away from a film? Since there is not one story being told in *Love, Shakespeare*, would that work in a film?

While considering the film, where would each of the segments be filmed?

Physicalizing Punctuation

Objective:

- The students will use the punctuation in a speech to determine the mood of the character
- The students will physicalize a Shakespearean monologue

Exercise: Give copies of the following speech from *Much Ado About Nothing* (found in the Reproducibles in the Appendix, page 35) to the students. Point out that the whole excerpt consists of only eleven sentences (ten short and one very long). Ask them to read it aloud, one phrase at a time in turn, each stopping at a punctuation mark. After doing that, discuss what their perceptions of the mood of the speaker is.

Ask a volunteer to stand and read the passage below. As he reads, ask him to walk slowly. At each punctuation mark, he should change direction. When the physicalization is complete (you may wish to have a few students try it), ask the observers what that showed them about the speech. The people who read and walked the speech should also share their insights about how it felt.

Love me? Why, it must be requited. I hear how I am censured. They say I will bear myself proudly if I perceive the love come from her. They say too that she will rather die than give any sign of affection. I did never think to marry. I must not seem proud. Happy are they that hear their detractions and can put them to mending. They say the lady is fair – tis a truth, I can bear them witness; and virtuous – tis so, I cannot reprove it; and wise, but for loving me – by my troth, it is no addition to her wit, nor no great argument of her folly, for I will be horribly in love with her. The world must be peopled. When I said I would die a bachelor, I did not think I should live till I were married.

Benedick, *Much Ado About Nothing*, William Shakespeare

Types of Theater Buildings

This exercise is designed to be used AFTER seeing the play!

Objective:

- The students will be able to identify different types of theaters.
- The students will weigh the benefits of each type of performance space.
- The students will use The Acting Company website as a resource.
- The students will write a report about a theater.

Discussion: In which types of theaters have the students seen plays, concerts, or other live performances? What type(s) of theater or auditorium is there in the school building? Is the Gym ever used for assemblies or performances? Are performances ever done in a classroom or Library? In what type of theater space was **The Acting Company's** production of *Love, Shakespeare* performed? What might be the benefits of each type of performance space? What might be the drawbacks of each?

Facts:

Three different types of performance space are most common in the theater:

- **The Proscenium Stage** is the most common. The play is performed within a frame. The frame is called a proscenium arch; the audience looks through this frame as if the performance was a picture.
- **The Thrust Stage** extends into the audience. Spectators sit on three sides.
- **Theater-in-the-Round** has the audience sitting all around the stage. The action takes place on a platform in the center of the room. Another name for a Theater-in-the-Round is an Arena Stage because it is similar to a sports arena.

Exercise: At The Acting Company website, www.theactingcompany.org, have the students find the "Itinerary" page. Many of the theaters that the Company is playing this year are linked to this page. The students can learn about different

types of theaters in different parts of the country from these links. Students can write a report about one of the theaters where The Acting Company is performing this year. Their report might include a map of the location, distance from the last theater and to the next theater, and statistics about the theater (size, seating capacity, ticket prices).

For a Virtual Tour of the reconstructed Globe Theatre (where many of Shakespeare's plays were first performed) go to the website of Shakespeare's Globe in Southwerk (London) - www.shakespeares-globe.org/navigation/frameset.htm

Still Images

Objectives:

- The students will do a close reading of a passage from *Love, Shakespeare*
- The students will create tableaux based on images in the passage

Exercise: Provide each student with the following sonnet (a page with the passage can be found on page 36 in the Reproducibles section of this guide). Ask eight students to each take one of the sections of the passage.

Introduce the idea of “tableau” to the class. **Tableaux** are living sculptures or frozen images made up of living actors' bodies. Tell them that the poses they adopt in their tableau should be both easy to maintain for a few minutes (avoid one foot off the floor, for example) and easy to recreate.

Begin with each reader reciting his part in order so the class can get a sense of the whole passage. Break the class into separate groups by section, so in the end you have 13 groups. The readers and the others in their group should prepare a series of still images to illustrate the passage. Allow them about five minutes for this process. Give a warning to the group when they have a minute left and ask the groups to rehearse what they are going to present to the class.

Reconvene the class as a whole and place them in a circle with a playing space in the center. Ask the readers to read the passages in order while the other members of each group present their tableaux. Follow the presentation with a discussion. You may wish to show the whole piece a second time before discussing.

1. Some glory in their birth, some in their skill,
2. Some [glory] in their wealth, some in their bodies' force,
3. Some [glory] in their garments, though new-fangled ill,
4. Some [glory] in their hawks and hounds, some in their horse;
5. And every humour* hath his adjunct pleasure, (*emotion)
Wherein it finds a joy above the rest:
6. But these particulars* are not my measure; (*things)

All these I better* in one general best. (*outdo, beat, surpass)

7. Thy love is better than high birth to me,
8. [Thy love is] Richer than wealth,
9. [Thy love is] prouder than garments' cost,
10. [Thy love is] Of more delight than hawks or horses be;
11. And having thee, of all men's pride I boast:
12. Wretched in this alone, that thou mayst take
All this away
13. and me most wretched make.

Sonnet 91, William Shakespeare

Why Theater?

This exercise is designed to be used BEFORE seeing the play with a follow-up section AFTER the performance.

Objective:

- The students will explore the importance of theater.

Exercise: Give each student a copy of the following quote (found on page 37 of the Reproducibles section of this guide) from George Cram Cook (1873 –1924), founder of New York’s Provincetown Playhouse (artistic home of Eugene O’Neill). Ask each student to identify the two reasons Cook gives for the importance of theater, especially in time of crisis. Are they important and relevant today? Are there other reasons?

Ask the students to write a paragraph or two, based on the passage, in which they explore the importance of Theater (or the Arts in general) in our time. Have volunteers share them with the class.

After seeing the performance, ask the students which reason (as a means of escape or as a gateway for imagination) does *Love, Shakespeare* provide? Or does it do something else? Can theater provide different things for different people? Can it provide many things for an individual?

“Seven of the Provincetown Players are in the army or working for it in France and more are going. Not lightheartedly now, when civilization itself is threatened with destruction, we who remain have determined to go on next season with the work of our little theatre.

It is often said that theatrical entertainment in general is socially justified in this dark time as a means of **relaxing the strain of reality**, and thus helping to keep us sane. This may be true, but if more were not true - if we felt no deeper value in dramatic art than entertainment, we would hardly have the heart for it now. One faculty, we know, is going to be of vast importance to the half-destroyed

world - indispensable for its rebuilding - the faculty of creative imagination. That spark of it, which has given this group of ours such life and meaning as we have, is not so insignificant that we should now let it die. The social justification, which we feel to be valid now for makers and players of plays, is that they shall help **keep alive in the world the light of imagination**. Without it, the wreck of the world that was cannot be cleared away and the new world shaped."

George Cram Cook, founder of New York's Provincetown Playhouse, 1918

Discussion: How is seeing theater different from watching TV or seeing a movie (either at home or in the theater)?

Theater Etiquette

This exercise is designed to be used BEFORE seeing the play!

Objective:

- The students will know standard rules of behavior in the theater.

To make the theater-going experience more enjoyable for everyone, a code of behavior has been established. When attending theatrical performances, remember these simple rules of conduct:

- ❖ Be on time for the performance.
- ❖ Eat and drink only in the theater lobby.
- ❖ Turn off all cellular phones and pagers.
- ❖ Talk before and after the performance or during the intermissions only. Remember that the people near you and on stage can hear you.
- ❖ Appropriate responses to the performances, such as laughing and applauding, are appreciated.
- ❖ Act with maturity during romantic, violent, and other challenging scenes.
- ❖ Keep your feet off chairs around you.
- ❖ Read your program before or after, not during, the play.
- ❖ Personal hygiene (e.g., combing hair, applying make-up, etc.) should be attended to in the restrooms.

- ❖ Once you are seated and the play has begun, stay in your seat. If you see empty seats ahead of you, ask the usher during the intermission if you can move to them.
- ❖ Always stay until after the curtain call. After the final curtain, relax and take your time leaving.
- ❖ Open your eyes, ears, and mind to the entire theatrical experience!

This list is on page 38 in the Reproducibles section of this guide

Prepare for Q & A Session

This exercise is designed to be used BEFORE seeing the play!

Objective:

- The students will create questions for the post-performance Q & A session

Exercise: To make the post-performance Question and Answer session more beneficial to everyone, the students might create a few questions before the performance. Ask the students to think what questions they might want to ask the actors in the play? Here are some starter questions:

Are there questions about the **theater** as an art form? Does it require training? Where did the actors train? Can a person make a living in the theater? What careers are there in the theater? Are any of the students aspiring actors? Are they seeking advice?

Are there questions about **traveling** the country? Have the actors seen a lot of the United States? What is the bus like? How many hours do they spend on the bus? Does everybody get along?

What about life in **New York City**? How long have the actors lived there? And where are they from originally? (Have any of the students ever been in NYC?) How has New York City survived the September 11th Tragedy and the recent terror alerts? What is the best part of living in New York? What is the worst?

What about **Love, Shakespeare**, the play? How has it been received in places across the country? What is the best part about working on this play? What have been its drawbacks? What do the actors think the themes of the play are? How is working on a play by Shakespeare (which is a lot of what The Acting Company does)?

NOTE: If there are questions that your students have after the company departs, feel free to contact the Education Department of The Acting Company, and we will get an answer for you!

There is nothing either good or bad but thinking makes it so

Hamlet, William Shakespeare

Section 5: What to Do After You See This Play

Please encourage your students to reflect on the play in some of the following ways. We would love to have copies of some of the writings or artwork your students create:

The Acting Company, Box 898, New York, NY 10108

or fax 212-258-3299. We have also included in the appendix short pre- and post-performance questionnaires, and would be interested in gathering data about the play.

Write

- Write a play or scene in response to the play.
- Improvise a scene with a partner and then write it down.
- Write a monologue for one of the characters in *Love, Shakespeare*.
- Write a review of our production.
- Write a theatrical adaptation of another piece of literature, perhaps a Sonnet.

Draw

- Draw the world of one or more of the characters.
- Draw images from the production.
- Draw a poster for our production of *Love, Shakespeare*.
- Create a collage of images from magazines in response to the play.

Create a Performance of Sections *Love, Shakespeare*

Get a few copies of some of the plays featured in *Love, Shakespeare* and distribute them to small groups of students. Have each group write a short play (perhaps a modern scene) based on a scene in the play. The plays can be an adaptation of the source material, a reflection on the themes in the plot, or whatever the students devise. Ask them to present their work to the other groups. Send us copies of the plays if you wish.

All of Shakespeare's plays are available on-line at websites such as:

<http://www-tech.mit.edu/Shakespeare/works.html>

We Want to Hear from YOU and your STUDENTS!

By Mail

The Acting Company
PO Box 898
New York NY 10108
Telephone: 212-258-3111
Fax: 212-258-3299

By E-Mail

Paul Michael Fontana, Director of Education
Pfontana@TheActingCompany.org
Justin Gallo, Education Associate
JGallo@TheActingCompany.org or
Education@TheActingCompany.org

On the Internet

www.TheActingCompany.org

Internships

Please submit a letter of interest and your resume along with two references to the Intern Coordinator at the address above. You can call or check the website for more information.

Questionnaires and FREE Posters!

You will find a Pre-Performance and a Post-Performance Questionnaires on pages 39 and 40 of this guide. Please have your students fill out the Pre-Performance Survey before you begin working on exercises from this guide. Ask them to fill out the Post-Performance Survey after seeing *Love, Shakespeare*.

Send them to us at the above address and we will send you a POSTER from one of The Acting Company's productions as a "Thank You."

Section 6: The Acting Company

The Acting Company, America's only nationally-touring classical repertory theater, was founded in 1972 by current Producing Director Margot Harley and the late John Houseman with a unique mission:

- By touring smaller cities, towns and rural communities of America, the Company reaches thousands of people who have few opportunities to experience live professional theater.
- By presenting superior productions of classic and contemporary plays, the Company builds a discerning national audience for theater, helping preserve and extend our cultural heritage.
- By providing continuing opportunities for gifted and highly-trained young actors to practice their craft in a rich repertoire for diverse audiences, the Company nurtures the growth and development of generations of theater artists.
- By commissioning and premiering important new works by America's foremost playwrights, the Company fosters a theater tradition in which storytelling, language and the presence of the actor are primary.
- By making the language of the theater accessible in performance, special classes and other educational outreach activities, the Company inspires students of all ages and helps them excel in every field of study.

The Acting Company has been fulfilling this singular mission since it was formed out of the first graduating class of the Juilliard School's Drama Division in 1972. Since then, it has traveled over 500,000 miles through 48 states and nine other countries, performing a repertoire of 77 plays for more than 2 million people.

2003 TONY Honor for Excellence in the Theater

In the professional theater, the highest honor one can achieve is to be recognized by the American Theatre Wing with an Antoinette Perry Award, called the "Tony"®. This year, The Acting Company was presented with a special Tony Honor celebrating our 30 years touring America with classical plays and newly commissioned works. Thank you for celebrating with us!

To learn more about the Tony Awards, go to the Tony website: www.tonys.org.

Trace Our Tour

If the students want to follow the tour as it progresses across the United States, they can read the Tour Journal (on our website www.theactingcompany.org) and see pictures of the places we visit. You can check in with us every day, check the itinerary, and see where we are on the map.

Section 7: Cast List and Information

THE ACTING COMPANY

In

LOVE, SHAKESPEARE

By **William Shakespeare**

Adapted by **Douglas Langworthy and Casey Biggs**

Based in part on *Shakespeare's Lovers*

Adapted by **Libby Appel and Michael Flachmann**

Original Music by **Ray Leslee**

Choreography by **Felix Ivanov**

"The Chain Song" vocal arrangements by **Jerry Dixon**

Body percussion workshop by **Sean Curran**

Voice and Dialect Coach **Liz Smith**

Dramaturgy by **Doug Langworthy**

Director of Education, **Paul Michael Fontana**

Education Associate, **Justin Gallo**

Production Manager, **Rick Berger**

Assistant Stage Manager, **Christine Whalen**

Staff Repertory Director, **Jason King Jones**

Directed by
Casey Biggs

CAST

Narrator.....Carie Kawa
Cello.....Deborah Friedman

ROMEO & JULIET

Romeo.....Matt Steiner
Juliet.....Kelley Curran
Nurse.....Carie Kawa

AS YOU LIKE IT

Duke Frederick.....Christopher Oden
Rosalind.....Liv Rooth
Celia.....Amy Landon
Orlando.....Matt Steiner

THE TAMING OF THE SHREW

Petruchio.....Christopher Oden
Kate.....Hannah Cabell
Haberdasher.....Jeffrey M. Bender
Tailor.....Matt Steiner

MUCH ADO ABOUT NOTHING

Benedick.....Jeffrey Bender
Beatrice.....Amy Landon

Appendix: Reproducibles

For use with **Interviewing William Shakespeare**, p. 5

Facts: William Shakespeare was born in Stratford-upon-Avon, on or near April 23, 1564. Church records from Holy Trinity Church indicate that he was baptized there on April 26, 1564. William's parents were John Shakespeare, a glover and leather merchant, and Mary Arden.

The next documented event in Shakespeare's life is his marriage to Anne Hathaway on November 28, 1582. William was 18 at the time, and Anne was 26 – and pregnant. Their first daughter, Susanna, was born on May 26, 1583. The couple later had twins, Hamnet and Judith, born February 2, 1585 and christened at Holy Trinity Church. Hamnet died in childhood at the age of 11, on August 11, 1596.

For seven years, William Shakespeare pretty much disappeared from all records, turning up in London circa 1592. By 1594, he was not only acting and writing for the Lord Chamberlain's Men (called the King's Men after the ascension of James I in 1603), but was a managing partner in the operation as well. With Will Kempe, a master comedian, and Richard Burbage, a leading tragic actor of the day, the Lord Chamberlain's Men became a favorite London troupe, patronized by royalty and made popular by the theater-going public. When the plague forced theater closings in the mid-1590's, Shakespeare and his company made plans for **The Globe Theater** in the Bankside District, which was across the river from London proper. The plays that make up *Love, Shakespeare* were written and performed between 1593 and 1600. While Shakespeare could not be accounted wealthy, by London standards, his success allowed him to purchase New House in Stratford and retire there in comfort in 1611.

When Shakespeare lived in London in the late 1500's, England was a rich and powerful nation under the leadership of Queen Elizabeth I. Moreover, the Theater was thriving! Shakespeare joined a theater company called the Lord Chamberlain's Men (which was later known as the King's Men when King James I took the throne) and was successful as an actor, poet and a playwright. He wrote 37 plays. In writing his plays, he would often use a plot he already knew or read about, convert it, add to it, and make it his own. Seven years after his death, his friends John Hemings and Henry Condell published a book containing 36 of Shakespeare's plays, called the "First Folio." His work covered many subjects and styles, including comedies, tragedies, romances, and historical plays. Shakespeare was a well-loved writer in his lifetime; and now, 400 years later, he is the most produced playwright in the world.

William Shakespeare wrote his will in 1611, bequeathing his properties to his daughter Susanna (married in 1607 to Dr. John Hall). To his surviving daughter Judith, he left £300, and to his wife Anne left "my second best bed." This bed is one of the mysteries of Shakespearean scholarship. William Shakespeare allegedly died on his birthday, April 23, 1616. This is probably more of a romantic myth than reality, but Shakespeare was buried at Holy Trinity in Stratford on April 25, 1616.

JULIET

O Romeo, Romeo, wherefore art thou Romeo?
Deny thy father and refuse thy name;
Or if thou wilt not, be but sworn my love,
And I'll no longer be a Capulet.

ROMEO [Aside]

Shall I hear more, or shall I speak at this?

JULIET

'Tis but thy name that is my enemy;
Thou art thyself, though not a Montague.
What's Montague? It is nor hand, nor foot,
Nor arm nor face, nor any other part
Belonging to a man. O, be some other name!
What's in a name? That which we call a rose
By any other name would smell as sweet;
Romeo, doff thy name,
And for that name, which is no part of thee,
Take all myself.

ROMEO

I take thee at thy word:
Call me but love, and I'll be new baptized;
Henceforth I never will be Romeo.

JULIET

What man art thou that thus bescreend in night
So stumblest on my counsel?

ROMEO

By a name
I know not how to tell thee who I am.
My name, dear saint, is hateful to myself,
Because it is an enemy to thee;
Had I it written, I would tear the word.

JULIET

My ears have not yet drunk a hundred words
Of that tongue's uttering, yet I know the sound.
Art thou not Romeo, and a Montague?

ROMEO

Neither, fair maid, if either thee dislike.

CHARACTERS in Love, Shakespeare

Romeo and Juliet

Romeo

Juliet

Juliet's Nurse

The Taming of the Shrew

Katherina

Petruchio

The Haberdasher

The Tailor

As You Like It

Orlando

Rosalind

Celia

Duke Frederick

Much Ado About Nothing

Benedick

Beatrice

ROSALIND

I pray you, what is't o'clock?

ORLANDO

You should ask me what time o' day: there's no clock in the forest.

ROSALIND

Then there is no true lover in the forest; else sighing every minute and groaning every hour would detect the lazy foot of Time as well as a clock.

“The Lover’s Clock”

from *As You Like It* by William Shakespeare

Solo 1: I pray you, what is't o'clock?

Group 1: You should ask me what time o' day...

Group 2: There's no clock in the forest.

Solo 2: Then there is no true lover in the forest.

All (but soloists): No true lover in the forest??

Solo 3: No true lover in the forest...

Solo 4: Else

Group 1 (*sighing*): SIGHING

Solo 4: Every minute and

Group 2 (*groaning*): GROANING

Solo 4: Every hour would detect

Group 1: The lazy foot of Time

Group 2 (*slower*): The lazy foot of Time

Group 1 (*slower still*): The lazy foot of Time

Group 2 (*even slower*): The lazy foot of Time

Solo 4: As well as a clock.

For use with **Insult Building**, pp. 13-14

Column 1

artless
 bawdy
 beslubbering
 bootless
 churlish
 cockered
 clouted
 craven
 currish
 dankish
 dissembling
 droning
 errant
 fawning
 fobbing
 froward
 frothy
 gleeking
 goatish
 gorbellied
 impertinent
 infectious
 jarring
 loggerheaded
 lumpish
 mammering
 mangled
 mewling
 paunchy
 pribbling
 puking
 puny
 qualling
 rank
 reeky
 roguish
 ruttish
 saucy
 spleeny
 spongy
 surly
 tottering
 unmuzzled
 vain
 venommed
 villainous
 warped
 wayward
 weedy
 yeasty

Column 2

base-court
 bat-fowling
 beef-witted
 beetle-headed
 boil-brained
 clapper-clawed
 clay-brained
 common-kissing
 crook-pated
 dismal-dreaming
 dizzy-eyed
 doghearted
 dread-bolted
 earth-vexing
 elf-skinned
 fat-kidneyed
 fen-sucked
 flap-mouthed
 fly-bitten
 folly-fallen
 fool-born
 full-gorged
 guts-griping
 half-faced
 hasty-witted
 hedge-born
 hell-hated
 idle-headed
 ill-breeding
 ill-nurtured
 knotty-pated
 milk-livered
 motley-minded
 onion-eyed
 plume-plucked
 pottle-deep
 pox-marked
 reeling-ripe
 rough-hewn
 rude-growing
 rump-fed
 shard-borne
 sheep-biting
 spur-galled
 swag-bellied
 tardy-gaited
 tickle-brained
 toad-spotted
 unchin-snouted
 weather-bitten

Column 3

apple-john
 baggage
 barnacle
 bladder
 boar-pig
 bugbear
 bum-bailey
 canker-blossom
 clack-dish
 clotpole
 coxcomb
 codpiece
 death-token
 dewberry
 flap-dragon
 flax-wench
 flirt-gill
 foot-licker
 fustilarian
 giglet
 gudgeon
 haggard
 harpy
 hedge-pig
 horn-beast
 hugger-mugger
 joithead
 lewdster
 lout
 maggot-pie
 malt-worm
 mammet
 measles
 minnow
 miscreant
 moldwarp
 mumble-news
 nut-hook
 pigeon-egg
 pignut
 puttock
 pumpkin
 ratsbane
 scut
 skainsmate
 strumpet
 varlet
 vassal
 whey-face
 wagtail

Another Insult List

You puppet
You cold porridge
You living dead man
You untutored churl
You painted Maypole
You cream-faced loon
You worshiper of idiots
You dwarf, you minimus
You bloody, bawdy villain
You injurious, tedious wasp
You base, fawning spaniel
You infectious pestilence
You botcher's apprentice
You ugly, venomous toad
You base, ignoble wretch
You old, withered crab tree
You lunatic, lean-witted fool
You filching, pilfering snatcher
You tiresome, wrangling pedant
You impudent, tattered prodigal
You whoreson, clap-eared knave
You dull and muddy mettled rascal
You gross lout, you mindless slave
You base, vile thing, you petty scrap
You dull, unfeeling barren ignorance
You rank weed, ready to be rooted out
You irksome, brawling, scolding pestilence
You brawling, blasphemous, uncharitable dog
You ignorant, long-tongued, babbling gossip
You smiling, smooth, detested pestilence
You mangled work of nature, you scurvy knave
You caterpillar of the commonwealth, you politician
You juggler, you canker-blossom, you thief of love
You decrepit wrangling miser, you base ignoble wretch
You remorseless, treacherous, lecherous, kindless villain

Adapted from a list in Robert Barton, *Style for Actors*

Love me? Why it must be requited. I hear how I am censured. They say I will bear myself proudly if I perceive the love come from her. They say too that she will rather die than give any sign of affection. I did never think to marry. I must not seem proud. Happy are they that hear their detractions and can put them to mending. They say the lady is fair – tis a truth, I can bear them witness; and virtuous – this so, I cannot reprove it; and wise, but for loving me – by my troth, it is no addition to her wit, nor no great argument of her folly, for I will be horribly in love with her. The world must be peopled. When I said I would die a bachelor, I did not think I should live till I were married.

Benedick,
Much Ado About Nothing,
William Shakespeare

Sonnet 91

Some glory in their birth, some in their skill,
Some in their wealth, some in their bodies' force,
Some in their garments, though new-fangled ill,
Some in their hawks and hounds, some in their horse;
And every humour hath his adjunct pleasure,
Wherein it finds a joy above the rest:
But these particulars are not my measure;
All these I better in one general best.
Thy love is better than high birth to me,
Richer than wealth, prouder than garments' cost,
Of more delight than hawks or horses be;
And having thee, of all men's pride I boast:
Wretched in this alone, that thou mayst take
All this away and me most wretched make.

1. Some glory in their birth, some in their skill,
2. Some [glory] in their wealth, some in their bodies' force,
3. Some [glory] in their garments, though new-fangled ill,
4. Some [glory] in their hawks and hounds, some in their horse;
5. And every humour* hath his adjunct pleasure, (*emotion)
Wherein it finds a joy above the rest:
6. But these particulars* are not my measure; (*things)
All these I better* in one general best. (*outdo, beat, surpass)
7. Thy love is better than high birth to me,
8. [Thy love is] Richer than wealth,
9. [Thy love is] prouder than garments' cost,
10. [Thy love is] Of more delight than hawks or horses be;
11. And having thee, of all men's pride I boast:
12. Wretched in this alone, that thou mayst take
All this away
13. and me most wretched make.

Sonnet 91, William Shakespeare

“Seven of the Provincetown Players are in the army or working for it in France and more are going. Not lightheartedly now, when civilization itself is threatened with destruction, we who remain have determined to go on next season with the work of our little theatre.

It is often said that theatrical entertainment in general is socially justified in this dark time as a means of **relaxing the strain of reality**, and thus helping to keep us sane. This may be true, but if more were not true - if we felt no deeper value in dramatic art than entertainment, we would hardly have the heart for it now. One faculty, we know, is going to be of vast importance to the half-destroyed world - indispensable for its rebuilding - the faculty of creative imagination. That spark of it, which has given this group of ours such life and meaning as we have, is not so insignificant that we should now let it die. The social justification, which we feel to be valid now for makers and players of plays, is that they shall help **keep alive in the world the light of imagination**. Without it, the wreck of the world that was cannot be cleared away and the new world shaped."

George Cram Cook,
founder of New York's Provincetown Playhouse, 1918

Theater Etiquette

To make the theater-going experience more enjoyable for everyone, a code of behavior has been established. When attending theatrical performances, remember these simple rules of conduct:

- ❖ Be on time for the performance.
- ❖ Eat and drink only in the theater lobby.
- ❖ Turn off all cellular phones and pagers.
- ❖ Talk before and after the performance or during the intermissions only. Remember that the people near you and on stage can hear you.
- ❖ Appropriate responses to the performances, such as laughing and applauding, are appreciated.
- ❖ Act with maturity during romantic, violent, and other challenging scenes.
- ❖ Keep your feet off chairs around you.
- ❖ Read your program before or after, not during, the play.
- ❖ Personal hygiene (e.g., combing hair, applying make-up, etc.) should be attended to in the restrooms.
- ❖ Once you are seated and the play has begun, stay in your seat. If you see empty seats ahead of you, ask the usher during the intermission if you can move to them.
- ❖ Always stay until after the curtain call. After the final curtain, relax and take your time leaving.
- ❖ Open your eyes, ears, and mind to the entire theatrical experience

Pre-Performance Questionnaire

Please rate the following statements on a scale from 1 to 7. "1" represents something with which you strongly disagree "7" represents something with which you strongly agree. Circle the number that best matches your feelings.

I feel excited about seeing *Love, Shakespeare*.

Disagree

Agree

1 2 3 4 5 6 7

I want to learn more about Theater.

Disagree

Agree

1 2 3 4 5 6 7

I have been to see plays before.

None

Some

Many

1 2 3 4 5 6 7

Name some plays you have seen?

Theater is fun!

Disagree

Agree

1 2 3 4 5 6 7

I like Shakespeare.

Disagree

Agree

1 2 3 4 5 6 7

Seeing a play can teach me about life.

Disagree

Agree

1 2 3 4 5 6 7

Theater is more real than television and movies.

Disagree

Agree

1 2 3 4 5 6 7

Comments:

Student Initials:

Post-Performance Questionnaire

After seeing *Love, Shakespeare*, please rate the following statements on a scale from 1 to 7. “1” represents something with which you strongly disagree “7” represents something with which you strongly agree. Circle the number that best matches your feelings.

I enjoyed seeing *Love, Shakespeare*.

Disagree

Agree

1 2 3 4 5 6 7

I want to learn more about Theater.

Disagree

Agree

1 2 3 4 5 6 7

I like Shakespeare.

Disagree

Agree

1 2 3 4 5 6 7

Love, Shakespeare was better than other plays I have seen before.

Disagree

Agree

I have never seen a play.

1 2 3 4 5 6 7

I want to see more theater.

Disagree

Agree

1 2 3 4 5 6 7

Seeing *Love, Shakespeare* taught me something about life.

Disagree

Agree

1 2 3 4 5 6 7

Some Lessons in *Love, Shakespeare* are:

Theater is more real than television and movies.

Disagree

Agree

1 2 3 4 5 6 7

Comments:

Student Initials:
