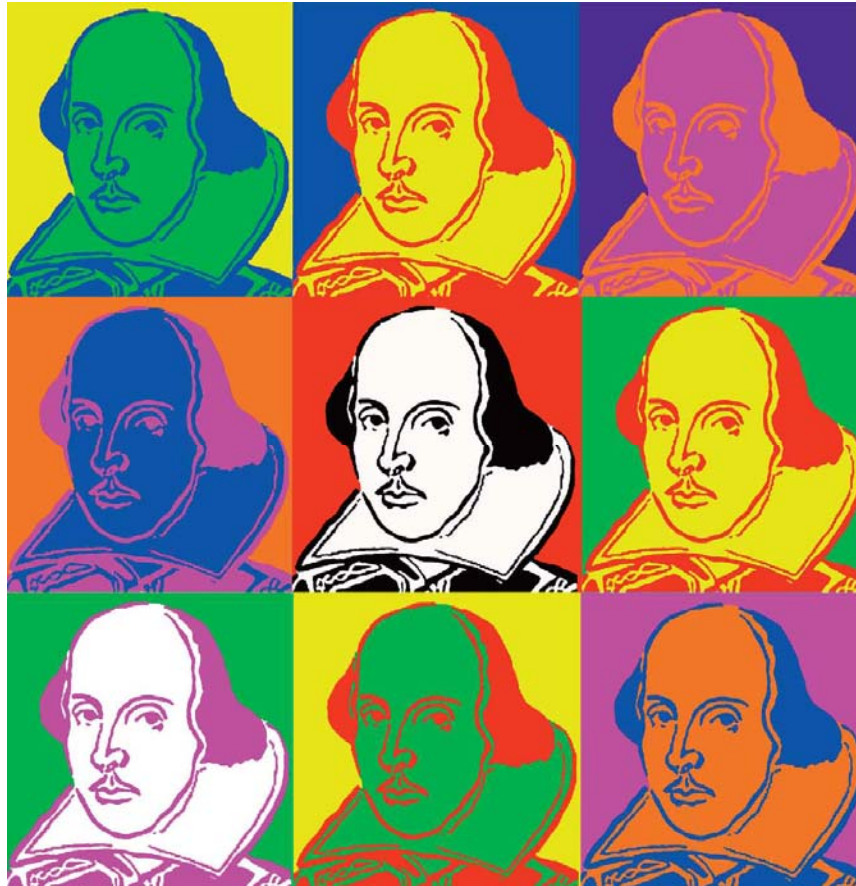


the acting company

ALL AMERICA'S | OUR STAGE

Margot Harley
Co-Founder and Producing Artistic Director

SHAKESPEARE



FOR TEACHERS

Teacher Resource Guide
By **Justin Gallo**

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Section I: Introduction

I, thus neglecting worldly ends, all dedicated
To closeness, and the bettering of my mind...

The Tempest, 1.2

Thanks for taking time away from your weekend to attend *Shakespeare for Teachers*. 400 years ago, Shakespeare’s plays asked the same questions and spoke to the same universal themes that remain important to audiences today.

The exercises in this guide are intended to help you and your students get the most out of Shakespeare’s works. Please do not feel that you need to do everything in this guide! We 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 our **Shakespeare for Teachers** professional development workshops, the Education Department provides week-long artist-in-residence experiences called **Literacy Through Theater**, an introductory Shakespeare workshop for young theatergoers, Actor-driven **Workshops and Master Classes**, school-time **Student Matinee Performances**, post-performance **Question and Answer Sessions**, show specific **Teacher Resource Guides** and a variety of specially-designed outreach programs for high school students, college students and adults.

If you need information on any of these programs, please call the Education Department at (212) 258-3111 or e-mail us at education@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!

Justin C. Gallo
Education Associate
The Acting Company
JGallo@theactingcompany.org

Section 2: Getting Started

Overall Objective: The students will have an introduction to the world of William Shakespeare and his plays.

Brainstorm from the Title: Shakespeare's Plays

This exercise is designed to be used BEFORE reading the plays!

Objective:

- ▶ The students will explore the titles of Shakespeare's plays.

Exercise: Have the students brainstorm a list of the types of characters, situations, emotions, themes, locations, and images they think might be included in a play called *The Tempest* or *The Merchant of Venice* or *As You Like It* or *Hamlet*. Write the list on newsprint. Post it before reading the play. Beyond what the students think might be included in a play, ask them to brainstorm on the title itself. Why do they think that Shakespeare called each play what he did? Some may be rather obvious like most of the History plays (ie: *Henry V*, *Richard II*), but others may not be so clear. If you are studying *Othello*, for example, you may wish to ask your students why they feel the play is called *Othello* and not *Iago*.

Discussion: Judging a Book by its Cover

This exercise is designed to be used BEFORE reading the plays!

Objective:

- ▶ The students will discuss their expectations of the play from looking at the words and images on the cover of the play script.
- ▶ The students will discuss the choices made by publishers and executives to put the images and words on the cover.

Exercise: Bring in copies of the script you will be reading. Ask the students to look at the cover of their copy and the other copies in the room. The more different editions, the better! Ask them to share with the class images on the cover. What functions do those images have? Note too the colors on the cover. What do the colors mean and why were they chosen? Do these images help sell this edition? Are you more likely to buy a book or magazine based on images or words? Are there images and words on the back cover? Why did the publishers and executives choose these words and images? Did they feel they would help sell editions?

Do the same exercise with a poster or handbill for the play which you can get from almost any theater.

Post Reading Follow-up: Ask the students to create a poster or book cover for the chosen play. They can cut images out of magazines and newspapers or draw them. What words will they include and why?

The Plots

This exercise is designed to be used BEFORE reading the plays!

Objective:

- ▶ The students will understand Shakespeare's source material for his plays.
- ▶ The students will creatively write using source material in the manner of Shakespeare.

It is important to remember, when dealing with Shakespeare's plays, that only a few of his later works seem to be entirely of his creation, meaning that they were devised and written by Shakespeare himself. The majority of Shakespeare's plays were actually based on plays by other playwrights, older stories and historical material. This is a convention bred from necessity. Due to the sheer speed in which Shakespeare was asked to produce material, it would have been nearly impossible to create entire stories in such a small amount of time. It is also important to keep in mind that Shakespeare's audiences were fully aware they were going to see a story that they already knew. This attracted larger crowds to the theater because they were not attending to hear a new story but a new way of telling the story.

The Tragedies: Shakespeare (and other Elizabethan playwrights...yes, there were others) held firm to the Renaissance aesthetic theory which states that tragedies must be grounded in history. Therefore, most of his tragedies are based on historic events and people which he was not the first to document. *King Lear*, for example, is thought to be derived from a play called *King Leir* which was most likely written by Thomas Kyd or Robert Greene. The major difference between the plays is that *King Leir* has a happy ending. *Hamlet* may have its roots in a number of different places. Many argue that *Hamlet* bares striking similarities to Thomas Kyd's *The Spanish Tragedy* due to the presence of a murderous uncle, ghostly father and melancholy son. A different school of thought believes *Hamlet* was based on an earlier, now lost, play called *Ur-Hamlet*. However, recently a contention has been made that *Ur-Hamlet* is perhaps Shakespeare's first draft of *Hamlet*. Regardless, it is clear that Shakespeare called upon the writings of Danish Historian, Saxo Grammaticus, for *Hamlet* source material. It should also be said that *Hamlet* was written only a few short years after the death of Shakespeare's only son, Hamnet.

The Histories: It is clear that Shakespeare used the writing of two men for the source material of his history plays. For his Greek and Roman histories, Shakespeare called upon the writings of Plutarch, in particular, *Parallel Lives*. For his English history, Shakespeare looked to the works of Raphael Holinshed and his *Chronicles*. The interesting things to notice in Shakespeare's histories are where he diverges from what we know of actual history and why. For example, there is no historical evidence to indicate that Richard III was in any way deformed as he appears in Shakespeare's play. It is true that Shakespeare used this device for Richard's deformed exterior to mimic his deformed mind; however, there is more to this decision. Look at who was on the throne of England at the time this play was written. What family did the ruler belong to? Did that family endorse Richard or fight him? Above all, Shakespeare had a responsibility to appease the English Royalty.

The Comedies: The comedies are interesting because for many of them source material cannot be pinpointed. Plays like *Love's Labour's Lost* have no clear source material, this can be attributed to the fact that comedies do not fall under the rules of Renaissance aesthetic theory. This rule only applies to tragedies and therefore comedies need not be based on history. However, the influences upon Shakespeare can be seen in plays like *The Taming of the Shrew*. The plot and characters of *Taming of the Shrew* bare a striking resemblance to those of Italy's Commedia D'el Arte.

Exercise: Shakespeare based his plays on stories that were already known to his audiences. Have your students brainstorm a list of stories, anecdotes, folklore and history that might make good source material for a play. Have each student choose one of the stories on the list and spend 10-15 minutes creatively writing on the given topic. The students do not, necessarily, have to write a play, however their writing must be inspired by one of the listed items. Have a volunteer share their story with the class. If it is a play, have additional volunteers act out the scene.

There are more things in heaven and earth, Horatio
Than are dreamt of in your philosophy.

Hamlet, 1.5

Interviewing William Shakespeare

This exercise is designed to be used BEFORE reading the plays!

Objective:

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

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. Williams 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. The first recorded performance of *Romeo and Juliet* was in 1595. 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-1590s, Shakespeare and his company made plans for The Globe Theater in the Bankside District, which was across the river from London proper. 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 1500s, England was a rich and powerful nation under the leadership of Queen Elizabeth I. Moreover, the Theater was thriving and Shakespeare was successful as an actor, poet and a playwright. He wrote 37 plays and over 150 sonnets. 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: Provide each student with a copy of the biography of William Shakespeare above (a copy is found in the Reproducibles section at the end of this guide). After everyone has read it, discuss what aspects of his life the students think contributed to his career and works.

Ask each student to individually devise a list of 8-10 interview questions that they might ask 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 students' 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 4-part PBS series "In Search of Shakespeare" offers some insightful connections between Shakespeare's life and his writing. (www.pbs.org/shakespeare).

Theater in the Time of William Shakespeare

This exercise is designed to be used **AFTER** reading the plays!

Objective:

► The students will compare modern theatrical conventions with theater in the time of Shakespeare.

Facts: Shakespeare's plays are written in five acts. It is not known whether, during performances at Elizabethan theaters, there were intermissions during these acts, brief musical interludes or if the play went on for two hours with no pauses.

Theater in the Time of William Shakespeare

- The theater building was open air.
- Performances started at 2:00pm 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.
- When Shakespeare moved to London, he met with actor/manager Richard Burbage and became a prompter, then he became an actor, and later he became Burbage's star writer.
- Richard and Cuthbert Burbage opened "The Globe Theater" in 1599.
- Shakespeare produced most of his plays in The Globe and became part owner.

- ▶ After the death of Queen Elizabeth I in 1603, Shakespeare had to write plays that would please the new King James I who had come from Scotland.
- ▶ The Globe burned down in 1613 during a production of Shakespeare's *Henry VIII* (when a spark from a cannon set the thatched roof of the theater ablaze), but then was rebuilt in 1614 with a slate roof.
- ▶ Characters usually tell us where they are and what time of day it is in their lines.
- ▶ Acting was not a well-respected profession in his time.
- ▶ Women were not allowed to perform on stage, so boys would perform all female parts, including Miranda in *The Tempest*. 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 unless they were portraying someone evil, royal, or female.

Exercise: Verbally review the list above with the students. Have your students do some brief research on today's theatrical conventions. Ask the students to compare the conventions of the theater in Shakespeare's day to the performances of today. How do they differ? Why do you think things have changed over the past 400 years? Do you think the conventions followed 400 years ago would still work today? What about having young men and boys play all the women?

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. Acting was considered an unfit career for women. Actors, playwrights, and managers (like today's producers) were thought to be just 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 Ophelia, Juliet, Titania, Portia, Desdemona, and all the other female characters were played by males change the students' understanding of the characters? Does knowing that a boy originally played Miranda change the way the students view the character's sudden and strong love for Ferdinand?

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 was 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 is 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 read the play, they should listen for references to the Humours in *The Tempest* and in other literature. Also take a look at which Humour seems to dominate a particular character. Which Humour do you think is most prevalent in Caliban?

**A thousand times the worse, to want thy light.
Love goes toward love as schoolboys from their books,
But love from love, toward school with heavy looks.**

Romeo and Juliet, 2.3

Just how many *Hamlets* are there?

This exercise is designed for use AFTER reading the plays!

Objective:

- ▶ The students will learn of what the Folio and Quarto editions of Shakespeare's works consist.
- ▶ The students will learn to differentiate between differing editions of the plays.

Facts: William Shakespeare never published any of his own works. However, in Elizabethan England, copyright laws were, more or less, non-existent. The owners of the theaters also owned the plays which that theater produced. Attempts were made to keep the plays out of publication, so there would not be competition from other theaters, however that was easier said than done. Because of this, there are a few different editions of Shakespeare's plays.

HAMLET – *First Folio (1623)*

To be, or not to be, that is the Question:
Whether 'tis Nobler in the minde to suffer
The Slings and Arrowes of outrageous Fortune,
Or to take Armes against a Sea of troubles,
And by opposing end them: to dye, to sleepe
No more; and by a sleepe, to say we end
The Heart-ake, and the thousand Naturall shockes
That Flesh is heyre too? 'Tis a consummation
Devoutly to be wish'd. To dye to sleepe,
To sleepe, perchance to Dreame; I, there's the rub,
For in that sleepe of death, what dreames may come,
When we have shuffel'd off this mortall coile,
Must give us pawse. There's the respect
That makes Calamity of so long life:
For who would beare the Whips and Scornes of time,
The Oppressors wrong, the poore mans Contumely,
The pangs of dispriz'd Love, the Lawes delay,
The insolence of Office, and the Spurnes
That patient merit of the unworthy takes,
When he himselve might his Quietus make
With a bare Bodkin?

The *First Folio* or "good Folio" edition of Shakespeare's works were first published in 1623 and were the first collected edition of Shakespeare's plays. Before this, quarto editions of single plays had been published, but no one had put them all together before. The editors of this edition were two of Shakespeare's friends and fellow actors, John Hemmings and Henry Condell. This edition contains the original spelling (or lack thereof) and punctuation of Shakespeare, both of which are often modernized by editors. Though changed for ease of reading on the left, in the *First Folio*, "u"s looked like "v"s and vice/versa and "s"s actually looked more like "f"s. You will also notice that the spelling of the same word changes in the folio, this is because there was no set way to spell anything at this point in history.

HAMLET – Quarto 1 (1603)

To be, or not to be, I there's the point,
To Die, to sleepe, is that all? I all:
No, to sleepe, to dreame, I mary there it goes,
For in that dreame of death, when wee awake,
And borne before an everlasting Judge,
From whence no passenger ever retur'nd,
The undiscovered country, at whose sight
The happy smile, and the accursed damn'd.
But for this, the joyfull hope of this,
Whol'd beare the scornes and flattery of the world,
Scorned by the right rich, the rich cursed of the poore?
The widow being oppressed, the orphan wrong'd,
The taste of hunger, or a tyrants raigne,
And thousand more calamities besides,
To grunt and sweate under this weary life,
When that he may his full Quietus make,
With a bare bodkin, who would this indure,
But for a hope of something after death?

Considered by most scholars to be the “bad Quarto”, this 1603 edition of *Hamlet* was most likely the work of the actor portraying Marcellus. We can assume this because the scenes which involve Marcellus match up very well with the First Folio, yet everything else is rather pieced together and most likely not Shakespeare's work. However, this edition of *Hamlet* is not useless as it is an excellent source of comparison to the First Folio edition and gives modern editors a few different ways to perceive each line of verse.

HAMLET – Modern Edition

To be, or not to be: that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing end them? To die: to sleep;
No more; and by a sleep to say we end
The heart-ache and the thousand natural shocks
That flesh is heir to, 'tis a consummation
Devoutly to be wish'd. To die, to sleep;
To sleep: perchance to dream: ay, there's the rub;
For in that sleep of death what dreams may come
When we have shuffled off this mortal coil,
Must give us pause: there's the respect
That makes calamity of so long life;
For who would bear the whips and scorns of time,
The oppressor's wrong, the proud man's contumely,
The pangs of despised love, the law's delay,
The insolence of office and the spurns
That patient merit of the unworthy takes,
When he himself might his quietus make
With a bare bodkin?

This is only one example of a modern edition of *Hamlet*, of which there are countless others. These editions, for the most part, are accurate with a few exceptions. Most modern editors update the spelling of words and also “modernize” the punctuation of the piece. Take a look at the edition to the left and compare it to the *First Folio* edition. For an actor, if there is a part of the text that troubles them, it is a very good idea to go back to the *First Folio* and see if the original punctuation is any different from the modern edition and if those changes in punctuation have any effect on the line itself. *For example:* There is a major difference between, “To die: to sleep; No more;” and “To dye, to sleepe No more;”. Ask your students which reading seems to make more sense to them.

Section 3: The Text

Overall Objective: The students will learn the construction of Shakespeare's text and his different forms of writing.

Cream-faced loon

Objective:

- ▶ The students will explore Shakespearean language by constructing insults.
- ▶ The students will enact an insulting scene from *Othello*.

Exercise: Give each student a copy of the Insult-Building worksheet below (also found in the Reproducibles section 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."

Ask the students to stand in two rows facing one another, across from a partner. Have them deliver the insults back and forth across the space between the lines. Each time trying to add the sound (consonants are important for meaning, vowels for emotion), form, rhythm, style, and finally physicalization (no touching or obscene gestures though) to the insults as they are "tossed" back and forth. Keep in mind, insults do not always have to sound "insulting." Encourage your students to explore different ways of speaking the insults. For example, ask your students to "kill each other with kindness" instead of aggressively insulting each other.

Column 1	Column 2	Column 3
Adjectives	Adjectives	Nouns
Artless	base-court	apple-john
Bawdy	bat-fowling	baggage
Beslobbering	beef-witted	barnacle
Bootless	beetle-headed	bladder
Churlish	boil-brained	boar-pig
Cockered	clapper-clawed	bugbear
Clouted	clay-brained	bum-bailey
Craven	common-kissing	canker-blossom
Currish	crook-pated	clack-dish
Dankish	dismal-dreaming	clotpole
Dissembling	dizzy-eyed	coxcomb
Droning	doghearted	codpiece
Errant	dread-bolted	death-token
Fawning	earth-vexing	dewberry
Fobbing	elf-skinned	flap-dragon
Forward	fat-kidneyed	flax-wench
Frothy	fen-sucked	flirt-gill
Gleeking	flap-mouthed	foot-licker

Goatish	fly-bitten	fustilarian
Gorbellied	folly-fallen	giglet
Impertinent	fool-born	gudgeon
Infectious	full-gorged	haggard
Jarring	guts-gripping	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	swag-bellied	skainsmate
Venomed	spur-galled	scut
Villainous	tardy-gaited	strumpet
Warped	tickle-brained	varlet
Wayward	toad-spotted	vassal
Weedy	unchin-snouted	whey-face
Yeasty	weather-bitten	wagtail

Another list of Shakespearean insults is found in the Appendix to his Guide.

Exercise: After working with the sound, form, rhythm, style and physicalization of Shakespearean insults, put the students in pairs to enact the insulting scene below (also found in the Reproducibles section of this Guide). Give them the script and let them use about 3 minutes to get it up on its feet. Have dictionaries handy in case the students need to look words up. Other, more archaic words will have to be defined through context clues. When all the students have rehearsed the scene, give them 30 seconds to do a “final dress rehearsal.” Have each pair (or just a few volunteer groups) perform the scene for the class. Discuss the successes and the struggles of bringing the scene to life.

CASSIO

You rogue! you rascal!

MONTANO

What's the matter, lieutenant?

CASSIO

A knave teach me my duty!
I'll beat the knave into a twiggen bottle.

RODERIGO

Beat me!

CASSIO

Dost thou prate, rogue?

MONTANO

Nay, good lieutenant;
I pray you, sir, hold your hand.

CASSIO

Let me go, sir,
Or I'll knock you o'er the mazzard.

MONTANO

Come, come,
you're drunk.

CASSIO

Drunk!

They fight

Othello, 2.3

Characters in Shakespeare

This exercise is designed to be used BEFORE reading 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: (for specific use with A Midsummer Night's Dream, but applicable to any literary work)

Write the following list on the board. Approaching it as if we have never heard anything about these characters, 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 the ways of saying the names. Do these names sound Greek? Keep in mind that nothing Shakespeare wrote was arbitrary. There is a definite reason why each character was given the name they were. Look at the history of each name and see if that gives you any clues as to why Shakespeare chose each name.

The Characters in *A Midsummer Night's Dream* [*Dramatis Personae*]

THESEUS
EGEUS
HIPPOLYTA
PHILOSTRATE

LYSANDER
DEMETRIUS
HELENA
HERMIA

PETER QUINCE
NICK BOTTOM
FRANCIS FLUTE
TOM SNOOT
SNUG
ROBIN STARVELING

OBERON
TITANIA
PUCK
PEASBLOSSOM
COBWEB
MOTH
MUSTARDSEED

Themes of the Play

Objective:

- ▶ The students will look for an underlying theme in *The Tempest*
- ▶ The students will discuss themes in literature

Exercise: As the students read and/or see *The Tempest*, ask them to look beyond the magic to a deeper meaning in the play. What are some of the themes that the students see in the play? Can a piece of literature have different meanings to different people?

Note: When exploring the themes of *The Tempest* also ask students to look at where Shakespeare was in his life at the time he was writing this play. We do not have too many concrete facts about Shakespeare's life, but we do have very good ideas. One of these ideas is that *The Tempest* was one of the last, if not the last, play Shakespeare ever wrote. He was at a time in his life where his theatrical career was winding down and he was preparing to return to his wife and children in Stratford-upon-Avon. Ask the students to think about this idea in

relation to the character of Prospero. Does this change their views of this character at all? How about the themes of the play? Provide your students with copies of William Shakespeare's biography and Shakespeare's timeline (both can be found in the Reproducibles section of this guide) to aid them in their pursuit of themes.

Verse and Prose

This exercise is designed to be used BEFORE reading the plays!

Objective:

- ◆ The students will discover the differences between verse and prose in Shakespeare's works.
- ◆ The students will learn the literary terms iambic Pentameter, Blank Verse, and Rhyming Couplet.

Facts: Some of what Shakespeare wrote is in verse. Most 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**; Short, **Long**. For example:

CHORUS:

Now **all** the **youth** of **England** **are** on **fire**,
And **silken dalliance** in the **wardrobe** **lies**:
Now **thrive** the **armourers**, and **honour's** **thought**
Reigns **solely** in the **breast** of **every** **man**:

Some of the verse is in Rhyming Couplets, pairs of lines of iambic Pentameter that rhyme. The rhyming couplet was often used at the end of scenes to indicate to the audience, the other actors, and the crew, that the scene is over. Take a look at the example below which ends the prologue of *Henry V*:

CHORUS:

Who prologue-like your humble patience pray,
Gently to hear, kindly to judge, our play.

Henry V, Prologue

Much of the verse in Shakespeare's plays rhymes, however Blank Verse is a kind of poetry that does not rhyme, and is written in iambic Pentameter.

Some of the characters in Shakespeare speak in Prose. Prose is common language that does not necessarily have an underlying rhythmical sound to it. Usually servants or the lower classes speak prose in Shakespeare's plays.

Take a look at the speech below, which is written in prose. Why do you think Shakespeare chose to have The Boy speak in prose here?

BOY:

As young as I am, I have observed these three swashers. I am boy to them all three: but all they three, though they would serve me, could not be man to me; for indeed three such antics do not amount to a man. For Bardolph, he is white-livered and red-faced; by the means whereof a' faces it out, but fights not. For Pistol, he hath a killing tongue and a quiet sword; by the means whereof a' breaks words, and keeps whole weapons. For Nym, he hath heard that men of few words are the best men; and therefore he scorns to say his prayers, lest a' should be thought a coward: but his few bad words are matched with as few good deeds; for a' never broke any man's head but his own, and that was against a post when he was drunk. They will steal any thing, and call it purchase. Bardolph stole a lute-case, bore it twelve leagues, and sold it for three half pence. Nym and Bardolph are sworn brothers in filching, and in Calais they stole a fire-shovel: I knew by that piece of service the men would carry coals. They would have me as familiar with men's pockets as their gloves or their handkerchiefs: which makes much against my manhood, if I should take from another's pocket to put into mine; for it is plain pocketing up of wrongs. I must leave them, and seek some better service: their villainy goes against my weak stomach, and therefore I must cast it up.

Henry V, 3.2

If a character in one of Shakespeare's plays speaks in both Verse and Prose, try to find the reason why they switch. For an example of this look at the scene (below) from *Romeo and Juliet* and try to find different explanations as to why Mercutio switches between verse and prose. As stated before, the lower classes and servants speak in prose, however, Mercutio is neither of those things. Notice to whom Mercutio is speaking as he switches and how he feels about that person at that moment.

MERCUTIO

I am hurt.

A plague o' both your houses! I am sped.
Is he gone, and hath nothing?

BENVOLIO

What, are thou hurt?

MERCUTIO

Ay, ay, a scratch, a scratch; marry, 'tis enough.
Where is my page? Go, villain, fetch a surgeon.

ROMEO

Courage, man, the hurt cannot be much.

MERCUTIO

No, 'tis not so deep as well, nor so wide as a church door, but 'tis enough, 'twill serve. Ask for me tomorrow and you shall find me a grave man.

I am peppered, I warrant, for this world. A plague o' both your houses!
Zounds, a dog, a rat, a mouse, a cat, to scratch a man to death! A braggart, a
rogue, a villain, that fights by the book of arithmetic! Why the devil came you
between us? I was hurt under your arm.

ROMEO

I thought all for the best.

MERCUTIO

Help me into some house, Benvolio,
Or I shall faint. A plague o' both your houses!
They have made worm's meat of me. I have it,
And soundly too. Your houses!

Romeo and Juliet. 3.1

Another excellent example of this can be found in *Julius Caesar*. Have one or two volunteers read each of the following speeches, both from the funeral scene in *Julius Caesar*. Ask the students which speech they find to be more convincing, that of Mark Antony or Brutus? Beyond this, have the students explain what it is about each speech that makes it more convincing. Pay close attention to how each man addresses the crowd, his word choice and topics.

BRUTUS

Romans, countrymen, and lovers, hear me for my cause, and be silent that you may hear. Believe me for mine honor, and have respect to mine honor, that you may believe. Censure me in your wisdom, and awake your senses, that you may the better judge. If there be any in this assembly, any dear friend of Caesar's, to him I say that Brutus' love to Caesar was no less than his. If then that friend demand why Brutus rose against Caesar, this is my answer: not that I loved Caesar less, but that I loved Rome more. Had you rather Caesar were living, and die all slaves, than that Caesar were dead, to live all free men? As Caesar loved me, I weep for him. As he was fortunate, I rejoice at it. As he was valiant, I honor him. But as he was ambitious, I slew him. There is tears for his love, joy for his fortune, honor for his valor, and death for his ambition. Who is here so base that would be a bondman? If any, speak, for him have I offended. Who is here so rude that would not be a Roman? If any, speak, for him have I offended. Who is here so vile that will not love his country? If any, speak, for him have I offended. I pause for a reply.

Then none have I offended.

ANTONY:

Friends, Romans, countrymen, lend me your ears.
 I come to bury Caesar, not to praise him.
 The evil that men do lives after them;
 The good is oft interred with their bones.
 So let it be with Caesar. The noble Brutus
 Hath told you Caesar was ambitious.
 If it were so, it was a grievous fault,
 And grievously hath Caesar answered it.
 Here, under leave of Brutus and the rest –
 For Brutus is an honorable man,
 So are they all, all honorable men –
 Come I to speak in Caesar’s funeral.
 He was my friend, faithful and just to me.
 But Brutus says he was ambitious,
 And Brutus is an honorable man.
 He hath brought many captives home to Rome,
 Whose ransoms did the general coffers fill.
 Did this in Caesar seem ambitious?
 When that the poor have cried, Caesar hath wept.
 Ambition should be made of sterner stuff.
 Yet Brutus says he was ambitious,
 And Brutus is an honorable man.
 You all did see that on the Lupercal
 I thrice presented him a kingly crown,
 Which he did thrice refuse. Was this ambition?
 Yet Brutus says he was ambitious.
 And sure he is an honorable man.
 I speak not to disprove what Brutus spoke,
 But here I am to speak what I do know.
 You all did love him once, not without cause.
 What cause withholds you then to mourn for him?
 O judgment, thou art fled to brutish beasts,
 And men have lost their reason!

He weeps

Bear with me.

My heart is in the coffin there with Caesar,
 And I must pause till it come back to me.

Exercise: As an extension of the previous exercise, you may also have to have volunteers present each speech as opposing stances at a debate. Acting is not the important aspect of this exercise; the important things are what is said and how it is said. After each volunteer has presented their side of the argument, allow the students to act as jury and decide if the murder of Julius Caesar was just.

Writing in Role:

Report ... of the revolt / The newest state

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

Objective:

- ▶ The students will analyze a scene from *Macbeth*
- ▶ The students will write in the voice of a fictional character

Exercise: Ask the students to read the Captain's (or in some editions, the Sergeant's) speech from Act 1, Scene 2 of *Macbeth* (reproduced in the Reproducibles section of this guide). Based on that scene, each student should write as the War Correspondent for the The Forres Daily Times describing the battle between the traitor Macdonwald and Macbeth. What type of feeling does the reporter get from the affair? The reporters should use quotes from the scene to describe what they have seen and heard.

CAPTAIN

Doubtful it stood;
 As two spent swimmers, that do cling together
 And choke their art. The merciless Macdonwald--
 Worthy to be a rebel, for to that
 The multiplying villanies of nature
 Do swarm upon him--from the western isles
 Of kerns and gallowglasses is supplied;
 And fortune, on his damned quarrel smiling,
 Show'd like a rebel's whore: but all's too weak:
 For brave Macbeth--well he deserves that name--
 Disdaining fortune, with his brandish'd steel,
 Which smoked with bloody execution,
 Like valour's minion carved out his passage
 Till he faced the slave;
 Which ne'er shook hands, nor bade farewell to him,
 Till he unseam'd him from the nave to the chaps,
 And fix'd his head upon our battlements.
 As whence the sun 'gins his reflection
 Shipwrecking storms and direful thunders break,
 So from that spring whence comfort seem'd to come
 Discomfort swells. Mark, king of Scotland, mark:

No sooner justice had with valour arm'd
Compell'd these skipping kerns to trust their heels,
But the Norwegian lord surveying vantage,
With furbish'd arms and new supplies of men
Began a fresh assault.
As sparrows eagles, or the hare the lion.
If I say sooth, I must report they were
As cannons overcharged with double cracks, so they
Doubly redoubled strokes upon the foe:
Except they meant to bathe in reeking wounds,
Or memorise another Golgotha,
I cannot tell.
But I am faint, my gashes cry for help.

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 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 not 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 bescreened 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 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 exercises. Where do names come from? How important is a name in establishing an identity? How are products names chosen and why? 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: Check-Mate

Objective:

- ▶ The students will read the excerpt from *The Tempest*
- ▶ The students will create a Poem using the excerpt as inspiration

Exercise: Provide each student with the passage from *The Tempest* (a sheet with both excerpts is found in the Reproducibles Section of this Guide). Ask two students to read the selection aloud.

MIRANDA

Sweet lord, you play me false.

FERDINAND

No, my dearest love, I would not for the world.

MIRANDA

Yes, for a score of kingdoms you should wrangle,
And I would call it fair play.

ALONSO

If this prove
A vision of the island, one dear son
Shall I twice lose.

SEBASTIAN

A most high miracle.

FERDINAND

Though the seas threaten, they are merciful;
I've cured them without cause.

Discuss the passage's meaning, use of literary devices and delightfully odd words and phrases. Then 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. Remind them that they have to listen to one another and create a common value for the punctuation.

Check-Mate

Based on *The Tempest* by William Shakespeare

Solo 1: Sweet lord,
Solo 2: you play me
Group 1: false.
Group 2: false.

All (but soloists): No,
Solo 3: my dearest love,
Solo 4: I would not
Group 2: for the world.

All (but soloists): Yes,
Group 1: for a score of kingdoms
Group 2: you should wrangle,
Solo 1: And I would call it
All (but soloists): fair play.

Solo 3: If this prove
Group 1: A vision
Solo 2: of the island,
Solo 4: one dear son
Group 2: shall I twice
All (but soloists); twice lose.

Group 1: A most high miracle.

Solo 1: Though the seas threaten,
Group 2: they are merciful;
Solo 2: I've cursed them
All: without cause.

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 *Hamlet* (found in the Reproducibles section of this Guide) to the students. Point out that the whole excerpt consists of twenty-two lines of verse but only nine sentences. 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 s/he reads, ask him/her to walk slowly. At each punctuation mark, s/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.

HAMLET

O, what a rogue and peasant slave am I!
Is it not monstrous that this player here,
But in a fiction, in a dream of passion,
Could force his soul so to his own conceit
That from her working all his visage wann'd,
Tears in his eyes, distraction in's aspect,
A broken voice, and his whole function suiting
With forms to his conceit? and all for nothing!
For Hecuba!

What's Hecuba to him, or he to Hecuba,
 That he should weep for her? **What would he do,**
Had he the motive and the cue for passion
That I have? He would drown the stage with tears
 And cleave the general ear with horrid speech,
 Make mad the guilty and appal the free,
 Confound the ignorant, and amaze indeed
 The very faculties of eyes and ears. **Yet I,**
A dull and muddy-mettled rascal, peak,
Like John-a-dreams, unpregnant of my cause,
And can say nothing; no, not for a king,
Upon whose property and most dear life
A damn'd defeat was made. Am I a coward?

Text Analysis: *Merchant of Venice*

This exercise is designed to be used BEFORE reading the plays!

Objective:

- ▶ The students will analyze a scene from *Merchant of Venice*.

Exercise: Have your students read the following passage from *Merchant of Venice* (also found in the Reproducibles session of this Guide). In this scene, Shylock is discussing the disappearance of his daughter with his friend and fellow Jew, Tubal. Have the students, working in pairs, examine and interpret the following scene. What are some of the repeated consonant sounds? What are some of the metaphors? What is the mood of the scene and how do the characters feel about the events which took place?

SHYLOCK

How now, Tubal! what news from Genoa? hast thou found my daughter?

TUBAL

I often came where I did hear of her, but cannot find her.

SHYLOCK

Why, there, there, there, there! a diamond gone, cost me two thousand ducats in Frankfort! The curse never fell upon our nation till now; I never felt it till now: two thousand ducats in that; and other precious, precious jewels. I would my daughter were dead at my foot, and the jewels in her ear! would she were hearsed at my foot, and the ducats in her coffin! No news of them? Why, so: no sighs but of my breathing; no tears but of my shedding.

TUBAL

Yes, other men have ill luck too: Antonio, as I heard in Genoa,--

SHYLOCK

What, what, what? ill luck, ill luck?

TUBAL

Hath an argosy cast away, coming from Tripolis.

SHYLOCK

I thank God, I thank God. Is't true, is't true?

TUBAL

I spoke with some of the sailors that escaped the wreck.

SHYLOCK

I thank thee, good Tubal: good news, good news! ha, ha! where? in Genoa?

TUBAL

Your daughter spent in Genoa, as I heard, in one night fourscore ducats.

SHYLOCK

Thou stickest a dagger in me: I shall never see my gold again: fourscore ducats at a sitting! fourscore ducats!

TUBAL

There came divers of Antonio's creditors in my company to Venice, that swear he cannot choose but break.

SHYLOCK

I am very glad of it: I'll plague him; I'll torture him: I am glad of it.

TUBAL

One of them showed me a ring that he had of your daughter for a monkey.

SHYLOCK

Out upon her! Thou torturest me, Tubal: it was my turquoise; I had it of Leah when I was a bachelor: I would not have given it for a wilderness of monkeys.

TUBAL

But Antonio is certainly undone.

SHYLOCK

Nay, that's true, that's very true. Go, Tubal, fee me an officer; bespeak him a fortnight before. I will have the heart of him, if he forfeit; for, were he out of Venice, I can make what merchandise I will.

The Merchant of Venice, 3.1

Section 4: The Theater

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

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 *Henry V* 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 production.

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 shipwright builds ships. A playwright builds plays. Plays are of use to other artists – Actors, Directors, Designers – who use the script to make their own artistic statement. It is always important to the Creative Team to keep in mind the original intention of the playwright, and playwright (when they can) are often involved with the first productions of their plays.

The Director

After reading the playwright’s script, the director decides on an overall vision for the production. A director meets 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.

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) they have 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 Voice and Dialect Coach

The Shakespearean language in *Romeo and Juliet* is very complex. Often a Voice Coach acts as an advisor to the actors and director of the play. She is an expert on the text, the meanings and nuances of the words, and their pronunciation. She can assist the actors with the verse. She is an expert in the period language of the script and helps the actors approach the text from a unified angle.

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.

The Set Designer, the Sound Designer and Lighting Designer

The play needs an environment in which to take place. The set can be a literal world, with many objects (‘props’) and lots of furniture. It can be a suggestion of reality with minimal actual components. Music and sound effects can make the theatrical experience more real (or more fantastical). The lights add to the environment of the play and enhance the mood that the other designers, the actors, the playwright, the composer, and the director have created. For The Acting Company’s productions, the set must be easy to assemble and disassemble and must be portable. The sound and lighting design must be able to be recreated in each venue.

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. Education people...write Teacher Resource Guides ☺. If you're seeing *Romeo and Juliet* 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.

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 production of *Romeo and Juliet* performed? What might be the benefits of each type of performance space? What might be the drawbacks of each?

Facts:

Four 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.

▶ **Environmental Staging** consists of the actors and audience sharing the same space. With environmental staging, there is no set playing area, the entire building is the stage with the audience literally becoming a part of the play.

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.shakespearesglobe.org/navigation/frameset.htm

Why Theater?

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

Objective:

- ▶ The students will explore the importance of theater.

Exercise: Give each student a copy of the following quote (found in 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 *Romeo and Juliet* 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)? Which is more “real”?

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 (which really means be there early!).
- ▶ Eat and drink only in the theater lobby.
- ▶ Turn off all cellular phones and pagers, anything that makes noise.
- ▶ 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 or 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!

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 to 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 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!

**O for a Muse of fire, that would ascend
The brightest heaven of invention,
A kingdom for a stage, princes to act
And monarchs to behold the swelling scene!**

Henry V, Prologue

Section 5: 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 Julliard School's Drama Division in 1972. Since then, it has traveled over 500,000 miles through 48 states and ten 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"®. In 2003, The Acting Company was presented with a special Tony Honor celebrating our 30 years touring America with classical plays and newly commissioned works.

To learn more about the Tony Awards, go the to 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 our Myspace page www.myspace.com/theactingcompany) 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 6: Contacting The Acting Company

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

On the Internet

www.theactingcompany.org

or

www.myspace.com/theactingcompany

www.myspace.com/shakespeareforteachers

www.myspace.com/actingcompanytempest

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.

Section 7: Shakespeare on Film

Below is a healthy, yet not exhaustive, list of Shakespeare on film. We feel that video may be an excellent tool in the classroom, however we suggest that you NEVER show the entire film in class. Instead, you may like to show a particularly compelling scene from one version or even juxtapose the original script with a modern adaptation. All the movies below are available on DVD.

The Life and Death of Richard III

Looking for Richard. Dir. Al Pacino. Perfs. Alec Baldwin, Penelope Allen. DVD. 20th Century Fox, 1996.

Richard III. Dir. Richard Loncraine. Perfs. Ian McKellen, Annette Bening. DVD. MGM, 1995.

The Comedy of Errors

Shakespeare: The Comedy of Errors. Dir. Richard Monette. Perfs. Geordie Johnson, Keith Dinicol. DVD. CBS Home Video, 1989.

The Comedy of Errors. Dir. Gregory Mosher, Robert Woodruff. Perfs. Paul David Magid, Howard Jay Patterson. TV. PBS, 1987.

Titus Andronicus

Titus. Dir. Julie Taymor. Perfs. Anthony Hopkins, Dario D'Ambrosi. DVD. 20th Century Fox, 2000.

The Taming of the Shrew

10 Things I Hate About You. Dir. Gil Junger. Perfs. Heath Ledger, Julia Stiles. DVD. Touchstone Pictures, 1999. **Loosely based on *The Taming of the Shrew*.**

The Taming of the Shrew. Dir. Franco Zeffirelli. Perfs. Elizabeth Taylor, Richard Burton. DVD. Sony Pictures, 1967.

The Taming of the Shrew. Dir. Kirk Browning. Perfs. Raye Birk, Earl Boen. DVD. Kulter Video, 1976.

The Taming of the Shrew. Dir. Sam Taylor. Perfs. Joseph Cawthorn, Douglas Fairbanks. DVD. Televista, 1929.

Love's Labour's Lost

Love's Labour's Lost. Dir. Kenneth Branagh. Perfs. Nathan Lane, Kenneth Branagh. DVD. Miramax, 2000.

Romeo and Juliet

Romeo & Juliet. Dir. Franco Zeffirelli. Perfs. Leonardo Whiting, Olivia Hussey. DVD. Paramount Home Video, 1968.

West Side Story. Dir. Jerome Robbins. Perfs. Natalie Wood, Richard Beymer. DVD. MGM, 1961.

William Shakespeare's Romeo + Juliet. Dir. Baz Luhrmann. Perfs. Leonardo DiCaprio, Claire Danes. DVD. 20th Century Fox, 1996.

The Life and Death of Richard II

William Shakespeare's Richard the Second. Dir. John Farrell. Perfs. Matte Osian, Barry Smith. DVD. Sub Rosa Studios, 2001.

A Midsummer Night's Dream

A Midsummer Night's Dream. Dir. Adrian Noble. Perfs. Lindsay Duncan, Alex Jennings. DVD. Miramax, 1996.

A Midsummer Night's Dream. Dir. Michael Hoffman. Perfs. Kevin Kline, Michelle Pfeiffer. DVD. 20th Century Fox, 1999.

A Midsummer Night's Dream. Dir. Peter Hall. Perfs. Judi Dench, Donald Eccles. DVD. Water Bearer Films, 1968.

The Merchant of Venice

The Merchant of Venice. Dir. Chris Hunt, Trevor Nunn. Perfs. David Bamber, Peter De Jersey. DVD. Image Entertainment, 2001.

William Shakespeare's The Merchant of Venice. Dir. Michael Redford. Perfs. Al Pacino, Jeremy Irons. DVD. Sony Pictures, 2004.

Much Ado About Nothing

Much Ado About Nothing. Dir. Kenneth Branagh. Perfs. Emma Thompson, Denzel Washington. DVD. MGM, 1993.

The Life of King Henry V

Henry V. Dir. Kenneth Branagh. Perfs. Brian Blessed, Kenneth Branagh. DVD. MGM, 1989.

Henry V. Dir. Laurence Olivier. Perfs. Laurence Olivier, Dallas Bower. DVD. Criterion, 1946.

The Life and Death of Julius Caesar

Julius Caesar. Dir. Joseph L. Mankiewicz. Perfs. Marlon Brando, James Mason. DVD. Warner Home Video, 1953.

Julius Caesar. Dir. Stuart Burge. Perfs. Charlton Heston, Jason Robards. DVD. Republic Pictures, 1970.

As You Like It

As You Like It. Dir. Kenneth Branagh. Perfs. Kevin Kline, Alfred Molina. DVD. HBO, 2006.

As You Like It. Dir. Paul Czinner. Perfs. Henry Ainley, Laurence Olivier. DVD. Alpha Video, 1936.

Twelfth Night

She's the Man. Dir. Andy Fickman. Perfs. Amanda Bynes, Channing Tatum. DVD. Dreamworks Home Entertainment, 2006. ***Loosely based on Twelfth Night.***

Twelfth Night. Dir. Paul Kafno. Perfs. Frances Barber, Christopher Hollis. DVD. A&E Home Video, 1987.

Twelfth Night. Dir. Trevor Nunn. Perfs. Helena Bonham Carter, Nigel Hawthorne. DVD. Image Entertainment, 1996.

The Tragedy of Hamlet

Hamlet. Dir. Campbell Scott. Perfs. Lewis Arlt, Blair Brown. DVD. Lions Gate, 2000.

Hamlet. Dir. Franco Zeffirelli. Perfs. Mel Gibson, Glenn Close. DVD. Warner Home Video, 1991.

Hamlet. Dir. Laurence Olivier. Perfs. Laurence Olivier, Felix Aylmer. DVD. Criterion, 1948.

Hamlet. Dir. Michael Almereyda. Perfs. Ethan Hawk, Julia Stiles. DVD. Miramax, 2000.

Rosencrantz & Guildenstern Are Dead. Dir. Tom Stoppard. Perfs. Gary Oldman, Tim Roth. DVD. Image Entertainment, 1991.

William Shakespeare's Hamlet. Dir. Kenneth Branagh. Perfs. Kenneth Branagh, Richard Attenborough. DVD. Warner Home Video, 1996.

Othello, The Moore of Venice

"O". Dir. Tim Blake Nelson. Perfs. Mekhi Phifer, Josh Hartnett. DVD. Lions Gate, 2001. ***Loosely based on Othello.***

Othello. Dir. Oliver Parker. Perfs. Laurence Fishburne, Kenneth Branagh. DVD. Turner Home Entertainment, 1995.

Othello. Dir. Stuart Burge. Perfs. Laurence Olivier, Maggie Smith. DVD. Warner Home Video, 1965.

William Shakespeare: Othello. Dir. Trevor Nunn. Perfs. Michael Grandage, Ian McKellen. DVD. Image Entertainment, 1990.

King Lear

King Lear. Dir. Michael Elliott. Perfs. Laurence Olivier, Colin Blakely. DVD. Kulter Video, 1984.

King Lear. Dir. Richard Eyre. Perfs. Barbara Flynn, Ian Holm. DVD. WGBH Boston, 1997.

King Lear: New York Shakespeare Festival. Dir. Edwin Sherin. Perfs. James Earl Jones, Paul Sorvino. DVD. Image Entertainment, 1974.

The Tragedy of Macbeth

Macbeth. Dir. Geoffrey Wright. Perfs. Sam Worthington, Victoria Hill. DVD. Arclight Films, 2006.

Macbeth. Dir. Philip Casson. Perfs. Ian McKellen, Judi Dench. DVD. A&E Home Video, 1978.

Macbeth in Manhattan. Dir. Greg Lombardo. Perfs. Michael Stuhlbarg, John Glover. DVD. Amber Waves, 1999.

Scotland, PA. Dir. Billy Morrissette. Perfs. James LeGros, Maura Tierney. DVD. Sundance Channel Home Entertainment, 2001. ***Loosely based on Macbeth.***

Antony and Cleopatra

Antony and Cleopatra. Dir. Jon Scofield. Perfs. Richard Johnson, Janet Suzman. DVD. Lions Gate, 1975.

The Tempest

Tempest. Dir. Paul Mazursky. Perfs. Lucianne Buchanan, Al Cerullo. DVD. Sony Pictures, 1982. ***Loosely based on The Tempest.***

The Tempest. Dir. Derek Jarman. Perfs. Peter Bull, David Meyer. DVD. Kino Video, 1979.

The Life of King Henry VIII

Henry VIII. Dir. Kevin Billington. Perfs. John Stride, Julian Glover. DVD. British Broadcasting Corporation, 1979.

Related Films

In Search of Shakespeare. Dir. David Wallacell. Perfs. Michael Wood, Gregory Doran. DVD. PBS, 2004.

Shakespeare Behind Bars. Dir. Hank Rogerson. DVD. Shout Factory Theatre, 2006.

Shakespeare in Love. Dir. John Madden. Perfs. Joseph Fiennes, Geoffrey Rush. DVD. Miramax, 1999.

Stage Beauty. Dir. Richard Eyre. Perfs. Billy Crudup, Claire Danes. DVD. Lions Gate, 2004.

The Reduced Shakespeare Company – The Complete Works of William Shakespeare [Abridged]. Dir. Paul Kafno. Perfs. Adam Long, Reed Martin, Austin Tichenor. DVD. Acorn Media, 2000.

Section 8: Shakespeare Goes Pop

Here is a list of other times Shakespeare occurs in popular culture. Again, this is by no means exhaustive. These might be fun rewards for the students or methods of expressing to them the continuing influence of Shakespeare on our culture. All of the following scenes can be found at www.youtube.com at no cost.

Gilligan’s Island – Season 3, Episode 4 “The Producer”

On this episode of Gilligan’s Island the castaways perform a musical version of *Hamlet* set to the score of *Carmen* (“I ask to be or not to be, A rogue and peasant slave is what you see...”).

The Simpsons – Season 13, Episode 14 “Tales from the Public Domain”

In this episode, The Simpsons each take roles in *Hamlet*. Bart becomes the Prince with a poster hanging over his bed which reads, “Danes do it Melancholy.”

Anamaniacs – “Anamaniacs on A Midsummer Night’s Dream”

Yakko Warner performs Puck’s final soliloquy from *A Midsummer Night’s Dream* while Dot translates into modern English. Highlight:

Yakko:

And, as I am an honest Puck.

Dot:

I’m not touching that one.

Anamaniacs – “Anamaniacs on *Hamlet*”

Yakko Warner performs Hamlet’s “Alas, poor Yorrick” speech while Dot translates into modern English. Highlight:

Yakko:

Not one now to mock your own grinning...
Quite chop-fallen?

Dot:

No one’s laughing now, and, by the way, your lower jaw’s missing.

South Park – Season 5, Episode 5 “Terrance and Phillip: Behind the Blow”

In this episode the South Park kids travel to the Canadian Shakespeare Festival to see Terrance and Phillip perform *Hamlet*. A rather straightforward version of the final scene in *Hamlet*...just with flappy, Canadian heads.

Section 9: Words. Words. Words

There have been countless books, biographies, fictional stories, articles and essays written on and about William Shakespeare and his works. Here is a list of just a few of The Acting Company’s favorites.

Cliff, Nigel. *The Shakespeare Riots: Revenge, Drama, and Death in Nineteenth-Century America*. New York: Random House, 2007.

Cohen, Robert. *Acting In Shakespeare*. Lyme: Smith & Kraus, 2005.

Doyle, John, and Ray Lischner. *Shakespeare for Dummies*. New York: For Dummies, 1999.

Gibson, Rex. *Teaching Shakespeare: A Handbook for Teachers*. New York: Cambridge University Press, 1998.

Onions, C.T., and Robert D. Eagleson. *A Shakespeare Glossary*. London: Oxford University Press, 1986.

Partridge, Eric. *Shakespeare’s Bawdy*. London: Routledge, 2001.

Rosenbaum, Ron. *The Shakespeare Wars: Clashing Scholars, Public Fiascoes, Palace Coups*. New York: Random House, 2006.

Schmidt, Alexander. *Shakespeare Lexicon and Quotation Dictionary: A Complete Dictionary of All the English Words, Phrases, and Constructions in the Works of the Poet (Volume I)*. New York: Dover, 1971.

----- *Shakespeare Lexicon and Quotation Dictionary: A Complete Dictionary of All the English Words, Phrases, and Constructions in the Works of the Poet (Volume II)*. New York: Dover, 1971.

Shakespeare, William. Ed. Peggy O'Brien. Shakespeare Set Free: Teaching *Romeo & Juliet*, *Macbeth* & *A Midsummer Night's Dream*. New York: Washington Square Press, 1993.

-----, Ed. Peggy O'Brien. Shakespeare Set Free: Teaching *Hamlet* and *Henry IV, Part 1*. New York: Washington Square Press, 1994.

-----, and Doug Mostan. The First Folio of Shakespeare 1623. New York: Applause Theatre & Cinema Book Publishers, 1995.

Tucker, Patrick. Secrets of Acting Shakespeare: The Original Approach. New York: Theatre Arts Book, 2001.

Van Tassel, Wesley. Clues to Acting Shakespeare. New York: Alworth Press, 2000.

EDITIONS

With so many differing versions of Shakespeare's plays available, we are here to offer our two cents about some of the most common.

Cambridge School Shakespeare: These are very helpful editions of the plays. One side of each page contains Shakespeare's words and the opposite page contains: a summary of the action, an explanation of unfamiliar words, a choice of activities on Shakespeare's language, characters and stories. If the Shakespeare Glossary or Shakespeare Lexicon are not available, these editions give you similar, yet less detailed, information found in these books.

The Oxford Shakespeare: These editions of the plays are also helpful in that each page contains explanations of unfamiliar words and phrases. However, they do not contain the same types of suggestions of activities that Cambridge offers. On the plus side, these editions contain fantastic introductions to each play which are ripe with information about the play, playwright and prior productions.

The New Penguin Shakespeare: These editions contain an introduction which is not quite as exhaustive as Oxford, but still filled with good information. The downside to these editions are that the explanations of unfamiliar words are not contained on each page but in one large section following the play meaning there will be a lot of flipping back and forth and breaking up of the text.

The Pelican Shakespeare: Each play contains an introduction comparable to those of New Penguin. The major downside to these editions is that there is very little in the way of explanations of unfamiliar words and phrases, only a few

definitions at the bottom of each page. Also having the Glossary or Lexicon is a must when using this edition.

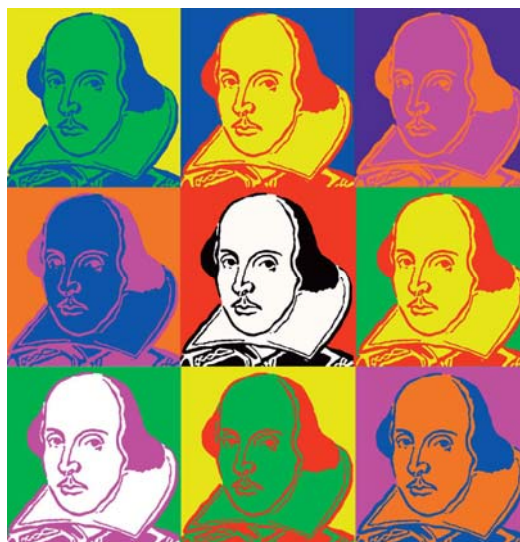
The First Folio 1623: The First Folio is essential for any who wish to truly explore the language of Shakespeare. Only for use in the most advanced classes, this edition contains all the original Elizabethan spelling and punctuation. This is most often used by actors when they are unsure about a modern edition's edits. The First Folio is the closest thing we have to Shakespeare's original writing.

The Arden Shakespeare: Fantastic editions to use with advanced students. These editions contain huge introductions with massive amounts of information as well as detailed and extensive explanations of unfamiliar words and phrases on each page (the best of all editions in this regard). If it is in your budget, go with Arden.

The Bantam Shakespeare: These do not contain the extensive introductions like Arden or Oxford and the notes on each page are more like Pelican than Arden. On the plus side, there are explanations as to Shakespeare's source material and this edition is rather inexpensive.

Signet Classic: Contains a brief introduction to the play with notes on each page very similar to Bantam or Pelican. However, there is a rather extensive section after the play that contains a good deal of information. Overall, a better choice than Bantam or Pelican, yet not quite to the level of Arden or Oxford.

The Folger Library: Containing an introduction that is not exhaustive, yet packed with a good deal of detailed information, the draw to this edition is the notes on the opposite page to the text, similar to Cambridge but not quite as detailed. A good choice for the cost.



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. Williams parents were John Shakespeare, a glover and leather merchant, and Mary Arden.

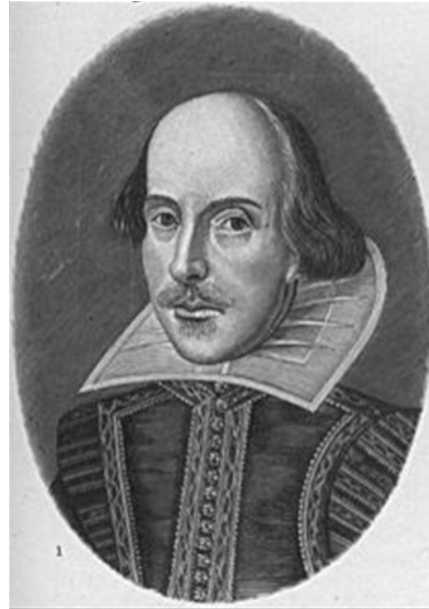
The next documented event in Shakespeare's life is his marriage to Anne Hathaway on November 28, 1582. William was 18 at the time, and Anne was 26 – and pregnant. Their first daughter, Susanna, was born on May 26, 1583. The couple later had twins, Hamnet and Judith, born February 2, 1585 and christened 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. The first recorded performance of *Romeo and Juliet* was in 1595. 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-1590s, Shakespeare and his company made plans for The Globe Theater in the Bankside District, which was across the river from London proper. 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 1500s, England was a rich and powerful nation under the leadership of Queen Elizabeth I. Moreover, the Theater was thriving and Shakespeare was successful as an actor, poet and a playwright. He wrote 37 plays and over 150 sonnets. 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.

1564	Born April 24 – Stratford-upon-Avon	
1565		
1566		
1567		
1568	Father becomes bailiff of Stratford	
1569		
1570		
1571	Attends grammar school?	
1572		
1573		
1574		
1575		
1576		
1577		
1578		
1579		
1580		
1581		
1582	Marries Anne Hathaway	
1583	Birth of first child, Susanna	
1584		
1585	Birth of twins, Judith and Hamnet	
1586		
1587		
1588		
1589	Moves to London, leaving family	
1590		<i>Henry VI Part II, Henry VI Part III</i>
1591		<i>Henry VI Part I</i>
1592	Death of Robert Greene	<i>Richard III, The Comedy of Errors</i>
1593	Death of Christopher Marlowe	<i>Titus Andronicus, The Taming of the Shrew</i>
1594	Lord Chamberlain's Men founded	<i>Two Gentlemen of Verona, Love's Labours Lost, Romeo and Juliet</i>
1595		<i>Richard II, A Midsummer Night's Dream</i>
1596	Death of son, Hamnet	<i>King John, The Merchant of Venice</i>
1597	Buys new home in Stratford	<i>Henry IV Part I, Henry IV Part II</i>
1598		<i>Much Ado About Nothing, Henry V</i>
1599	Opening of Globe Theater	<i>Julius Caesar, As You Like It, Twelfth Night</i>
1600		<i>Hamlet, Merry Wives of Windsor</i>
1601	Death of father, John	<i>Troilus and Cressida</i>
1602		<i>All's Well that Ends Well</i>
1603	Death of Queen Elizabeth King's Men founded	
1604		<i>Measure for Measure, Othello</i>
1605		<i>King Lear, Macbeth</i>
1606		<i>Antony and Cleopatra</i>
1607	Marriage of daughter, Susanna	<i>Coriolanus, Timon of Athens</i>
1608	Birth of granddaughter, Elizabeth Death of mother, Mary	<i>Pericles</i>
1609	The Sonnets Published	<i>Cymbeline</i>
1610		<i>The Winter's Tale</i>
1611		<i>The Tempest</i>
1612	Returns to Stratford for family	<i>Henry VIII, Two Noble Kinsmen</i>
1613	Globe Theater burns down	
1614		
1615		
1616	Died April 23 - Stratford	



For use with Cream-Faced Loon, p. 12

Column 1	Column 2	Column 3
Adjectives	Adjectives	Nouns
Artless	base-court	apple-john
Bawdy	bat-fowling	baggage
Beslubbering	beef-witted	barnacle
Bootless	beetle-headed	bladder
Churlish	boil-brained	boar-pig
Cockered	clapper-clawed	bugbear
Clouted	clay-brained	bum-bailey
Craven	common-kissing	canker-blossom
Currish	crook-pated	clack-dish
Dankish	dismal-dreaming	clotpole
Dissembling	dizzy-eyed	coxcomb
Droning	doghearted	codpiece
Errant	dread-bolted	death-token
Fawning	earth-vexing	dewberry
Fobbing	elf-skinned	flap-dragon
Forward	fat-kidneyed	flax-wench
Frothy	fen-sucked	flirt-gill
Gleeking	flap-mouthed	foot-licker
Goatish	fly-bitten	fustilarian
Gorbellied	folly-fallen	giglet
Impertinent	fool-born	gudgeon
Infectious	full-gorged	haggard
Jarring	guts-gripping	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	swag-bellied	skainsmate
Venomed	spur-galled	scut
Villainous	tardy-gaited	strumpet
Warped	tickle-brained	varlet
Wayward	toad-spotted	vassal

For use with *Cream-Faced Loon*, p. 12

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*

For use with Cream-faced Loon, p. 14

CASSIO

You rogue! you rascal!

MONTANO

What's the matter, lieutenant?

CASSIO

A knave teach me my duty!
I'll beat the knave into a twiggen bottle.

RODERIGO

Beat me!

CASSIO

Dost thou prate, rogue?

MONTANO

Nay, good lieutenant;
I pray you, sir, hold your hand.

CASSIO

Let me go, sir,
Or I'll knock you o'er the mazzard.

MONTANO

Come, come,
you're drunk.

CASSIO

Drunk!

They fight

Othello, 2.3

For use with Writing in Role: Report..., p. 20

CAPTAIN

Doubtful it stood;
 As two spent swimmers, that do cling together
 And choke their art. The merciless Macdonwald--
 Worthy to be a rebel, for to that
 The multiplying villanies of nature
 Do swarm upon him--from the western isles
 Of kerns and gallowglasses is supplied;
 And fortune, on his damned quarrel smiling,
 Show'd like a rebel's whore: but all's too weak:
 For brave Macbeth--well he deserves that name--
 Disdaining fortune, with his brandish'd steel,
 Which smoked with bloody execution,
 Like valour's minion carved out his passage
 Till he faced the slave;
 Which ne'er shook hands, nor bade farewell to him,
 Till he unseam'd him from the nave to the chaps,
 And fix'd his head upon our battlements.
 As whence the sun 'gins his reflection
 Shipwrecking storms and direful thunders break,
 So from that spring whence comfort seem'd to come
 Discomfort swells. Mark, king of Scotland, mark:
 No sooner justice had with valour arm'd
 Compell'd these skipping kerns to trust their heels,
 But the Norwegian lord surveying vantage,
 With furbish'd arms and new supplies of men
 Began a fresh assault.
 As sparrows eagles, or the hare the lion.
 If I say sooth, I must report they were
 As cannons overcharged with double cracks, so they
 Doubly redoubled strokes upon the foe:
 Except they meant to bathe in reeking wounds,
 Or memorise another Golgotha,
 I cannot tell.
 But I am faint, my gashes cry for help.

Macbeth, 1.1

For use with Improv and Writing: Names, p. 21

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 not 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 bescreened 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 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.

Romeo and Juliet, 2.2

For use with Choral Reading: Check-Mate, p. 22-23

MIRANDA

Sweet lord, you play me false.

FERDINAND

No, my dearest love, I would not for the world.

MIRANDA

Yes, for a score of kingdoms you should wrangle,
And I would call it fair play.

ALONSO

If this prove

A vision of the island, one dear son
Shall I twice lose.

SEBASTIAN

A most high miracle.

FERDINAND

Though the seas threaten, they are merciful;
I've cured them without cause.

The Tempest, 5.1

Check-Mate

Based on *The Tempest* by William Shakespeare

Solo 1: Sweet lord,

Solo 2: you play me

Group 1: false.

Group 2: false.

All (but soloists): No,

Solo 3: my dearest love,

Solo 4: I would not

Group 2: for the world.

All (but soloists): Yes,

Group 1: for a score of kingdoms

Group 2: you should wrangle,

Solo 1: And I would call it

All (but soloists): fair play.

Solo 3: If this prove

Group 1: A vision

Solo 2: of the island,

Solo 4: one dear son

Group 2: shall I twice

All (but soloists); twice lose.

Group 1: A most high miracle.

Solo 1: Though the seas threaten,

Group 2: they are merciful;

Solo 2: I've cursed them

All: without cause.

For use with Physicalizing Punctuation, p. 24

HAMLET

O, what a rogue and peasant slave am I!
**Is it not monstrous that this player here,
But in a fiction, in a dream of passion,
Could force his soul so to his own conceit
That from her working all his visage wann'd,
Tears in his eyes, distraction in's aspect,
A broken voice, and his whole function suiting
With forms to his conceit? and all for nothing!
For Hecuba!**

What's Hecuba to him, or he to Hecuba,
That he should weep for her? **What would he do,
Had he the motive and the cue for passion
That I have?** He would drown the stage with tears
And cleave the general ear with horrid speech,
Make mad the guilty and appal the free,
Confound the ignorant, and amaze indeed
The very faculties of eyes and ears. **Yet I,
A dull and muddy-mettled rascal, peak,
Like John-a-dreams, unpregnant of my cause,
And can say nothing; no, not for a king,
Upon whose property and most dear life
A damn'd defeat was made. Am I a coward?**

Hamlet, 2.2

For use with Text Analysis: Merchant of Venice, p. 25

SHYLOCK

How now, Tubal! what news from Genoa? hast thou found my daughter?

TUBAL

I often came where I did hear of her, but cannot find her.

SHYLOCK

Why, there, there, there, there! a diamond gone,
cost me two thousand ducats in Frankfort! The curse
never fell upon our nation till now; I never felt it
till now: two thousand ducats in that; and other
precious, precious jewels. I would my daughter
were dead at my foot, and the jewels in her ear!
would she were hearsed at my foot, and the ducats in
her coffin! No news of them? Why, so:
no sighs but of my breathing; no tears
but of my shedding.

TUBAL

Yes, other men have ill luck too: Antonio, as I
heard in Genoa,—

SHYLOCK

What, what, what? ill luck, ill luck?

TUBAL

Hath an argosy cast away, coming from Tripolis.

SHYLOCK

I thank God, I thank God. Is't true, is't true?

TUBAL

I spoke with some of the sailors that escaped the wreck.

SHYLOCK

I thank thee, good Tubal: good news, good news!
ha, ha! where? in Genoa?

TUBAL

Your daughter spent in Genoa, as I heard, in one
night fourscore ducats.

SHYLOCK

Thou stickest a dagger in me: I shall never see my
gold again: fourscore ducats at a sitting!
fourscore ducats!

TUBAL

There came divers of Antonio's creditors in my
company to Venice, that swear he cannot choose but break.

SHYLOCK

I am very glad of it: I'll plague him; I'll torture
him: I am glad of it.

TUBAL

One of them showed me a ring that he had of your
daughter for a monkey.

SHYLOCK

Out upon her! Thou torturest me, Tubal: it was my
turquoise; I had it of Leah when I was a bachelor:
I would not have given it for a wilderness of monkeys.

TUBAL

But Antonio is certainly undone.

SHYLOCK

Nay, that's true, that's very true. Go, Tubal, fee
me an officer; bespeak him a fortnight before. I
will have the heart of him, if he forfeit; for, were
he out of Venice, I can make what merchandise I will.

For use with *Why Theater?*, p. 29

“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.

