SEATTLE SHAKESPEARE COMPANY

EDUCATOR RESOURCE GUIDE

By William Shakespeare | Directed by Annie Lareau

All original material copyright © Seattle Shakespeare Company 2015

WELCOME

Dear Educators,

Touring acting companies already had a long history in Shakespeare's time. Before 1576, there were no theaters in England, and so all actors would travel from town to town to perform their plays. Travel was difficult in Elizabethan England. Not only was the travel slow, but there were dangers of getting attacked by thieves or of catching the plague!

Traveling troupes of actors were sponsored by the nobility, who enjoyed the entertainment they provided. They would need a license from a Bailiff to be able to travel around England performing, and these licenses were only granted to the aristocracy for them to maintain their acting troupes. The actors also needed support from their patrons to be able to wear clothing of the nobility! England's Sumptuary Laws prohibited anyone from wearing clothing above their rank unless they were given to them and approved by their noble patron.

Today, much has changed in how we tour our Shakespearean plays, but there are still many similarities between our tour and those early acting troupes. We travel from town to town across the state of Washington, battling long drives, traffic, and snow in the mountain passes to get there safely and perform for the enjoyment of our audiences. We also could not do this tour without the generous support of our own sponsors, who help underwrite our travel, support scholarships for schools in need, and help us pay for costume and set upgrades. Just like the Elizabethan acting troupes, we could not do it without support from our generous, Shakespeare-loving patrons!

Thank you for booking a Seattle Shakespeare Company touring show at your school. We are thrilled to be able to continue in the tradition of the touring actor troupe, bringing theater to many schools and communities across our state. We hope that you and your students enjoy the show!

Best,
Michelle Burce
Education Director

www.seattleshakespeare.org/education
206-733-8228 ext. 251 or education@seattleshakespeare.org

PRODUCTION SPONSORS

Seattle Shakespeare Company's production is part of *Shakespeare in American Communities*, a program of the National Endowment for the Arts in partnership with Arts Midwest.

CONTENTS

Plot Synopsis and Characters: *Romeo and Juliet* 1

Plot Synopsis and Characters: *Macbeth* 2

Characters: *Macbeth* 2

William Shakespeare 3
A biography of William Shakespeare.

Theater Audiences: Then and Now 4
What was it like going to the theater during Shakespeare's lifetime?
Learn some Elizabethan tips for modern audiences.

Modern Shakespeare Adaptations 5
A sampling of Shakespeare adaptations for film.

Reflection and Discussion Questions: *Romeo and Juliet* 6
Students consider themes in pre-show reflection questions, and
think about the production in post-show discussion questions.

Placing the Production: *Romeo and Juliet* 7–8
Take a look inside the director's inspiration and thoughts for the production.

Placing the Production: *Macbeth* 9–10
Take a look inside the director's inspiration and thoughts for the production.

ACTIVITIES

Cross the Line: Quotes 11
Students find out how many Shakespeare quotes are part of popular culture.

Compliments and Insults 12
Students practice speaking Shakespeare by addressing each other with short Shakespearean
insults and compliments of their own creation.

Diary / Blog: *Romeo and Juliet* 13
Students practice cognitive empathy by imagining a character's internal experience to a
situation from the play.

Cross the Line: Themes 13
Students relate themes and situations from Shakespeare to their own lives.

The Art of Tableaux 14
Students explore how to represent a moment in a play physically.

PLOT SYNOPSIS: *ROMEO AND JULIET*

TOURS: March through May, 2015
BEST FOR: 5th grade and up

The play opens with a brawl between the two feuding families of Verona, the Capulets and the Montagues. The Prince breaks up the fight and threatens death for anyone "who disturbs our streets".

A great celebration is being planned by the Capulets to which everyone in the town is invited except the Montagues. The primary reason for the party is to introduce their young daughter, Juliet, to an influential young lord in the town, Paris, in the hopes that they will marry. Romeo, Benvolio, and Mercutio, three Montagues, decide to attend this party in disguise so that Romeo will get his mind off of Rosaline, an unattainable girl who he is in love with.

From the moment Romeo sees Juliet from across the room, he is enchanted by her and forgets all about Rosaline. He talks with her and she becomes as entranced by him as he is by her, and Juliet forgets all about Paris. Juliet's cousin Tybalt notices that Romeo and his kinsmen are trespassing at the party, but heeds the warning of the prince and does not start a fight. Romeo sneaks back into the garden, where he hears Juliet talking to herself about the danger of loving an enemy. He appears and speaks to Juliet. They exchange vows of love, and plan to marry in secret the next day.

Romeo begs Friar Lawrence to marry him and Juliet. Father Lawrence agrees, hoping that the marriage might end the feud between the families and bring peace to the town. The two lovers are married and go their separate ways, planning to meet again in the secret of the night. That afternoon Tybalt attempts to pick a fight with Romeo. Romeo refuses, knowing that he has married Tybalt's cousin Juliet. Mercutio takes up his sword to return Tybalt's insult. As Romeo tries to break up the fight, he restrains Mercutio. Tybalt takes advantage of this and stabs Mercutio, who is killed. Romeo, enraged at the death of his friend, kills Tybalt and is banished by the prince.

The Nurse tells Juliet that Romeo has been sentenced to banishment for killing Tybalt. Juliet is sad that her kinsman has been killed, but sadder that Romeo is banished. Romeo and Juliet have only one night together after they are married before Romeo must leave the city or be killed. Their parting causes both of them much sadness and they both would rather kill themselves than be apart.

Unaware that Juliet has already married Romeo, the Capulets plan for her to marry Paris. Juliet goes to Friar Lawrence for help. He gives her a sleeping potion that will make her appear dead for two days and tells her to take it the night before her wedding to Paris. The Friar says he will send a message to Romeo letting him know of the plan so that he can find her in the tomb and they will be reunited when she awakes.

However, Romeo hears about Juliet's death not through the Friar's messenger, but from his servant. In grief, Romeo returns to the city determined to be with Juliet in her death. He goes to the apothecary and buys poison, then goes to Juliet's tomb. There, he finds Paris who challenges him to a duel. Romeo kills Paris, then takes the poison and kills himself. Juliet awakes too late to stop him, and sees her love dead beside her. Using Romeo's dagger, she takes her own life. Father Lawrence arrives at the scene too late to divert the tragedy.

The two families find Romeo and Juliet dead together in the tomb and realize that they should put their feud behind them.

CHARACTERS

THE MONTAGUES

ROMEO, son of Lord and Lady Montague
MERCUTIO, related to Prince Escalus and a close friend to Romeo
BENVOLIO, Romeo's cousin and friend
ABRAHAM, a servant of the Montagues

THE CAPULETS

JULIET, daughter of Lord and Lady Capulet
LADY CAPULET, the head of the house of Capulet, she is Juliet's mother and enemy of the Montagues
NURSE, Juliet's nurse
PETER, servant to the nurse and Juliet
TYBALT, Juliet's cousin
SAMPSON, servant of the Capulets
GREGORY, servant of the Capulets

OTHERS

FRIAR LAWRENCE, a Franciscan friar and close friend to Romeo
PARIS, a relative of Prince Escalus and Lady Capulet's choice of husband for Juliet
PRINCE ESCALUS, the prince of Verona, he is related to Mercutio and Paris

PLOT SYNOPSIS: *MACBETH*

TOURS: March through May, 2015
BEST FOR: Well-prepared 5th graders and up
CURRICULUM CONNECTIONS: Scottish history, magic and witchcraft

Duncan, the king of Scotland, is at war with Norway. Macbeth, a general in Duncan's army, has bravery fought the Thane of Cawdor, a Scottish noble who had joined Norway. The traitor is arrested and Duncan gives his title to Macbeth. Macbeth and his friend Banquo meet three witches, who prophesize Macbeth's new title and say that he will be king. With the first prophecy come true, Macbeth wonders how he will become king while Duncan and his sons are still alive. Informed of the prophecy in a letter, Lady Macbeth prepares for the arrival of Duncan, convinced that he should be killed. When Macbeth arrives she tells him that she will plan details of Duncan's murder, all Macbeth needs to do is carry it out. She plans for Macbeth to kill Duncan while his drunken servants sleep and then plant the incriminating evidence on them.

Macbeth has a vision of a bloody dagger leading him to Duncan's room and goes to kill Duncan. Macbeth returns carrying the bloody daggers. Lady Macbeth scolds him for keeping the weapons and places them on the servants, framing them for the murder. Macbeth imagines that he is now cursed, but Lady Macbeth assures him that no one will know and they will get away with the crime. A group of nobles arrive to join the king. Macduff discovers Duncan murdered in his bed. When the bloody daggers are found on the servants, Macbeth kills them in a fit of rage. Duncan's sons Malcolm and Donalbain, fearing for their lives, flee to England and Ireland. They are now suspected of the murder and Macbeth is crowned king of Scotland.

Macbeth's friend Banquo is suspicious of Macbeth and Macbeth is jealous that Banquo was prophesied to be the father of a line of kings. Macbeth hires murderers to kill Banquo and his son Fleance to prevent this from happening. Banquo is killed by the murderers, but Fleance escapes. Macbeth prepares a feast for the nobles, but the ghost of Banquo appears to Macbeth and sends him into a frenzy of terror. Lady Macbeth tries to cover up his odd behavior, but the party ends as the nobles begin to question Macbeth's sanity. Macbeth leaves to visit the three witches and learn more about the future. Macduff and Malcolm meet in England to prepare an army to march on Scotland.

The three witches show Macbeth apparitions that tell him to fear no man of woman born, and that Macbeth will only fall when Birnam Wood comes to Dunsinane Castle. Macbeth takes comfort in this prophecy, assuming that he is invincible. When he asks the witches if their prophecy about Banquo will come true, they show him a procession of kings, all of whom are Banquo's descendants.

Lady Macbeth has gone mad and, as she sleepwalks, reveals her guilt by trying to wash Duncan's blood from her hands. Macbeth is too occupied with battle preparations to pay attention to her dreams and is angry with the doctor when he cannot cure her. As the castle is attacked, Lady Macbeth dies, perhaps by her own hand. Macbeth is shaken, but reminds himself of the prophecy that he will only be killed when impossible things happen.

The English army reaches Birnam Wood. To disguise their numbers, Malcolm instructs each man to cut a branch from a tree and hold it in front of him as they march on Dunsinane castle. Seeing this, a servant tells Macbeth that Birnam Wood seems to be moving toward the castle. Macbeth is furious but goes out to fight nonetheless. Macduff challenges Macbeth and as they fight Macduff reveals that he was not "of woman born" but was "untimely ripped" from his mothers womb. Macbeth is stunned but refuses to yield to Macduff. Macbeth is killed and his head is cut off. Malcolm is proclaimed the new king of Scotland.

CHARACTERS

DUNCAN, King of Scotland
MALCOLM, elder son of Duncan

MACBETH, a general in the King's army
LADY MACBETH, Macbeth's wife

BANQUO, a general in the King's army
FLEANCE, Banquo's son

MACDUFF, a nobleman of Scotland
LADY MACDUFF, Macduff's wife
BOY, Macduff's son

ROSS, a nobleman of Scotland

HECATE, Queen of the Witches
THE THREE WITCHES

A DOCTOR

A PORTER

MURDERERS

WILLIAM SHAKESPEARE

William Shakespeare, widely regarded as the greatest dramatist in the English language, came from fairly humble beginnings. He was born in April of 1564 to John Shakespeare, a city councilman and glovemaker, and Mary Arden. Thought his exact birthday is unknown, it is believed he was born on April 23rd and baptized on April 26th. He was the eldest son in a family of eight.

Not much is known about William's childhood or education. The local school in Stratford would have provided him with a foundation in classical Latin authors, as was standard in Elizabethan curriculum. In 1582, at eighteen years old, William was married to Anne Hathaway. The marriage was apparently a hasty one, as Anne gave birth to a daughter, Susanna, six months later. Two years later the couple had twins, a son Hamnet and a daughter Judith. After the birth of the twins, records of William cease for several years. These "lost years" have caused speculation among historians and suggestions about his vocation during this time vary greatly. Some say William began his theatrical career minding the horses at the theatre's stables. Regardless of what he was doing, William must have been honing his skills as a writer. No one knows when he began writing exactly, but we do know when people began to take notice.

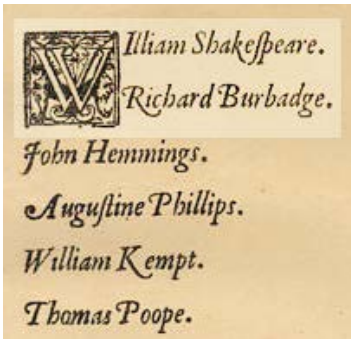
In 1592, theatre records show that William Shakespeare's plays started being performed in London. William joined an acting company called Lord Chamberlain's Men. This company, co-owned by William and several other actors, became a favorite of Queen Elizabeth I and of her successor, James I. Records from the period show that William acted in his own plays, usually as minor characters, as well as in other productions. William Shakespeare's earliest plays were largely comedies and histories. In 1596, William's son, Hamnet, died of an unknown illness.

In 1599, the Lord Chamberlain's Men had gained enough success to fund the construction of their own theater venue, the Globe Theatre. As his career grew, the Lord Chamberlain's Men became one of the most popular theatre groups in London. William's writing also matured as he began writing his great tragedies. In 1603, with James I's succession to the throne following the death of Elizabeth I, the new king became the official patron of the Lord Chamberlain's Men and the group changed their name to the King's Men. In 1608, the King's Men expanded to purchase the indoor Blackfriar theatre. Shakespeare himself became quite wealthy due to his career success; he made numerous property purchases, including the New Place, the second largest house in his hometown of Stratford. He divided his time between London and Stratford, eventually retiring to Stratford. Shakespeare died on April 23rd, 1616. The cause of his death is unknown.

Above: William's birthplace in Stratford.

Left: Ancient oaks were common in the forrest of Arden near where William grew up. Some still alive today would have been 600 years old during William's lifetime.

Below: King Edward VI Grammar School.



Left: William Shakespeare's name among the principle actors listed in the First Folio, a collection of his plays published in 1623.

Left Below: William Shakespeare's plays were performed for Queen Elizabeth I multiple times during her lifetime.

Right Below: Soon after his coronation, King James I became the official patron of William's theatre company. The interests of the new king are reflected in several of William Shakespeare's plays from that period.

THEATER AUDIENCES: THEN AND NOW

Audiences in Shakespeare's Day

In Shakespeare's day, London theaters like the Globe could accommodate up to 3,000 people watching popular plays. With theaters running most afternoons, that could mean as many as 10,000–20,000 people could see a play every week! Who were these people? Shakespeare's audience were the very rich, the upper middle class, and the lower middle class. All of these people would seek entertainment just as we do today and could afford to spend money going to the theater. Royalty might attend the theater in a private gallery or summon the players to perform at their court, as Elizabeth I and James I did.

To get into the Globe Theatre cost a penny. In Elizabethan England, one penny would buy a loaf of bread, a pint of ale, or a ticket to the theater. Those who paid just one penny were known as Groundlings, because they stood on the ground in what was known as "the yard," which is the area closest to the stage. For another penny, they could sit on a bench just behind the yard. For a penny more, they could sit more comfortably on a cushion. To get into the upper galleries, which were covered and had seats, cost would start at 6 pence.

Audiences in Shakespeare's time behaved much differently than what we think of today when we go to the theater. In general, audiences were much more rowdy and directly involved in the show than modern audiences. There was no electricity for special theater lights, so both the stage and the audience were in broad daylight, allowing them to see each other and interact. Shakespeare's soliloquies would be spoken directly to the audience, who could potentially answer back! The audience would move around, buy food and ale in the theater, clap for the hero, boo the villain, and cheer for the special effects. The audience might dance at the end of a comedy along with the characters onstage. If an audience didn't like a play, they might even throw furniture and damage the theater!

Shakespeare used several tricks to gain and hold his audience's attention. You may notice is that his plays rarely begin with the main characters onstage; usually a minor character begins the first scene. This was because at an Elizabethan theater the lights could not dim to indicate the beginning of a play, instead it would begin when characters walked onstage and started to speak, usually over the audience's noise, as they settled in to watch. The first scene would usually set the mood of the play, but the opening dialogue would not be vital because it might not be easily heard.

Another trick that Shakespeare used was to break up the main action of the play with clowning. In most of his plays, there is comic relief in the form of "clown" or "fool" characters sprinkled throughout the show, making jokes or clowning around onstage. This ensured that even during a 3-hour history play, there would be something that appealed to everyone.

A performance of *King Lear* at the new Globe Theatre in London.

Being an Audience Today

Audiences today can take learn from Elizabethan audiences about how to watch a Shakespeare play. Here are some tips:

- Remind yourself that the first scene mostly sets the mood of the play and rarely has vital dialogue, so if you miss some of the words at the beginning, that is okay. It can take a couple minutes to adjust to Shakespeare's unusual language. It's a little bit like listening to a friend with a heavy accent speak; at first it can be difficult to understand, but after a minute or two it's easy. Our actors are professionally trained to make sure that you understand the words, so you'll catch on quickly!

- Enjoy the play and feel free to express your enjoyment. Laugh at the clowns, clap for the heroes, gasp at important revelations, and applaud for the actors at the end to thank them for their work. This will keep you engaged in the show and help let the actors know that the audience is paying attention and enjoying the play.

- Remember that in a play, unlike in a movie, the actors can see and hear you too! Even with more sophisticated theater lighting that keeps the stage lit and the audience dim, the actors are often very close to the first few rows, and they can definitely hear the audience. That means please don't talk to your neighbor during the show, don't allow your phone to make noise, and don't text (it lights up your face!) — these can all be very distracting.

- And finally, remember that the theater is for everyone. In Shakespeare's day it was a very affordable form of entertainment that appealed to everyone. Theater is not meant to be only for the upper class, only for college graduates, or only for older people. Shakespeare's plays can speak to you whether you have seen lots of plays or no plays at all, if you're rich, poor, young, old, or if you enjoy cheap jokes, amazing speeches, or action sequences. Shakespeare wrote his plays to be for everyone and that still shows through today.

MODERN SHAKESPEARE ADAPTATIONS

Although Shakespeare's plays were written 400 years ago, they contain themes that have resonated with people over time, and that continue to inspire modern film makers to adapt his plays into movies and television shows. As his plays get re-told over the years, their versatility becomes apparent. Whether re-cast as a film about high school teens, samurai in feudal Japan, or zombies in the not-so-distant future, contemporary artists and entertainers have found numerous ways to make his stories feel fresh and relevant to modern audiences.

Here are some examples of Shakespeare's stories retold in film:

SONS OF ANARCHY

A television series about motorcycle gangs, the series shows influence of several Shakespeare plays. Executive Producer Kurt Sutter used *Hamlet* as an outline, but there are elements of *Henry IV* and *Macbeth* as well.

Clay and Gemma Morrow mirror *Hamlet's* Claudius and Gertrude in *Sons of Anarchy*.

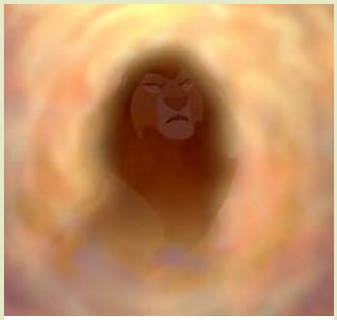
10 THINGS I HATE ABOUT YOU

A 1999 film adaptation of *The Taming of the Shrew*, the movie takes Shakespeare's play and puts it in a high school. A number of similar films followed, such as *She's The Man* (*Twelfth Night*) and *O* (*Othello*).

10 Things I Hate About You.

THE LION KING

A 1994 Disney animated film which shows some similarities to *Hamlet*, where a prince must avenge his father's death from his usurping uncle. The film is considered a classic and was turned into a successful Broadway musical.



The protagonist's father's ghost urges him to take action in *The Lion King*.

THRONE OF BLOOD, RAN

The famous Japanese director Akira Kurasawa adapted Shakespeare's works and transferred them to medieval Japan. *Throne of Blood* is an adaptation of *Macbeth* and *Ran* is *King Lear*. Kurasawa did not strictly adhere to Shakespeare stories, but the films show that Shakespeare's influence did not stop with English speaking countries.

The witch in *Throne of Blood*, 1957.

WARM BODIES

A 2012 book and 2013 film adaptation of *Romeo and Juliet*, *Warm Bodies* re-casts the Montagues as zombies and the Capulets as humans fighting to stay alive. A zombie named "R" falls in love with a human named "Julie," and they struggle to find a way to be together.

Julie and R in *Warm Bodies*.

WEST SIDE STORY

A musical written by Arthur Laurents, Leonard Bernstein, and Steven Sondheim which takes the story of *Romeo and Juliet* and puts it in New York's Upper West Side in the 1950s. The conflict between the two families became between two gangs, the Jets (a Caucasian gang which served as the Montagues) and the Sharks (a Latino gang which equals the Capulets). Shakespeare's play serves as the outline to tell the story of the doomed lovers, but with some twists. An immense hit in 1957, it went to an equally successful 1961 film adaptation and is still popular today.

The balcony scene in *West Side Story*, 1961.

PRE-SHOW REFLECTION QUESTIONS: *ROMEO AND JULIET*

These questions will help students to think about some of the big ideas behind the play before watching it.

In this play, Juliet is the only daughter of the Capulet family, and her parents expect her to marry a wealthy, powerful man. Think of a time in your life when your parents set out expectations for you, either explicit or implied. Was the expectation reasonable for them to ask? Was it something you were willing to do?

Family rivalry is a major theme in *Romeo and Juliet*. Can you think of a time when you were in a rivalry with another person or group of people? What about a rivalry between schools? Between cities? Between countries? What causes these rivalries?

Have you ever kept a big secret from your friends? Your family? Why did you keep that secret? How did it make you feel to leave your friends or family in the dark about something?

PRE-SHOW REFLECTION QUESTIONS: *ROMEO AND JULIET*

The following questions are to help lead a discussion with your class after seeing the play. For all of these, there are many possible answers and student response with vary. There is no wrong answer, as long as students use examples from the play to back up their opinions. Some possible responses are provided.

If Romeo and Juliet had lived, do you think they would have been a happy couple? Why or why not?

- Yes! They were both young, kind individuals. They would have tried very hard to make each other happy for a long time.
- Yes. Their families were both very wealthy, so if their marriage had forged a peace they would have lived very comfortably.
- Probably not. Their families hated each other, so they would probably face a lot of challenges around their secret marriage when it was finally revealed. Juliet might have even been disowned for marrying Tybalt's killer.
- Definitely not! Romeo and Juliet don't even know each other! They rushed right into marriage, and that's a recipe for disaster.

The Nurse and Mercutio, played by the same actor in our production, are both bad news in the lives of Romeo and Juliet. How do each of them push the story toward its final tragic ending?

- The Nurse helps Juliet get together with Romeo, but in the final test she refuses to help Juliet get out of her engagement to Paris, and won't stand up to Juliet's parents.
- Mercutio also gives Romeo a hard time about love, such that he does not want to talk to his friends about Juliet. Mercutio fights Tybalt when Romeo would not, and further widens the divide between the two families with his posturing, insults, and ultimate death.

Images of light and darkness run throughout the play. Think about all of the references to night, dawn, sun, moon, torches and lightning in the play. Why do you think Shakespeare included this motif in the play? How does it add to the story?

- Light and darkness could represent openness and secrecy, hiding things from other people in darkness, and "shedding light" on the truth.
- Light and darkness could also be a metaphor for the good and bad things that happen. Darkness could be Mercutio's death, Romeo's banishment, and the ongoing feud.
- Light represents the good, young, idealistic characters like Romeo and Juliet. They talk about light, and believe that the light will never fade.

Who is/are the "villain(s)" of the story? Who is responsible for all of the tragic events?

- The villain is Tybalt. He incites Romeo and Mercutio to violence. Even after death, he still keeps Romeo and Juliet apart.
- The villain is Lady Capulet. If she wasn't so intent on getting Juliet married off — at the threat of disowning her — she and Romeo might have ended up all right. Her feud with the Montagues also kept the lovers apart.
- Even though he's not really a villain, Romeo is responsible for the tragic events. If he hadn't been in such a hurry and so hot-headed, they probably could have figured out a way to live happily ever after.
- He's not quite a villain, but the Friar is responsible for the ultimate tragedy and deaths. He married Romeo and Juliet in secret, then gave Juliet a sleeping drug and failed to let Romeo know what happened!

PLACING THE PRODUCTION: *ROMEO AND JULIET*

The time period of *Romeo and Juliet* is not specifically stated in the play. In Shakespeare's time it was common for their acting troupe to perform plays set in the contemporary era, sometimes with minor characters wearing their own clothing to save on costume budgets. This tradition continued for many years, with performers routinely setting Shakespeare's play in "the present day," whether that was the 1600's or the 1760's — imagine performing Shakespeare in a restoration-style powdered wig! It was not until the Victorian era that the idea of performing Shakespeare in original dress really came into vogue. Through the late 19th and mid 20th centuries, many productions of Shakespeare were performed in Elizabethan dress, including some very popular movies by Lawrence Olivier. It is from these productions and movies that we get the idea that there is a "correct" way to stage Shakespeare, when in fact it is just one of many ways that Shakespeare has been produced through history.

For this touring production of *Romeo and Juliet*, we have chosen to set the play in Shakespeare's time as a teaching tool, so that students can get an idea of what Shakespeare's time looked like, and how his time and circumstances affected the way that he wrote the play. We have set the play in the Elizabethan era, and have included costumes and props that reflect the time.

The men in our Elizabethan setting wear doublets over their shirts, and breeches. These would be standard for upper-class men of that time. They also wear tights — or hosen — as their base layer, with their shorter breeches and tight-fitting hosen showing off shapely calves of the men, as was the fashion. The women wear a base layer of a chemise, or loose-fitting dress, with a gown over the top, and a crescent cap with a veil on their heads. Costume can also indicate status, as Peter, a Capulet servant, is dressed somewhat differently than everyone else in the show, since most other characters are part of high-status families.

Our set is designed to look like the Renaissance city of Verona, with stone construction that can act as the city streets, Juliet's balcony, the Friar's chambers, and the Capulet tomb. Our set is somewhat abstract and flexible, which would be relatively consistent with the way Shakespeare's plays would have been produced. Theaters like Shakespeare's Globe would have had one permanent configuration, and it was simple enough for the actors to play many different locations on the same stage. There would not have been scene shifts or elaborate set pieces in Shakespeare's time.

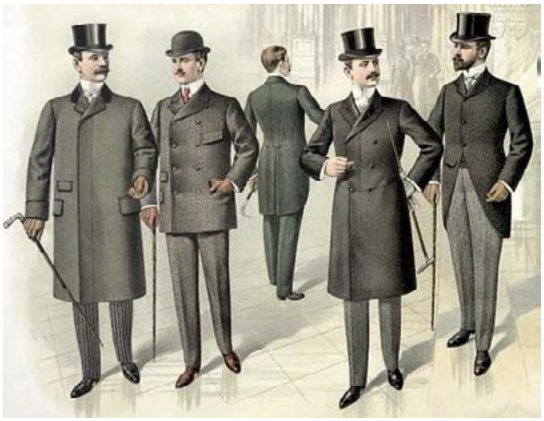
PLACING THE PRODUCTION: *ROMEO AND JULIET*

PLACING THE PRODUCTION: *MACBETH*

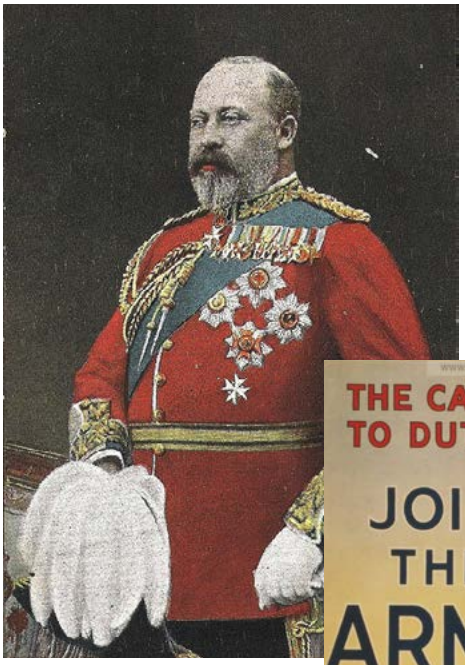
Our touring *Macbeth* is set in WWI-era Europe. Director Annie Lareau was inspired by the idea that this war is kicked off by the death of a leader — in this case, King Duncan. How this one death turns into a series of alliances and an unraveling of order is the focus of the play. She was also moved to think about these issues as 2014 was the 100-year anniversary of the beginning of the "Great War," or the "war to end all wars."

The costumes for this piece will be rooted in Europe in WWI, with some military looks that were contemporary to that time. Even in scenes of peace, there is still unrest as shown by characters in uniform. These costumes will start off looking clean and relatively unused, and will degrade through the course of the show as the characters and situation also degrade. The witches for this piece will be peasants, and will be portrayed by different actors throughout the show.

The set will be portraying the WWI combat theater, in a non-specific European country, both before the start of the war and after. There will be simple banners and blocks to help set the scene, but also barbed wire and wooden planks to give the set the feel of a war zone.



PLACING THE PRODUCTION: *MACBETH*



CROSS THE LINE — QUOTES

OBJECTIVES:
- To introduce Shakespeare into daily lives of students
- Provide a low-stakes physical warm-up

TIME: 5 minutes

STUDENT SKILLS:
- Following directions
- Identifying quotes and phrases

TO PREPARE

Ask your students to dress for action and be prepared to sit on the floor. Allow time before and after the activity for moving furniture.

INSTRUCTIONS

- Push all the desks to the periphery of the room. Have students create two rows facing one another, with about 5 to 7 feet between them. Let the students that this is a game to be played without talking.
- Tell the students that you will be saying a series of quotes/lines that start with the phrase "Cross the line if you have ever heard . . ." If they have heard the phrase, they should silently cross the line, without making comments about other student's choices. It is up to the individual to decide if they want to cross the line.
- Feel free to pick and choose from the list, or to reorder the list to suit the class.
- **Variation:** This can be changed by instructing them how to move: (slink, hop, run, glide, etc).
- Ask for observations. Tie what they have seen to their perceptions of what they know about Shakespeare.

Cross the line if you have ever heard:

To be or not to be — *Hamlet*

Romeo, Romeo, wherefore art thou Romeo? — *Romeo and Juliet*

Out! Out! Damned spot! — *Macbeth*

Fair is foul and foul is fair — *Macbeth*

There is something rotten in the state of Denmark — *Hamlet*

Friends, Romans, Countrymen, lend me your ears — *Julius Caesar*

Double, double toil and trouble, fire burn, and cauldron bubble — *Macbeth*

A dish fit for the gods — *Julius Caesar*

A horse, a horse, my kingdom for a horse — *Richard III*

A plague on both your houses — *Romeo and Juliet*

A rose by any other name would smell as sweet — *Romeo and Juliet*

Alas, poor Yorick! I knew him, Horatio — *Hamlet*

All that glisters is not gold — *The Merchant of Venice*

All the world's a stage, and all the men and women merely players — *As You Like It*

All's well that ends well — All's Well That Ends Well

And thereby hangs a tale — *As You Like It*

As dead as a doornail — *King Henry VI*

As good luck would have it — *The Merry Wives of Windsor*

Beware the ides of March — *Julius Caesar*

But screw your courage to the sticking-place — *Macbeth*

But, for my own part, it was Greek to me — *Julius Caesar*

Discretion is the better part of valour — *Henry IV, Part One*

Eaten out of house and home — *Henry V Part2*

Et tu, Brute — *Julius Caesar*

Eye of newt and toe of frog, wool of bat and tongue of dog — *Macbeth*

Fie, foh, and fum, I smell the blood of a British man — *King Lear*

Flesh and blood — *Hamlet*

Frailty, thy name is woman — *Hamlet*

For ever and a day — *As You Like It*

Foul play — *Pericles*

His beard was as white as snow — *Hamlet*

I have not slept one wink — *Cymbeline*

I will wear my heart upon my sleeve — *Othello*

In a pickle — *Tempest*

Love is blind — *The Merchant of Venice*

Much Ado about Nothing — *Much Ado about Nothing*

Neither a borrower nor a lender be — *Hamlet*

Now is the winter of our discontent — *Richard III*

Off with his head — *Richard III*

Pound of flesh — *Merchant of Venice*

Shall I compare thee to a summer's day? — *Sonnet*

Some are born great, some achieve greatness, and some have greatness thrust upon 'em — *Twelfth Night*

The course of true love never did run smooth — *A Midsummer Night's Dream*

The slings and arrows of outrageous fortune — *Hamlet*

To sleep: perchance to dream: ay, there's the rub — *Hamlet*

We few, we happy few, we band of brothers — *Henry V*

What a piece of work is man — *Hamlet*

COMPLIMENTS AND INSULTS

OBJECTIVES:
- Help students approach Shakespeare's language as fun and understandable
- Provide a low-stakes physical warm-up

TIME: 5–10 minutes

STUDENT SKILLS:
- Determine the meaning of words and phrases
- Present to the class, speaking clearly

TO PREPARE

Ask your students to dress for action and be prepared to sit on the floor. Allow time before and after the activity for moving desks and chairs.

INSTRUCTIONS

- Have students pair up and look through the list of insults and compliments. They should work together to decide what they might mean — are they insulting or complimentary? — and choose their favorite way to address each other. Then go around the room and hear everyone's lines. Students should stand up to address each other and use their biggest, broadest acting voices!
- Help students reason out what each of the insults or compliments mean. For example, what might it mean if I called someone "unmuzzled"? What about "eye-offending"?

Opening phrases:

"You are my…"

"Halt! Thou…"

"Never did I see a more…"

"What, ho…?"

COLUMN A	COLUMN B	COLUMN C
divine	honey-tongued	cuckoo-bud
sweet	well-wishing	toast
fruitful	fair-faced	nose-herb
gentle	best-tempered	wafer-cake
sugared	tender-hearted	pigeon-egg
flowering	tiger-booted	welsh cheese
precious	smooth-faced	valentine
gallant	thunder-darting	true-penny
delicate	sweet-suggesting	song
celestial	young-eyed	dogfish
unmuzzled	angel-haired	maypole
greasy	eye-offending	hedge-pig
saucy	dim-witted	pirate
bawdy	onion-eyed	minimus
vacant	rug-headed	egg-shell
peevish	empty-hearted	buzzard
impish	mad-brained	ruffian

Adapted from activities from Folger Shakespeare

CROSS THE LINE: THEMES

OBJECTIVES:
- Identify themes
- Relate stories to students' own lives
- **TIME:** 10 minutes

STUDENT SKILLS:
- Listening
- Choice-making
- Observation

TO PREPARE
Ask students to dress for action and be prepared to sit on the floor. Allow time before and after the activity for moving furniture.

INSTRUCTIONS
- Push all the desks to the periphery of the room. Have students create two rows facing one another, with 7–10 feet between them. Point out that there is an imaginary line in the middle, between the two rows. Tell the students that this is a game to be played without talking.
- Tell the students that you are going to be saying a series of quotes/phrases that start with the instruction phrase, "Cross the line if . . ."
- Ask for observations. What did the students find surprising?

Cross the line if . . .

(For Romeo and Juliet)

. . . if you have ever been confused at why two groups of people hated each other.

. . . if you have ever liked someone you weren't supposed to like.

. . . if you have had friends who fought with each other.

. . . if you have gotten conflicting advice from authority figures.

. . . if you have felt unsupported by the adults in your life.

. . . if you have gotten into a situation that seemed like it had no way out.

(For Macbeth)

. . . if you have seen famous people do bad things in order to get ahead.

. . . if you have ever had your fortune told.

. . . if you have ever seen your best friend as a rival.

. . . if you have ever felt like one small lie spiraled out of control.

. . . if you have ever been pushed by a friend to do something that seemed like a bad idea.

DIARY / BLOG

OBJECTIVES:
- Use context from the story to expand a character's inner life
- **TIME:** 15 minutes

STUDENT SKILLS:
- Inferring information from reading
- Creative writing

INSTRUCTIONS
Have each student choose an important moment in the play: Romeo and Juliet's first meeting, their marriage, Tybalt's death, Romeo's banishment, Juliet planning her "death", Romeo hearing about Juliet's death, etc. Then have each student write a diary or blog entry as either Romeo or Juliet. What happened that day? How do they feel about it? What do they need to hide from their friends and parents?

Use the space provided (or separate sheet if you need more room) to write the diary/blog entry:

Lesson expansion: Have students "comment" on each others' blog entries. They can pretend to be Romeo and Juliet's parents, their friends, their scorned loves (Rosaline or Paris), or they can be anonymous.

THE ART OF TABLEAUX

OBJECTIVES:
- Physicalize Shakespeare's stories
- Identify key characters in a frozen moment

TIME: 30 minutes

STUDENT SKILLS:
Taking direction / Listening / Working together

DEFINITION
A tableau is a frozen picture of people in motion.

PARTNER TABLEAUX — SCULPTING
- Divide students into pairs. Have them all work (space permitted) on one side of the room.
- Number the students 1 and 2. Student 1 acts as the sculptor, Student 2 acts as the clay. Student 1 then "sculpts" student 2 into an image on the theme of LOVE (*Romeo and Juliet*) or AMBITION (*Macbeth*). This should take no more than two minutes.
- When all pairs have finished, have all of students 1 cross to the other side to observe their work as a whole. Students 2 stay frozen.
- Ask for feedback from the sculptors: What do they see?
- What could make a stronger picture?
- The 2 students then have their turn sculpting the 1 students. This time have students create a statue on the theme of DESPAIR (*Romeo and Juliet / Macbeth*).
- When all students 1 have been sculpted, have all of students 2 cross to the other side to observe their work as a whole. Students 1 stay frozen.
- Again ask the sculptors to observe each others' work and discuss what they see.

GROUP TABLEAUX — THE PHYSICAL SCENE
Now we are going to relate the tableau experience to the scenes in the play.

- Explain to your students that they are now going to work in larger groups, taking on specific characters and situations found in a specific scene from *Romeo and Juliet* or *Macbeth*. The whole process is collaborative. They will have 5–10 minutes to work on their tableaux. Then each tableau will be shared with the class.
- Explain to your students that the tableau's objective is to clearly tell the main event in the scene. Each character should have his/her own distinct reaction to the situation.
- Assign each group a specific moment in the play.
- When these are shared, please do the tableaux in chronological order, as they appear in the play.

Scenes from Romeo and Juliet
- The Capulets and Montagues hate each other and are constantly fighting.
- Romeo meets Juliet at a party, and finds out from the Nurse that she is a Capulet.
- Tybalt challenge Romeo to a fight. When Romeo refuses, Mercutio fights and gets killed.
- While Romeo is banished, Juliet's family orders her to marry Paris. The Nurse advises her to go through with it.
- Romeo returns to find Juliet in her tomb. He kills Paris, and the Friar and families arrive too late to stop Romeo and Juliet's deaths.

Scenes from Macbeth
- Three witches tell Macbeth and Banquo their fortunes.
- Macbeth and Lady Macbeth plan and carry out a plot to kill King Duncan.
- Banquo is suspicious of Macbeth's sudden promotion to king, so Macbeth hires murderers to kill him.
- The ghost of Banquo appears to Macbeth, and he looks like he has gone mad. Lady Macbeth begins to go mad.
- Macduff raises an army with the help of Malcom, and they storm the castle and kill Macbeth.

DISCUSSION
As each group shows their tableau, discuss the following questions:

- Who are the characters in this scene? How can you tell?
- How does each character feel about this moment?
- What do you think is about to happen, if we pressed "play" on this frozen picture?

SEATTLE SHAKESPEARE COMPANY

Mission Statement

With the plays of William Shakespeare at our core, Seattle Shakespeare Company engages our audiences, our artists and our community in the universal human experience inherent in classic drama through the vitality, immediacy and intimacy of live performance and dynamic outreach programs.

ABOUT US

Seattle Shakespeare Company is the Puget Sound region's year-round, professional, classical theatre. The company's growing success stems from a deep belief in the power and vibrancy of the time-tested words and ideas of Shakespeare and other classical playwrights along with a commitment to artistic excellence on stage. The results have been provocative performances that both challenge and delight audiences while fostering an appreciation for great stage works.

Our combined programs — which include indoor performances, free outdoor productions, regional tours, educator and youth programs — reach across barriers of income, geography, and education to bring classical theatre to Washington State.

EDUCATION STAFF CONTACTS

In-School Residencies and Camps

Michelle Burce, Education Director
206-733-8228 ext. 251
michelleb@seattleshakespeare.org

Touring Productions

Casey Brown, Education Associate
206-733-8228 ext. 241
caseyb@seattleshakespeare.org

Student Matinees

Lorri McGinnis, Box Office Manager
206-733-8228 ext. 220
studentmat@seattleshakespeare.org

General

Ticket office: 206-733-8222
Administrative offices: 206-733-8228
Fax: 206-733-8202
Seattle Shakespeare Company
PO Box 19595
Seattle, WA 98109
www.seattleshakespeare.org

EDUCATION PROGRAMS

In-School Residencies, Matinees, and Workshops

- In-School Residencies bring active, customized curriculum into schools across Washington State. Professional teaching artists plan with teachers to tailor each residency to fit the needs and objectives of the classroom. Seattle Shakespeare Company residencies inject vibrant, active exercises into lessons that unlock the text, themes, and actions of a Shakespeare play.
- Student Matinees bring over 3,000 students annually to our mainstage productions in the Seattle Center. Teachers are provided free study guides, and student groups are invited to stay after the show for a free Q&A session with the cast.
- Pre-show and post-show workshops can be booked to accompany mainstage matinees. These workshops include an introduction to the play itself, student activites, and insights into direction and design choices of our specific production.

Touring Productions

- Fresh and accessible 90-minute productions tour across Washington State each Spring, reaching more than 14,000 students and adults. These nimble productions perform as easily in school gymnasiums as professional theatre facilities. Teachers are provided free study guides and students enjoy free post-show Q&A sessions with the cast.
- Schools have the opportuniy to book accompanying in-school residencies with touring productions, led by members of the touring cast and additional teaching artists.

Camps and Classes

- Our summer "Camp Bill" series in Seattle and Edmonds offers young actors a variety of camps to choose from or combine. Camps range from a One-Week Introduction to a Three-Week Production Intensive, with many options in between.
- In our Fall and Spring after-school "Short Shakes" programs, young actors develop their skills and gain hands-on performance and production experience.
- Seattle Shakespeare Company occasionally offers adult classes and workshops to our community featuring guest artists who work on our stage.