Shakespeare in Love

Based on the Screenplay by Marc Norman & Tom Stoppard
Adapted for the Stage by Lee Hall
Music by Paddy Cunneen

Originally produced on the West End by Disney Theatrical Productions & Sonia Friedman Productions, directed by Declan Donnellan, and designed by Nick Ormerod

Directed by George Mount

Educator Resource Guide

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Dear Educators,

Welcome to the final production of our indoor 2017-2018 season! This production is unusual for us, in that it was written in the 1990’s for the screen, and was adapted for the stage. It’s rare for Seattle Shakespeare Company to perform such a new play, but at the same time, this show is a great fit for us. It’s a fictional story about our favorite playwright, and it’s full of references to Shakespeare’s works, which will challenge any superfan to find all of the quotes and allusions to other plays.

This spring, many arts organizations are participating in the “Seattle Celebrates Shakespeare” festival by putting on works by and inspired by William Shakespeare. Here at Seattle Shakespeare Company we always celebrate Shakespeare, and so we decided to put on this modern classic that speculates about his life and love, of which so little is really known. This is a great show both for students studying Shakespeare for the first time, and students reading their second or third play by the Bard.

Thank you as always for bringing your students to Seattle Shakespeare Company! We hope that you enjoy this sort of love letter to Shakespeare.

Best,
Michelle Burce
Education Director

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Plot Synopsis

Courtesy of Utah Shakespeare Festival

Young Will Shakespeare has writer’s block and needs some inspiration. His ideas for his new comedy, *Romeo and Ethel the Pirate’s Daughter*, are less than genius and the owner of the theatre is under scrutiny from the producer, to whom he owes money. Meanwhile, across town, a rival theatre performs Will’s *The Two Gentlemen of Verona*, and heaven forbid, they added a dog, all without his permission!

The high-spirited young lady, Viola De Lesseps, who knows Will’s work very well, wishes to be on the stage. This, of course, is against the law in Elizabethan England, but it doesn’t stop her from trying. Disguised as a young man and going by the name Thomas Kent, Viola attends auditions for Will’s next play, the very one he is struggling to finish.

Viola returns home to prepare for the ball being hosted by the De Lesseps household and discovers her father has arranged a marriage for her to a Lord Wessex, a wealthy Virginia plantation owner.

Will and his playwright friend Christopher Marlowe come to her house looking for “Master Kent” to offer him the lead of Romeo in his play, and are invited to come in to the ball. Here Will sees Viola for the first time, and soon a scene similar to the initial meeting of *Romeo and Juliet* takes place. Will’s sudden attention to Viola offends Lord Wessex, and when asked for his name, Will introduces himself as Marlowe.

Later, Viola’s nurse delivers Will’s message to Viola about her getting the role in the play but warns that acting will not end well for her. Marlowe accompanies Will to Viola’s balcony, and a *Romeo-and-Juliet*-like balcony scene unfolds as Will discovers new-found inspiration. The nurse discovers Will before he escapes, but now the household is onto him — but by the name Marlowe.

Rehearsals begin the next day and Viola (as Kent) plays Romeo. As they continue, the story gradually changes from one about Romeo and a pirate’s daughter to one with a love interest named Juliet.

Wessex visits Viola and informs her of their impending marriage and journey to Virginia. Though it breaks her heart, Viola sends word to Will that he must not visit her again because it is too dangerous. Will follows Kent from rehearsal and divulges his desperate love for Viola. He soon discovers Viola’s disguise, and they come together in passion for each other.

Will tries to convince Viola to run away with him instead of marrying Wessex. She knows she can never do this, and that she must go with Wessex to receive the Queen’s approval for their marriage. Once at court, the Queen examines Viola and privately tells Wessex she can tell Viola has another lover. In his anger, he assumes it is Marlowe and goes after him.

As things continue to fall apart, one of Will’s rivals claims he has rights to the *Romeo and Juliet* manuscript and attempts to get it away from the cast during a rehearsal. Will’s company manages to hold on to it, but as they celebrate, Viola/Kent discovers Will has an estranged wife and two children. She runs out, leaving the group to mourn over the sudden news that Marlowe was just stabbed to death across town.

Drunk and stirred up, Wessex finds Viola distraught in her bedroom and breaks the news of “her” playwright’s death. She faints, believing he means Will; but when Will enters looking for Viola, Wessex flees thinking him the ghost of Marlowe.

Similarly to the ending of *Romeo and Juliet*, Will sees Viola and pleads if she be dead, that he die too. Fortunately she awakes at his kiss and they work through their misunderstandings. However, more troubles await at the theatre. The Queen’s chamberlain declares it closed for allowing a female to act on the stage. With so many disruptions, what happens now to Will’s new play and where will the players go? How can Will and Viola be together now with her wedding approaching? What does Will’s future hold?
Theater Audiences: Then & Now

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.

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! Shakespeare’s audience included the very rich, the upper-middle class, and the lower-middle class. People sought 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.

Since there was no electricity, both the stage and the audience were in broad daylight, allowing actors and audience members 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. His plays rarely begin with main characters onstage; instead a minor character typically begins the first scene. Without lights to dim at beginning of a play, the play simply started when actors 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 wasn’t vital because it might not be 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.

Audiences today can 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.
Women Onstage in Renaissance England

Boys playing Women

In England, during Shakespeare’s time, female roles were played by boys. Shakespearean scholar David Kathman notes the “boy” also meant “apprentice” and theatrical apprentices often ranged from 13–21 years of age. It should be noted that in continental Europe women were appearing onstage in Spain, Italy, and France in the early 16th century, with varying degrees of acceptance.

There were only so many male apprentices who could play women, at any given time. If you look at Shakespeare’s plays, they usually only have 2–4 female roles in the cast. Another Shakespeare scholar, Stanley Wells, points out that this may have been due to the number of appropriate actors, and that the absence of mothers (Queen Lear, Prospero’s wife, etc.) may have been a practical theatrical device, rather than an intentional plot point. Perhaps, if there had been more capable apprentices, we might have more women's roles in Shakespeare’s plays. _Love's Labour's Lost_ may have had a larger apprentice pool to choose from, as the last scene calls for four women and two boy pages in the final scene.

Shakespeare often made light of boys playing women, especially in pants roles, where women disguise themselves as men in the play (Viola in _Twelfth Night_, Portia in _The Merchant of Venice_, Rosalind in _As You Like It_, Julia in _The Two Gentlemen of Verona_, etc.). We can assume audience understood that the women were played by men, and enjoyed the jokes about the character’s ambiguous gender.

Restoration Period

In 1660, Charles II took the throne, after living in exile in France. Charles II enjoyed the theatre and culture of France, and upon his return to England, financially supported arts and culture. After 18 years of puritan laws, England burst forward in color, entertainment, and even introduced women on stage! This time was coined the Restoration Period. Breaking free of the strict regulations meant that plays often explored risqué themes. Gone were the plain, black and white clothes of the puritans; clothing and costumes were colorful, and full of lace, ribbons, ruffles and bows, and periwigs became fashionable. It was such a celebratory time that famous tragedies, such as _Romeo and Juliet_, were re-written with happy endings!

Woman Onstage

It is debated whether it was Margaret Hughes, or perhaps Ann Marshall, was the first woman to legally appear onstage. Either way, we know it was in “_The Moor of Venice_,” an adaptation of Shakespeare’s _Othello_, in 1660 at the Vere Street Theatre. A poem was delivered at theatre in Vere Street, on Saturday, December 8, 1660 (see poem below).

Another famous actress of the restoration period was Eleanor ‘Nell’ Gwyn. Nell started out as an orange seller, and was most famous for her affair with King Charles II. Charles was an enthusiastic patron of the theatre, and was charmed by Nell’s beauty and wit on and off the stage. Nell played pants roles or “breeches roles,” which was titillating for men to see women in stockinged legs!

“A Prologue to introduce the first Woman that came to act on the Stage, in the Tragedy called _The Moor of Venice_”
By Thomas Jordan.

“I came, unknown to any of the rest,
To tell the news; I saw the lady drest:
The woman plays to-day; mistake me not,
No man in gown, or page in petticoat;
A woman to my knowledge, yet I can’t,
If I should die, make affidavit on’t.
Do you not twitter, gentlemen? I know (con’t)
You will be censuring; do it fairly, though;
’Tis possible a virtuous woman may
Abhor all sorts of looseness, and yet play;
Play on the stage where all eyes are upon her:
Shall we count that a crime France counts an honour?
In other kingdoms husbands safely trust’t em;
The difference lies only in the custom.
And let it be our custom, I advise;
I’m sure this custom’s better than th’ excise,
And may procure us custom: hearts of flint
“Will melt in passion when a woman’s in’t.
But, gentlemen, you that as judges sit
In the Star-chambers of the house the pit,
Have modest thoughts of her; pray do not run
To give her visits when the play is done,
With “damn me, your most humble servant, lady;”
She knows these things as well as you, it may be;
Not a bit there, dear gallants, she doth know
Her own deserts and your temptations too.
But to the point: in this reforming age
We have intents to civilise the stage.
Our women are defective, and so sized,
You’d think they were some of the guard disguised;
For, to speak truth, men act, that are between
Forty and fifty, wenches of fifteen;
With bone so large, and nerve so incompliant,
When you call “Desdemona,” enter giant.
We shall purge everything that is unclean,
Lascivious, scurrilous, impious, or obscene;
And when we’ve put all things in this fair way,
Barebones himself may come to see a play.’

Sources

Shakespeare’s Life up to Shakespeare in Love

We don’t know everything about Shakespeare’s life, because records 400 years ago were lost, or possibly never existed at all. We do know a few things though. Shakespeare was baptized on April 26, 1564, which means he was probably born a few days earlier, probably on or around April 23. His father, John Shakespeare, was a glove maker, who eventually rose to be the town bailiff of Stratford-upon-Avon. Being the son of a prominent citizen, William probably went to grammar school until age 15.

At age 18, William Shakespeare married Anne Hathaway and shortly after she gave birth to their first child Susanna. In 1585, they had twins Judith and Hamnet. After the birth of their twins, nothing is known for certain about Shakespeare’s life. The period from 1585–1592 is referred to as “The Lost Years” of Shakespeare’s life.

The story of Shakespeare’s life picks up in 1592, when he was an established London actor and playwright. The story of Shakespeare in Love takes place in 1593, just as Shakespeare comes into the limelight in London. That year, many theatres in London were shut down due to an outbreak of the plague. Christopher Marlowe was stabbed and killed that year, though probably not in the same circumstances as shown in this play.

Shakespeare’s early plays, that were probably written before or around 1593, were *Henry VI, Parts 1, 2, & 3, Richard III, The Comedy of Errors, Titus Andronicus*, and *The Taming of the Shrew*. His play with the dog, *The Two Gentlemen of Verona*, was probably written around 1594. *Romeo and Juliet* was written 1594–1595. His play *Twelfth Night*, which features the character Viola getting shipwrecked in a faraway land, was not written until five years later.
Love in the Time of Collar Ruffs

Working to Wed

Since the middle ages, marriage in northwestern Europe was (at least among the working classes) unique from much of the Eastern hemisphere. When a couple married, they set up and began to run their own independent household rather than living with extended family. Today’s bridal showers can be traced back to the custom of friends and neighbors gifting domestic essentials to help furnish the newly weds household.

Preparing to establish a new household, of course, required money. Trade guilds discouraged male apprentices from marrying until they had reached professional status and most women worked as domestic servants between their teens and mid-twenties in order to build a dowry. This practice was so widespread that the roles of servants and apprentices were associated with age as much as with economic class. One third to one half of England’s population worked as servants and apprentices their teens and twenties during the sixteenth century. The shared meaning word “maid” as both a female servant and unmarried woman comes from this practice, and the average age of marriage for women during Shakespeare's life was 26. Marriage also came with a sharp jump in status, married women gained instant seniority over their older, unwed female relatives.

The rising prominence of the nuclear family under protestant influence, combined with independently acquired wealth at the time of courtship, emboldened young people to choose their own spouses.

Churches and government scrabbled to maintain control, passing a flurry of laws that attempted to restrain love matches and maintain the requirement of parental consent for marriage. As is so often the case in history, reactive laws illuminate the shifting tide of social change.

For wealthy women like Juliet or Viola, the process and nature of marriage was very different from their working class peers.

 Trafficking Daughters

Wealthy women in Elizabethan England had far less independence in marriage than their working class counterparts. The age of consent to marry for girls was only 12 years old and daughters of the upper class were often married young.

These marriages were brokered by parents or relatives who prioritized the financial interest of the family over the personal compatibility of the bride and groom. Daughters who resisted their family’s control could be deemed fugitives by the court, arrested, and returned to their parents’ custody.

Rebel Romance

Shakespeare borrowed much of the plot and characters from an Italian tale that had been retold in English verse by the poet Arthur Brooke as The Tragical History of Romeus and Juliet, published in 1562. Shakespeare’s play is believed to have been written between 1594 and 1595 — as a dazzling parallel played out in real life.

The feud between the prominent Thynne and Marvin families could be traced back to at least 1549 and had peaked in 1589 when a violent conflict broke out in court during a legal dispute.

On May 16 in 1594, Thomas Thynne and Maria Marvin met while Thomas was traveling to London. Both 16 years old, they met, spoke, and were married in secret all in one night! Maria's mother (in a role closer to Nurse than Lady Capulet) encouraged the couple, who spent the night together and then parted, keeping their marriage secret.

Meanwhile, the family feud escalated when a member of the Thynne family was killed by members of the Marvin family. When the secret marriage was revealed in 1595, the story became a public obsession and the families sought to annul the elopment for the next six years through a series of unsuccessful litigations. When Romeo and Juliet was first published in 1597, it had already been performed multiple times thanks to the patronage of the Lord Chamberlain Hunsdon, a personal friend of the Thynnnes family. In this light, amid a stubborn feud that refused to be balmed by love, urgency is added to the story’s final plea to put grudges aside and allow love to heal old enmities.
References to Shakespeare Plays

There are many references to Malvolio in the character Tilney; his yellow stockings, the Queen says to him “Oh, you are sick of self-love” which Olivia says to Malvolio, and Tilney and Malvolio share the same last line, “I'll be revenged on the whole pack of you”

Henslowe: When will I see pages? Will: Tomorrow. Henslowe: Tomorrow and… Will: Tomorrow This references the speech in Macbeth “Tomorrow, and tomorrow, and tomorrow, / Creeps in this petty pace from day to day,”

The balcony scene closely resembles the Romeo and Juliet balcony scene.

In rehearsal, Will says, “Speak it to me again. Let it trip off the tongue.” Which is similar to Hamlet’s speech to the players “Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue”

Will says about Viola, “O She doth teach the torches to burn bright” This line is spoken by Romeo in Romeo and Juliet.

Will says “O brave new world” which is spoken in The Tempest by Miranda, she says, “Oh, wonder! / How many goodly creatures are there here! / How beauteous mankind is! O brave new world, / That has such people in ‘t!”

Will’s line “The course of true love ne’er did run smooth” is a direct quote from A Midsummer Night’s Dream by Lysander.

Viola is in reference and inspiration to Viola in Twelfth Night. In Shakespeare in Love, Will clearly models the character of Viola after her.

When discussing the plot to Romeo and Ethel the Pirate’s Daughter, Marlowe suggest Ethel “Marries a moor and is strangled with a handkerchief,” which references the main plot of Othello.

The song “O Mistress Mine” is one found in Twelfth Night.

When will says “Two pilgrims thy lips” This line is used when Romeo and Juliet meet for the first time, in Romeo and Juliet, when they first meet, Romeo says, “If I profane with my unworthiest hand / This holy shrine, the gentle fine is this: / My lips, two blushing pilgrims, ready stand / To smooth that rough touch with a tender kiss.”

Burbage says, “Lend me your ears” which references to Marc Antony’s speech in Julius Caesar, “Friends, Romans, countrymen, lend me your ears.”

Burbage says, “Ask for me tomorrow and you shall find me in a grave pit.” This is close to Mercutio’s line in Romeo and Juliet “Ask for me tomorrow and you shall find me a grave man.” when Mercutio is stabbed.

The “Bit with the Dog” refers to the dog Crab in the play The Two Gentlemen of Verona.

Burbage has a line “The other was eaten by a bear.” One of the most famous stage directions in The Winter’s Tale stage direction is “Exit pursued by bear,” and the character Antigonus is eaten by a bear.
Philip Henslowe

Philip Henslowe was the most important theatre proprietor of the Elizabethan age. He married a wealthy widow and purchased several properties in Southwark, the area just across the Thames from central London. Together with a partner, Henslowe built the Rose in 1587, which was the third major playhouse in London, and the first in Bankside. Various companies performed at the Rose, including the Lord Strange's Men, who may have employed Shakespeare when he first got to London, and The Admiral's Men, who were chief rivals of the Lord Chamberlain's Men, Shakespeare's troupe. Henslowe built several other theaters for plays and for animal baiting, including the Swan Theater and the Hope. When The Lord Chamberlain's Men built the Globe Theatre in Bankside, Henslowe moved his troupe, The Admiral's Men, to a new theater he financed called the Fortune, on the northwest side of London.

Queen Elizabeth I

Queen Elizabeth I ruled England from 1558–1603. She was the daughter of Henry VIII and Anne Boleyn, and ascended the throne after her half-sister Mary's death. She established the English Protestant Church, but was relatively tolerant and avoided religious persecution of her subjects. She famously never married or produced an heir, and was known as the Virgin Queen. The era in which she reigned is known as the “Elizabethan era,” and is famous for English drama by writers such as Shakespeare and Marlowe, and the seafaring exploration of sailors such as Sir Francis Drake.

Edward Alleyn

Edward Alleyn was one of the greatest actors of the Elizabethan stage, rivaled only by Richard Burbage. He won acclaim for his performances in Marlowe's *The Jew of Malta*, *Tamburlaine*, and *Doctor Faustus*. In 1592, Alleyn married Joan Woodward, the stepdaughter of Philip Henslowe, and so gained partial ownership in Henslowe's business ventures. He was the leading actor in The Admiral's Men, the rival troupe of The Lord Chamberlain's Men. Alleyn eventually became sole proprietor of the Rose Theatre, the Paris Garden, and the Fortune Theater. Later in life, Alleyn founded Dulwich College.

Richard Burbage

Richard Burbage is considered the first great actor of English theater. He and his brother together owned shares in two great playhouses of London — the Blackfriar's and the Globe Theatre. Burbage probably worked in several acting companies, including The Admiral's Men and The Lord Pembroke's Men, but he is most famous as the leading man for the Lord Chamberlain's Men, which became The King's Men when James I ascended to the throne. In the hundreds of plays that were written in the Elizabethan and early Jacobean era, only about 20 roles have over 800 lines, and Burbage played thirteen of them. He originated the parts of Hamlet, Othello, King Lear, and Richard III. He was a crowd favorite, and continued acting until his death at age 52. It is reported that his tombstone read, “Exit Burbage.”
Cameos from History (con’t)

Kit Marlowe
Christopher “Kit” Marlowe was a writer, poet, and playwright living at the same time as Shakespeare. During his life, he was considered the foremost tragedian of his time, more revered than Shakespeare. He is most famous for his plays The Jew of Malta and Doctor Faustus. Shakespeare and Marlowe were friends, and in the New Oxford Shakespeare printing, Marlowe is credited as co-author on Shakespeare’s Henry VI plays. A warrant was issued for Marlowe’s arrest in May of 1593, and it is speculated that it was for blasphemy and heretical writing in a recent manuscript. On May 30, 1593, Marlowe was stabbed to death under mysterious circumstances. It was never determined if the stabbing was related to the warrant or not.

Lord Edmund Tilney
Lord Edmund Tilney was the Master of Revels under Queen Elizabeth and King James, from 1579 until 1610. During his tenure, the role of the Master of Revels expanded to include censoring plays that had objectionable or politically inflammatory content. His censorship restricted what could be written and performed, but it also extended royal protection to theatre troupes so they could not be shut down by civic authorities.

John Webster
John Webster was an English dramatist whose life and career overlapped with William Shakespeare. Not much is known of his life, but he did collaborate with Thomas Middleton and Thomas Dekker, among others, on plays early in his career. His two best-known plays are The White Devil and The Duchess of Malfi, which are dark and macabre English tragedies. In this play, he is portrayed as a street urchin who loves all the blood in Titus Andronicus, foreshadowing the grisly nature of his most famous plays.
**Pre-Show Reflection**

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

**Have you ever encountered a rule or a law that you felt was unjust? Have you considered breaking such a rule?**

**Can you think of examples of indecent or offensive art? Should that sort of art be censored and not allowed to be displayed? Why or why not?**

**What is more important to you — taking care of your family, or following your passion? Do you think you will always feel this way?**

**What inspires you? Do you have a muse? Do you have a good way to get rid of writer’s block?**

**Have you ever started a creative work (a poem, drawing, sculpture, story, etc.) and had it turn out completely differently than you had originally imagined? What do you think causes big shifts in artistic expression?**

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**Post-Show Discussion**

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 responses will 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.

**Viola ends up marrying Lord Wessex despite being in love with Will. Was this a good decision? Why or why not?**

- Yes, this was a good decision because at the time it was normal to marry for reasons other than love, such as familial duty or economic security or to make alliances with other families of a similar status.

- No, this was not a good decision because Viola will not be happy with Lord Wessex. Not only was she in love with Will, she also loved the theatre and will probably not be able to pursue acting after she is married.

**Is Christopher Marlowe primarily a help to William Shakespeare, or is he more of a hinderance?**

- Even though Marlowe is Shakespeare’s rival, he primarily is a help to him during the events of this play. He has several very important suggestions that help shape Shakespeare’s writing. He also probably ends up taking the blame when Shakespeare is discovered with Viola and claims to be Marlowe.

- Marlowe is primarily a hinderance. He has an ongoing rivalry with Shakespeare, and never sets out to help him.

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**In what ways does Viola and Shakespeare's relationship mirror the plot of Romeo and Juliet?**

**In what ways is it different?**

- When Viola and Will meet, Viola is expected to marry someone else (Lord Wessex) just like Juliet is expected to marry someone else (Paris).

- Viola and Will secretly spend a lot of time together and fall in love, just like Romeo and Juliet do.

- Unlike Romeo and Juliet, Will and Viola do not get married.

- Unlike Romeo and Juliet, their ending is not overly tragic. While Viola does head off to the colonies with Lord Wessex, they do not die or end up banished.

**The two big passions in Will Shakespeare's life are love and art. Which one is more important to him? Does this change over the course of the play?**

- At the beginning of the play William Shakespeare is more focused on his art than anything else. Love is not as important to him.

- Over the course of the play, love becomes more important to Will because he actually meets someone he has fallen in love with.

- Ultimately, Will loses his love but his art flourishes, probably because he has learned a lot about love that he can use in his art.
“Delightful, frivolous, charming, romantic, humorous,... a celebration of what we are as an organization, dedicated to the words of William Shakespeare, and a celebration of what we do as theatre artists,” said director George Mount at first rehearsal.

Shakespeare in Love is set in London during 1593 and, with 22 scenes, the set has to be very adaptable. Scenic designer Craig Wollam has utilized 4x4 timber to create moveable pieces that give a nod to rough-hewed Tudor architecture.

Costumes by Doris Black are based on Elizabethan dress with a twist. “For Will, the creative world is all around him, except that he’s blocked and just not seeing it. Through love he opens up and, like a magpie, starts picking things out the air and out of his environment to fuel his artistic, creative self.” To create a physical representation of the words and ideas that Will draws inspiration from, Elizabethan costume pieces will have Shakespeare’s words and phrases written on them.
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 know 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

Activities

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 Part 2
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 — The 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
Historical Fiction

*Shakespeare in Love* is historical fiction, meaning it is a made-up story, but it is set in a real time and place, and borrows true characteristics of the setting and characters. Often, historical fiction will speculate on a question, such as “What inspired William Shakespeare to write *Romeo and Juliet*?” Many of the characters in *Shakespeare in Love* are very closely based on real people (Marlowe, Burbage, Queen Elizabeth, etc.), while other principal characters are entirely made up (Viola, Wessex). Additionally, some known facts may get changed to better fit the story (the colony of Virginia did not exist in Shakespeare’s time, so Viola could not have traveled to it). One of the writers of this play, Tom Stoppard, was quoted as saying, “Never let the facts get in the way of a good story,” which is a great way of thinking about historical fiction.

In this activity, students will think about one of their favorite historical figures, and create a fictional story about their lives. In order to be historical fiction, the story must somewhat fit into what is known about the setting and historical characters, but also must contain completely made-up elements that tell a whole new story about that person’s life. The fictional story should also answer a question about that character’s life that we do not already know the answer to.

**Instructions**

1. Either individually or in small groups, students should choose a historical figure that they know a little or a lot about.
2. Then, students should come up with a question about that figure’s life that they do not know the answer about. This should be something that requires a made-up story to answer, such as “What inspired them to…” or “What would they have done if...?”
3. Students should write a short fictional story about their chosen historical figure that answers the question they came up with.

For example, students could choose to write a short story about Martin Luther set before the Reformation. They could ask the question, “Why did Martin Luther choose to speak out against indulgences?” The short story they write might then be a fictional account of a close relative falling ill who could not afford to buy indulgences, which leads Martin Luther to question why the rich would have an easier time being forgiven for their sins.
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 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 activities, 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 opportunity 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.

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