



SEATTLE  
SHAKESPEARE

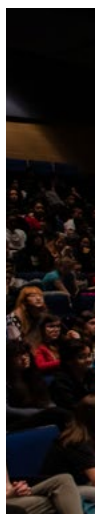


# HAMLET

**Touring Spring 2020 Across The State of Washington**

By William Shakespeare | Directed by Ana María Campoy

## EDUCATOR RESOURCE GUIDE



# HAMLET

## Educator Resource Guide



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## 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 of Seattle Shakespeare Company

[seattleshakespeare.org/education](http://seattleshakespeare.org/education)  
206-733-8228 ext. 251 or [education@seattleshakespeare.org](mailto:education@seattleshakespeare.org)

### Touring Sponsors





Sarah Bernhardt in production of *Hamlet* (1899)

# Hamlet

Prince Hamlet has rushed home from schooling in Wittenberg to attend the funeral of his father, the King, and the re-marriage of his mother, Queen Gertrude, to his uncle, Claudius, the new King of Denmark. Hamlet criticizes the hastiness of his mother's marriage.

Horatio, Hamlet's best friend, informs Hamlet that he has seen the ghost of the former king. That night, the Ghost appears to Hamlet and reveals that he was murdered by Claudius who poured poison in his ear. The Ghost demands that Hamlet avenge him. Hamlet agrees, and resolves to confirm the truth of his father's death.

Hamlet begins to act strangely and feigns madness. Claudius and Gertrude call on two of Hamlet's student friends, Rosencrantz and Guildenstern, to try and discover the cause of Hamlet's apparent madness. Hamlet quickly discerns that they have been sent by Claudius to spy on him and reveals nothing.

Polonius is Claudius' trusted advisor, and father to Laertes and Ophelia. Ophelia has been courted by Hamlet, and looks to her father and brother for advice. Before Laertes leaves Denmark for France, he advises Ophelia to reject Hamlet's affections. Polonius asks her to report on Hamlet's actions, and suggests to Claudius and Gertrude that the loss of Ophelia's love drove Hamlet mad.

The arrival of a troupe of actors to the castle gives Hamlet an opportunity to find out the truth about his father's death.

He requests that the players perform a scene re-enacting the Ghost's version of his father's death. Hamlet will watch Claudius' reaction to the play. When the murder is presented, Claudius stops the play and storms out, which Hamlet sees as proof of his guilt. Hamlet resolves to murder Claudius.

Gertrude summons Hamlet to her room to demand an explanation of his madness. On his way there, Hamlet passes Claudius in prayer. Hamlet wants to kill him but worries that if Claudius is killed while praying, his soul will go to heaven. Polonius is with Gertrude in her room and hides behind a wall hanging before Hamlet arrives in order to spy on the conversation. Hamlet and Gertrude argue about her marriage to Claudius. Fearing that Hamlet will kill her, she calls for help. Polonius responds from his hiding place, and Hamlet stabs the wall hanging, hoping that the unseen person is Claudius. The Ghost appears and reminds Hamlet of his promise to kill Claudius. Gertrude witnesses this conversation but unable to see or hear the Ghost, is further convinced of Hamlet's madness. Hamlet leaves his mother, taking Polonius' body and hiding it.

Fearing that Hamlet is a threat, Claudius sends him to England with Rosencrantz and Guildenstern and a secret letter that instructs the English king to kill Hamlet upon his arrival. Hamlet replaces this letter with one that instructs the king to kill Rosencrantz and Guildenstern upon their arrival, then escapes back to Denmark.

# Hamlet

While Hamlet is away, Ophelia goes insane. Laertes arrives back from France, furious to find out that his father has been killed and his sister has gone mad. When Claudius finds out that Hamlet is on his way back from England, he decides to use Laertes' anger against the prince. He encourages Laertes to challenge Hamlet to a duel, and they plot to give Laertes a poisoned foil to be sure that Hamlet is killed in the fight. Gertrude interrupts their conversation to tell them that Ophelia has drowned while picking flowers near a river. Laertes is devastated, and agrees to challenge Hamlet.

When Hamlet returns in secret, he and Horatio visit the graveyard where Ophelia is to be buried. They meet a gravedigger, who shows Hamlet the skull of Yorick, a jester from Hamlet's childhood. The funeral procession arrives, and Hamlet and Horatio watch, unseen. Stricken with grief over his sister's death, Laertes jumps into Ophelia's grave. Hamlet reveals himself to profess his own love and grief for Ophelia, and the two grapple in her grave. The brawl is broken up, and Claudius assures Laertes of his chance for revenge.

Later, a courtier brings Laertes' challenge to Hamlet, inviting him to a fencing match. Hamlet accepts, and meets Laertes for the duel. Claudius has poisoned the tip of Laertes' sword and also brought a poisoned drink to offer to Hamlet as a back-up plan. After a successful hit, Gertrude toasts to Hamlet and drinks the poisoned cup. During the duel, Laertes wounds Hamlet with his poisoned blade. Hamlet and Laertes scuffle, exchange swords, and Hamlet fatally wounds Laertes. Gertrude faints and says that she has been poisoned by the drink. As he dies, Laertes reveals that Claudius plotted to poison both the sword and the drink, and makes peace with Hamlet. Incensed, Hamlet kills Claudius with the poisoned sword. Hamlet feels his own death approaching, and asks Horatio to tell his story.

## PLOTS & CHARACTERS



Benedict Cumberbatch in production of *Hamlet*, National Theatre Live

## Characters

**Hamlet**, Prince of Denmark, son of King Hamlet and Gertrude

**Horatio**, a student friend of Hamlet

**Ghost**, Prince Hamlet's dead father

**King Claudius**, King of Denmark, King Hamlet's brother

**Gertrude**, King Hamlet's widow and Claudius' wife

**Polonius**, a Lord, father of Laertes and Ophelia

**Laertes**, Polonius' son, Ophelia's brother

**Ophelia**, Polonius' daughter, Laertes' sister

**Rosencrantz & Guildenstern**, old friends of Prince Hamlet

**Gravedigger**

**Players**, an acting troupe performing for the court of Denmark





Arjun Pande and Sophie Franco in Seattle Shakespeare Company's 2017 bilingual touring production of *The Taming of the Shrew*.

## Why Bilingual Shakespeare?

The first Shakespeare production I saw that featured Latinx actors and Spanish asides at its center was Oregon Shakespeare Festival's *Romeo and Juliet*. One of my favorite moments as an audience member was hearing the reactions from the bilingual audience and the slightly delayed response of their family and friends that they would whisper a translation to — it was alive, electric, and exiting. It made a play that had lived with me for over a decade new again. So when George Mount approached me in 2017 about whether I would be interested in developing a bilingual script of *The Taming of the Screw* with director Erin Murray, I jumped at the chance. Here was an opportunity to create the magic I experienced in that dark theatre, but to push to into a whole new level: to have the Spanish language and Latinx culture integrated into the classical text, not just in the moments in between.

As someone who travels through her world code-switching (alternating between two or more languages and/or cultures) on a daily basis, I have always had a deep love for language. I love jumping back and forth between rolling my R's in Spanish and my English iambic pentameter. To be bilingual often means that you are always searching for the perfect word or phrase to express yourself or to connect with someone. Language defines so much of how you see your world and how you define it — much like the characters of Shakespeare's imagination. Characters who love language so much that they invent words to fill their ideas and emotions with meaning. The idea of always desiring to connect, to fully express oneself, or to further understand a feeling, has been at the root our process in developing a

bilingual Shakespeare script. How does this word or phrase not only motivate a character when it is said in Spanish, but how does this impact a bilingual actor on deeper level? How can we truly hold the mirror up to nature?

One unique thing about the Spanish language is that its evolution has not been as drastic as English—meaning that we are closer to speaking the same language of Cervantes than Shakespeare. Delving into various scholars' translations of Shakespeare's work help me identify with characters in ways that I had never done so before. A simple example would be the use of the formal and informal with Shakespeare's you and thou, the separation of the two uses no longer part of the English vernacular. However, in Spanish the use of tu versus usted, is still very present and defining in how people address each other across relationships, class, and power. The one evolution of the Spanish language that does keep popping up is the differences of translations due to national dialects. Within that truth holds the beauty of diversity and ugliness of colonization that Latinx people across Latin America have endured throughout centuries. When others ask me, "Why bilingual Shakespeare?" My answer has not changed. It is not because it's trendy or cool — it is because this is already who we are.

Shakespeare has always been a celebration of words. "He is translated into over 40 languages!" every language arts teacher and English professor tells us . . . why not hear it?

We have always been a country of multiple languages. From the hundreds of Native languages that have fought to survive (a toast to the Diné with whom we owe thanks for their service as code talkers during both World Wars), to the immigrants that came here looking for new beginnings from every corner of the globe, to the Mexican-Americans that have lived throughout the Southwest since Spanish reign. The fluidity of languages existing in the same space is not only American, but human. It is us. It is the future. Seattle Public Schools has over 20 represented languages, and 49% of students across Washington state speak another language besides English. To quote my collaborator, and last year's tour director, Erin Murray, "We are telling Shakespeare's story while treating the script as a living document." Aquí estamos y no nos vamos. Adelante.

Ana María Campoy, Director

# About William Shakespeare

William Shakespeare, widely regarded as the greatest dramatist in the English language, was born in the month of April of 1564 to John Shakespeare, a city councilman and glovemaker, and Mary Arden. 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 Shakespeare's 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 Blackfriars theatre. Shakespeare himself became quite wealthy due to his career success; he made numerous property purchases, including 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.



**Top:** William's birthplace in Stratford.

**Bottom Left:** Ancient oaks were common in the forest of Arden near where William grew up. Some still alive today would have been 600 years old during William's lifetime. // **Bottom Right:** King Edward VI Grammar School.



**Left:** William Shakespeare's plays were performed for Queen Elizabeth I multiple times during her lifetime. // **Right:** 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 & 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.

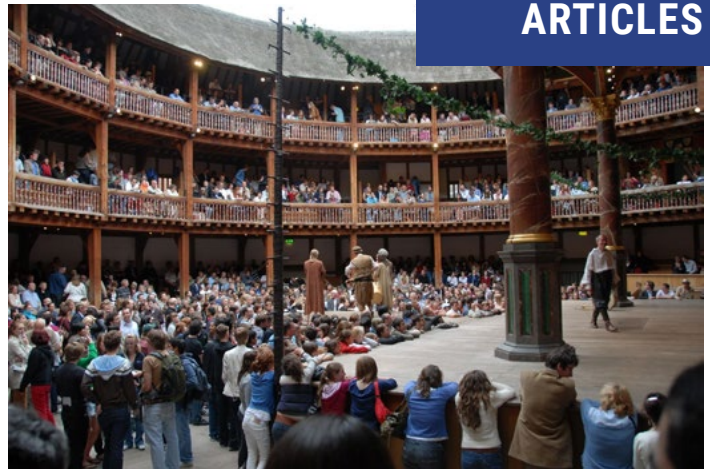
London theaters like the Globe could accommodate up to 3,000 people watching popular plays. With theaters running most afternoons, that could mean as many as 10,000–20,000 people could see a play every week! Shakespeare's audience included the very rich, the upper-middle class, and the lower-middle class. 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



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

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.



# Modern Shakespeare Adaptation

## AT-A-GLANCE

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 reimagined as a film about high school teens or zombies in the not-so-distant future, contemporary artists and entertainers have found numerous ways to make them feel fresh and relevant to modern audiences.

### Romeo + Juliet

A 1996 modernization of the story, directed by Baz Luhrmann, starring Leonardo DiCaprio and Claire Danes, and set in Verona Beach, California. Shakespeare's language is retained throughout the movie, but all of the settings and costumes are updated, and the swords and daggers are replaced with guns.



### Scotland, PA

A 2001 dark comedy adaptation of *Macbeth* set during the 1970s in the fictional town of Scotland, Pennsylvania. The "kingdom" at stake is reimagined as a successful burger joint, the witches as hippie hallucinations, and Macduff as a kindly vegetarian homicide detective.



### 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).



### 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.



### 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.



### Ram-Leela

A 2013 Bollywood adaptation of *Romeo and Juliet* takes place in the fictional gun manufacturing town of Ranjaar, where two rival clans have carried a feud for 500 years. Ram and Leela meet during the festival of Holi and test whether love can escape the trap of hatred.



### Throne of Blood, Ran

The famous Japanese director Akira Kurasawa adapted Shakespeare's works and transferred them to medieval Japan. *Throne of Blood* is a 1957 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.



# About the Play

*Hamlet* was written sometime between 1599 and 1601. It is often considered the greatest play written by the world's greatest playwright. It is also Shakespeare's longest play. Uncut, it would take between four and a half and five hours to perform. The characters in *Hamlet* are Shakespeare's most psychologically complex, and Hamlet himself has 1,530 lines — more than any other Shakespearean character!

*Hamlet* has been performed and translated more than any other play in the world. It has more been written about it, and it has inspired more parodies and spin-offs, than any other work of literature. *Hamlet* has inspired 26 ballets, six operas, and many musical works. There have been more than 45 movie versions, including versions by Lawrence Olivier, Mel Gibson, Kenneth Branagh, and a 2010 release by the Royal Shakespeare Company.

Shakespeare diverged from his previous plays when writing *Hamlet*. He broke a rule established by Aristotle, and focused more on the characters than on the action in his play. Also unlike most of Shakespeare's plays, *Hamlet* has no strong subplot; all of the action ties into Hamlet's struggle for revenge.

*Hamlet* takes place in Denmark, a few hundred years before Shakespeare's time. There have been several versions of *Hamlet* performed in Danish castles.



Kronborg Castle in Helsingør, Denmark is known as "Elsinore," the setting of *Hamlet*. "Elsinore" is actually the anglicized name of the surrounding town of Helsingør.

## AT-A-GLANCE

### Danish Monarchy

When King Hamlet was killed, Claudius — and not Prince Hamlet — became the king of Denmark, even though Hamlet was the king's only son. This is because during Hamlet's time, Denmark was ruled by an elected monarch and not by a hereditary monarch. In an elected monarchy, nobles of high standing would select the new king by a vote. The son of the previous king was certainly the prime candidate, but in some situations the nobles could reject him in favor of someone else. This is precisely what happened to Hamlet in Shakespeare's play. There are several reasons why Claudius might have been elected over Hamlet: he could have actively campaigned for himself, promising political favors; Gertrude could have campaigned for him out of a desire to remain queen; or Hamlet could have been considered too young and inexperienced to become king at that time.

### Revenge Play

*Hamlet* is one of the most famous examples of a "revenge play," a form of tragedy that was extremely popular in Shakespeare's time. The Elizabethans modeled their revenge plays after those written by Roman playwright **Seneca the Younger**. The **Senecan model** of this type of work is characterized by:

- A secret murder of a ruler by a bad person
- A ghost of the murder victim visiting a younger relative, usually a son
- A period of intrigue, where the murderer and the avenger plot against each other, and there are many casualties
- A descent into madness, either by the avenger or an auxiliary character
- An eruption of violence at the end
- A catastrophe that kills nearly all of the characters, including the avenger



# Themes in *Hamlet*

## AT-A-GLANCE

### REVENGE AND HESITATION

In *Hamlet*, our prince of Denmark is informed of his father's murder in Act I, but does not act on killing Claudius and avenging his father's death until the last scene of the play. This hesitation has been debated for years, and is a major theme in the play. Why is it that Hamlet takes so long to take revenge if the ghost demanded it from him very early on?

In the time that *Hamlet* is set, there would have been a strong conflict between the Medieval Code of Honor and emerging Christian ethics. In the code of honor, Hamlet would be bound to avenge his father's death by killing King Claudius, because the honor of his family is at stake. However, Christianity rejects the "eye for an eye" rule, and requires forgiveness instead. Prince Hamlet, being a Christian in the late medieval period, is caught between these two conflicting sets of rules, and this is part of the conflict that prevents him from acting on the Ghost's demands for revenge.

Beyond just the code of ethics under which Hamlet is operating, there is also a question of what is the exact nature of the Ghost, and whether or not it is trustworthy. In Shakespeare's time, Protestants believed that there was no such thing as Purgatory, and that once humans passed from life to death, they went immediately to Heaven or Hell. Therefore, any ghost could not be a human, but could only be an angel or a demon come to Earth to tempt the living. Catholics mostly agreed with this, but they did believe a miracle could occur if God willed it to be so. In that case, the consequences of not listening to the spiritual messenger would be great. The Ghost could also have been a mere hallucination. Caught between these options, it is no wonder that Hamlet was filled with uncertainty at the Ghost's message.

Prince Hamlet, in his hesitation, is set in contrast to two other sons whose fathers have been killed. We are introduced to Laertes, who rushes home from France when he hears that his father Polonius has been killed. Laertes arrives in Denmark ready for action, and hot to take revenge. He does not stop to think, and so can be easily manipulated by Claudius in his plan to eliminate Hamlet. Young Fortinbras of Norway is another son whose father was killed in a battle with Denmark. He takes revenge by leading his army through Denmark to invade Poland.

### SANITY VS. INSANITY

Hamlet's madness is central to this play, with many of the characters discussing it and attempting to discover the cause of it. Claudius and Gertrude spend considerable energy and resources trying to find out the exact nature of this madness, and what it is that is causing it. Early in the play, Gertrude posits that it may simply be "his father's death and our o'er hasty marriage." Throughout the play, Claudius employs Polonius, Ophelia, Rosencrantz, and Guildenstern to all talk with Hamlet and try to find out what is wrong with him.

Hamlet's seemingly mad behavior stands in contrast to his sudden clarity of thought at several points in the play. He torments Polonius with strange behavior, then turns around and gives a moving soliloquy.

Hamlet's madness also does not resemble Ophelia's madness later in the play. In a fit of appearing insane, Hamlet declares that he no longer loves Ophelia, and she should get herself to a nunnery. A few scenes later, Ophelia has been driven mad by the loss of Hamlet's love and the death of her own father. She, unlike Hamlet, loses her ability to reason and be understood by those closest to her. She seems to lose touch with reality entirely, and ends up drowning herself in a stream.



Painting of *Ophelia* by British artist Sir John Everett Millais, completed in 1851 and 1852.

# Themes in *Hamlet*

## AT-A-GLANCE

### APPEARANCE AND REALITY

Things are not always as they appear in the Danish court. In fact, the play contains many situations in which appearances are deceiving. From Claudius' two-faced deeds to the Player King's moving (though fictional) drama, is it any wonder that Hamlet is confused?

Hamlet spends a large portion of the play trying to sort through false appearances to find out who his true friends are. He swears Horatio to secrecy about the Ghost, and Horatio supports Hamlet as a true friend throughout the play. In contrast, Rosencrantz and Guildenstern try to appear as old friends of Hamlet, when in reality they are working for Claudius to gather information about Hamlet and discern the cause of his madness. Hamlet eventually learns the truth about Rosencrantz and Guildenstern, and he betrays them and sends them to their death in England.

Hamlet's madness is another case of deceptive appearances. After Hamlet learns of his father's death, he assumes an "antic disposition" in order to give himself some leeway in finding out for himself about the king's guilt. When he confronts Ophelia, he gives her the impression that he does not love her. This too is part of his madness, but the audience is left wondering if Hamlet's appearance of disregard is the truth or just another act.

When the Players arrive at Elsinore castle, one of them does an impromptu performance for Hamlet. He recites the monologue of Priam and his story of Hecuba, and while doing so falls to weeping over her sorrow. Upon the completion of this performance, Hamlet wonders to himself how it was that the Player could be driven to passion over a fiction that he has no experience of, while Hamlet, who has plenty of cause for sorrow, cannot bring himself to any action at all.

Even the king and queen give off false appearances. Claudius carefully cultivates the appearance of a moral king — one who gave all appropriate mourning to his brother's death and assumed the throne as part of his duty. Gertrude too appears to be a virtuous queen, marrying Claudius for the stability of Denmark. In fact, as Hamlet uncovers, it is Claudius whose hands are stained with his brother's blood, and Gertrude's re-marriage was more a matter of lust than duty.

### DEATH AND DECAY

"Something is rotten in the state of Denmark," says Marcellus, early on in the play. Indeed it is. This is indicated by the language used throughout *Hamlet*. Ideas about physical decay and corruption of the body constantly recur in the play, including references to poison and its effects, sickness and disease in nature and in the body, maggots and worms feeding on flesh, and a meditation over Yorick's skull and death in general.



Hamlet and Horatio's encounter with the Ghost



Hamlet played by Sir Derek Jacobi poisoning King Claudius played by Patrick Stewart in production of *Hamlet* (1980)



# Soliloquies

## AT-A-GLANCE

It is difficult to imagine living in a world where you have never heard a quotation from Hamlet. So many lines from Hamlet have passed into common usage that performers are left with the challenge of how to make them sound fresh, as if they are being spoken for the first time. Hamlet's seven soliloquies present a particular challenge, because the audience will often know long passages of the soliloquy, and sometimes say them along with the actor!

### Act I, scene 2:

**O, that this too too solid flesh would melt  
Thaw and resolve itself into a dew!  
Or that the Everlasting had not fix'd  
His canon 'gainst self-slaughter!**

Hamlet is upset and troubled by the state of affairs in Denmark. His father is dead, and his mother has immediately married his uncle. He is troubled by the fact that his parents had seemed very much in love, but Gertrude hastily married Claudius only one month after his father's death.

### Act I, scene 5:

**O all you host of heaven! O earth! what else?  
And shall I couple hell? O, fie! Hold, hold, my heart;  
And you, my sinews, grow not instant old,  
But bear me stiffly up. Remember thee!**

Hamlet has just discovered from the ghost that Claudius killed his father. He is building up his confidence and making himself ready to avenge his father's death, and he is vowing to put all of his other thoughts aside until he has completed this task.

### Act II, scene 2:

**Now I am alone.  
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!**

Hamlet has just witnessed a player summon up a depth of feeling for a monologue. Hamlet laments that he, who has seen his father's ghost and has been charged to avenge his murder, has a more powerful motive than the player, but has done nothing. By the end of the soliloquy, Hamlet has devised a plan to trick Claudius into exposing himself as a murderer.

### Act III, scene 1:

**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**

Hamlet reasons out whether he should kill himself or not. He spends the soliloquy considering why people endure all of the hardships and pain of life, and concludes that they would not if they did not fear the unknown of death.

### Act III, scene 2:

**Tis now the very witching time of night,  
When churchyards yawn and hell itself breathes out  
Contagion to this world: now could I drink hot blood,  
And do such bitter business as the day  
Would quake to look on.**

Hamlet is about to go confront his mother, and he proclaims his readiness to enact revenge. He confesses that he will speak strong words to her, but that he does not wish her harm.

### Act III, scene 3:

**Now might I do it pat, now he is praying;  
And now I'll do't. And so he goes to heaven;  
And so am I revenged.**

Hamlet comes upon Claudius while he is praying. Hamlet is finally ready to avenge his father, and considers murdering Claudius then and there, but he believes that Claudius would go to heaven if he died while in the act of prayer. Hamlet lets Claudius live, and vows to kill him while he is in the middle of a more immoral act so that he will be eternally damned.

### Act IV, scene 4:

**How all occasions do inform against me,  
And spur my dull revenge! What is a man,  
If his chief good and market of his time  
Be but to sleep and feed?**

Hamlet wonders how he has gone so long without enacting his revenge despite having the means, motive, and opportunity to do it. He compares himself to Fortinbras, the Norwegian Prince, who has committed his troops to fight and die over a small patch of land, while Hamlet cannot commit himself to murder the king for all the wrongs he has done. He finishes by swearing that all of his thoughts will be of revenge, or they are worthless.



Olvera Street, known as “the birthplace of Los Angeles,” is a Mexican Marketplace that recreates a romantic “Old Los Angeles” with a block-long narrow, tree-shaded, brick-lined market with old structures, painted stalls, street vendors, cafes, restaurants and gift shops.

## Director’s Notes

When I made the decision to set this in the US, this rapidly became a Chicanx story. This is a celebration of pride. This about honoring our ancestors and culture. There is huge diversity among Mexican/Chicanx culture, we are a mix of races and identities. We are mestizo, indigenous, Black, and Pacific Islander.

This brought me to wanting to root the location to Los Angeles, another city that lives large in my imagination and identity. It’s where my Abuelita arrived when she first immigrated to the US. It is where my Dad grew up, he played on road dividers because that was the only green space available to him and spent his summers working in various factories starting at the age of twelve. It’s the city where I witnessed my Mom’s citizenship ceremony and so many other family stories.

*Hamlet* is a story about families. The families we are born in and the families we chose. It’s a story about the burdens and gifts we carry for them and the struggle to honor them while trying to be individuals.

Olvera Street is an open-air Mexican market in the center of Los Angeles that has been there for over one hundred

years, often referred to as “LA’s birthplace”. The businesses there are family owned and the majority of the owners are descendants of the original families who founded it.

I set the events of this play around Día de los Muertos for several reasons. The first being is that this time is a window that brings the living and dead closer to each other, “They are our saints,” my Mom tells me. Día de los Muertos is a revisit of our history, our struggles — both familial and collective. It has also evolved to be a call to action, a celebration of culture and identity, empowerment for the marginalized, and a coming together of community. Often the ofrendas (the altars you see with photos and symbols), represents our collective memories and the storytelling of our families and communities.

My hope in this production that we recognize communities of color as historically valuable, beautiful, and powerful. I want to challenge gender roles that are pervasiveness not just in Latinx/Chicanx culture, but across multiple cultures within the US. I want to explore this story to explore historic and personal traumas and how when not addressed, how they can control and infect us, while we watch how these cycles consume and cost Hamlet everything. I invite





**Top left:** Ofrenda decorated with marigold. **Top right:** Decorated ofrendas or the altars represent collective memories and the storytelling of families and communities. **Bottom right:** Women with skull painted faces, celebrating Día de los Muertos. **Bottom left:** Día de los Muertos alters floating in water.

audiences to see this story through the eyes of a culture that has an on-going conversation and relationship with death and legacy.

This is an incredible and generous creative team and cast. Together we have attended multiple Día de los Muertos festivals throughout King County, leading us to share stories about our personal family and community histories. We broke bread together several times, whether its reading this script together or reflecting on the ofrendas we saw that most impacted us. Our sound designer, Rafael Molina, composed or arranged all the songs you hear sung within the production. You can see a deep love and homage to Los Angeles through our costume designer, Maggie Carrido Adams, who was born and raised in LA. As a cast and creative team, we talked about who we want honor and why this representation and honoring matters to us as individuals. If you look closely at our ofrenda, you shall see photos of and symbols of movements and individuals that have impacted Los Angeles, in addition to photos and symbols of our families.

Welcome to Olvera Street, aka Denmark, we welcome you to the community.

Ana María Campoy, Director



# Central Components of A Día de los Muertos Ofrenda/Altar

## OUR PRODUCTION



Our production features a Día de los Muertos Ofrenda as part of the set, which is important in Mexican culture and an important representation of the respect paid to deceased family members. *Hamlet* is a story about families, and a tragedy filled with death, so our ofrenda will grow and change throughout the show. Here are some central components of an ofrenda.

- Every ofrenda includes the **four elements: water, wind, earth and fire**. Water is left in a pitcher so the spirits can quench their thirst. Papel picado, or traditional paper banners, represent the wind.
- **Food** is specially prepared for the souls. Their preferred dishes are cooked for them and placed on the altar: mole, tamales, fruits, arroz rojo -red rice, hot chocolate and dried fruit. Sometimes cigarettes or liquor are left if the dead relative enjoyed them when alive.
- **Cempazúchitl, or marigolds**, are easily recognizable because of their golden yellow or copper-brown color, which represents the sun, and strong scent. Not only do the marigolds create a pretty and aromatic ambience, they also attract the souls of the dead. Scattered petals form a trail from the front door to the ofrenda, almost as if lighting the way.
- **Pan de Muerto**, an aptly named pan dulce, is characterized by its criss-cross shape, which represent bones, and a single tear shape standing in for sorrow. The pan de muerto – which usually has a spot at the top of the ofrenda – signals the generosity of the host and feeds the dead after a long, weary journey.
- **The flames of candles** represent hope and faith. For certain indigenous groups, the number of candles stands in for the number of difuntos – or deceased relatives - they are celebrating. Some use four candles, placed in the shape of a cross, to signify north, south, east, and west, which helps the souls orient themselves and find their way to the ofrenda. While white candles are common, purple – a mark of grief – is also used.
- Indigenous groups **burned copal** for several reasons, including as an offering to the gods and to cleanse the air to allow the spirits to enter without difficulty. The element stands in for praise and prayer, with the rising smoke taking the prayers to the gods.
- **Decorated with flowers** and other designs, **sugar skulls** simultaneously represent death and the sweetness of life. Oftentimes, sugar skulls include the name of the difunto on the forehead.
- No ofrenda is complete without a **personal object** that defines the person. This can range from something that represents a favorite pastime to an article of clothing. With this part of the ofrenda, you're aiming to make the difunto feel at home and comfortable.



### 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

1. 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.
2. 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.
3. Feel free to pick and choose from the list, or to reorder the list to suit the class.
4. Variation: This can be changed by instructing them how to move (slink, hop, run, glide, etc).
5. 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 & 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 & Juliet*

A rose by any other name would smell as sweet – *Romeo & 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 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*

### 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

### Opening Phrases

- "You are my..."
- "Halt! Thou..."
- "Never did I see a more..."
- "What, ho...?"

### 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

1. 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!
2. Help students reason out what each of the insults or compliments mean. For example, what might it mean if someone was called "unmuzzled"? What about "eye-offending"?

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



**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**

1. 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.
2. 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 . . ."
3. Ask for observations. What did the students find surprising?

**Cross the line if...**

- you have ever been upset with your parents' decisions.
- you have ever been given advice that you didn't like.
- you have lost trust in people you used to be close with.
- you have gone through a hard breakup.
- you have been in a situation where you didn't know if any action was the right action.
- you have watched a close friend go through a hard time in their life.

Adapted from Cambridge University's European Theatre Group

There are many important decisions that characters must make in this play. Sometimes they make what we, the audience, can see is a good decision, and sometimes they make one that leads to their ruin. But there are reasons in favor and against just about every decision. In this activity, students will be coming up with many arguments on both sides of several big decisions in the play.

**Instructions**

1. Have students line up shoulder-to-shoulder in two equal lines facing each other. The gap in between the lines will be known as "Decision Alley," and should be wide enough for someone to walk comfortably down the alley.
2. In turn, have students choose a character from the play facing a big decision. Have them ask their question out loud, and then begin to slowly walk down the alley.
3. Assign each side of the alley as "Yes" or "No." As the decision-maker walks down the alley, those nearest have the opportunity to shout out a reason in favor of or against the decision. Remember – those at the end must wait until the decision-maker is approaching them to speak, so that not everyone is talking at once (but there will be lots of overlap).
4. Once the decision-maker gets to the end of the alley, they should make a decision, and join the side that they agreed with. Then a new decision-maker should start over from the beginning with a new question. Note: The decisions these characters make do not need to be the same as the ones made in the play.
5. (Optional) Have the decision-maker identify which one or two arguments were most persuasive when they made their decision.

**Examples of decisions that characters must make in the play:**

- Hamlet: Should I trust the ghost?
- Ophelia: Should I reject Hamlet's love for me?
- Gertrude: Should I side with my son or my new husband?
- Claudius: Should I try to get Hamlet killed?
- Laertes: Should I poison my dueling sword?
- Hamlet: Should I kill my uncle?

And many more. Have students come up with their own!

Directors choose to update the setting of Shakespearean plays for many reasons. Sometimes they feel that the original setting, particularly if it is long ago or far away, is not accessible to the audience, so they choose a more modern or local setting. Sometimes they feel that the themes in the play are analogous to themes at some point in the historical past, and so they change the setting to that time period. Other times, they choose a more fantastical setting where the characters can be large and memorable to modern audiences.

The story of Macbeth is based on a collection of stories from Scottish history, though they are not historically accurate. Most productions update the setting of Macbeth to be Elizabethan, modern, or another setting in another place and time. Even Shakespeare himself plays fast and loose with the story of Macbeth, combining some events of the historical Macbeth — who lived in the 11th century — with the stories of King Duff and King Duncan from other parts of Scottish history.

In this activity, students will be taking the basic story of Macbeth and updating it to another time and/or location besides medieval Scotland. Below are the instructions for this activity. On the opposite page is a sample of how students might go about this activity.

### Instructions

1. Break students into small groups of 4 or 5. Review the synopsis of Macbeth, and have students make a list of the 5–10 most important plot points in the play. For younger students or those less familiar with the play, you can provide them with the list.
2. Either in a large group or as small groups, have students suggest major motifs and themes that are present in Macbeth.
3. Have each group choose a theme or motif (or several) that they want to base their play around. Then they should think of another setting, place and time, where that theme or motif could be important. Helping individual groups brainstorm is valuable during this step.
4. Once groups have chosen their setting, students should choose 3–6 of their major plot points, and write down what that scene would look like in their version of the play.
5. (Optional) Students should then design a poster for their production of Macbeth. It should indicate to the viewer where and when the production is set.
6. Once all students have completed this activity, have groups give a 5-minute presentation about their production. Remember — it's ok to have the same basic setting as another group!



### Example of this Activity

#### 1. Make a list of the important plot points:

1. Hamlet returns home for his father's funeral and mother's wedding.
2. Hamlet meets his father's ghost and vows revenge.
3. Polonius and Laertes counsel Ophelia to reject Hamlet.
4. Rosencrantz and Guildenstern agree to spy on Hamlet.
5. The Players come to Elsinore and perform for the court.
6. Hamlet meets his mother and stabs Polonius.
7. Hamlet is sent to England with Rosencrantz and Guildenstern.
8. Ophelia goes mad and dies.
9. Laertes and Claudius conspire to kill Hamlet.
10. Laertes and Hamlet duel, and everyone dies except Horatio.

#### 2. Make a list of motifs and themes in the play:

- Action vs. Hesitation
- Appearances are not always what they seem
- Death and decay
- Sanity and Insanity
- A corrupt leader can bring down a whole country

#### 3. Choose a motif or theme, and a setting that corresponds to that motif or theme:

- **Theme:** Appearances are not always what they seem.
- **Setting:** My version of Hamlet will be set in a carnival, and take place largely with performers pretending to be other people, and in fun houses that warp perceptions of reality.

#### 4. Choose 3–6 plot points and describe how they look in this production:

1. Macbeth and Banquo get a prophecy from the three witches:

Macbeth, the star quarterback and captain of the football team, is told by his admirers that he would make a great student body president, even though he had never considered running for student council. When Banquo, the top cheerleader, seems upset, they tell Banquo that she'll be prom queen, even though Macbeth is hoping that he and his girlfriend Lady will be prom king and queen.

2. King Macbeth hires murderers to kill Banquo, but Fleance escapes.

After becoming student body president, Macbeth frames Banquo for using drugs on campus, and gets her suspended just before prom. However, Banquo's boyfriend Malcom is still at school, and he is allowed to bring her to prom.

3. Macduff fights and kills Macbeth, and Malcom is crowned king.

Macbeth is caught trying to also frame Macduff, and is kicked off the football team and student council. Malcom takes over as captain of the team and is voted prom king, with Banquo as prom queen.

#### 5. (optional) Design a poster for your production.

Because our production is set in a high school, the poster should look like a high school movie poster, with a group of students in their sports uniforms, fighting over the prom king crown.



## 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.

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## 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.