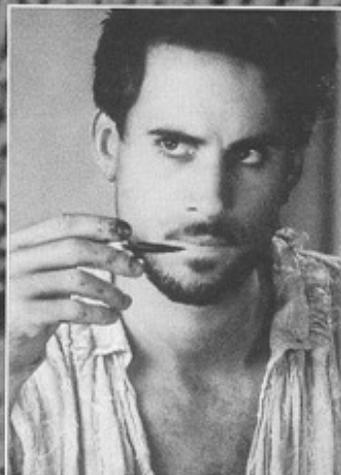


SHAKESPEARE IN THE CLASSROOM

from SHAKESPEARE IN LOVE



DEAR EDUCATOR:

Shakespeare! The very name of "The Bard of Avon" conjures up images of perhaps the greatest dramatic literature ever created, in English or in any other language. In the Miramax Films Academy Award-Winning motion picture "Shakespeare in Love," young William Shakespeare and the colorful world of Elizabethan theater leap vividly to life...ready to help your students discover "The Bard," his work, and his times.

Now, Miramax Films, in cooperation with the U. S. Department of Education, is proud to present **Shakespeare in the Classroom**, a free educational video and study guide designed for English literature and language arts classes in grades 8-12, made possible through the generous support of Polo Jeans and Max Factor.

At the heart of this program is a specially produced video which introduces students to Shakespeare and his world. This exciting presentation features archival material on Shakespeare's life and art, film clips, behind-the-scenes footage from "Shakespeare in Love," and special appearances by some of the people who made the film — stars Gwyneth Paltrow, Joseph Fiennes, Geoffrey Rush, Ben Affleck, Judi Dench, writers Marc Norman and Tom Stoppard, and designers Martin Childs and Sandy Powell.

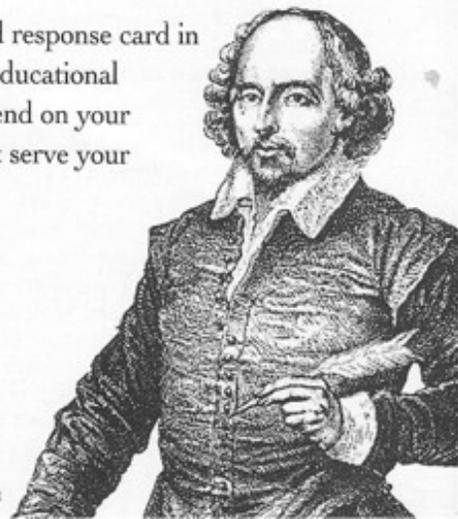
This study guide complements the video with four reproducible student activity sheets that review important facts about Shakespeare, highlight the element of stagecraft in his dramatic poetry, help familiarize students with his language, and guide them toward a performance-oriented appreciation of his art.

We're happy to provide you with this innovative program free of charge, and hope you will enjoy using it with your students. Although copyrighted, the program materials, including the special video, may be reproduced for educational purposes and we encourage you to share them with your colleagues.

We also hope that you will return the enclosed response card in order to remain eligible to receive free LearningWorks educational programs in the future. We value your support and depend on your comments as we strive to create classroom materials that serve your needs and those of your students.

Sincerely,

Dr. Dominic Kinsley
Editor in Chief
LearningWorks



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SHAKESPEARE IN THE CLASSROOM

INTRODUCTION

Designed to give your students an exciting new look at William Shakespeare and his world, *Shakespeare in the Classroom* is an in-class educational program presented by Miramax Films, producers of the Academy Award Best Picture, "Shakespeare in Love," and made possible through the generous support of Polo Jeans and Max Factor. The program is based on a specially produced video, "Shakespeare in the Classroom," in which the film's creators and stars present a unique view of Shakespeare's life and art through archival images, excerpts and behind-the-scenes footage from "Shakespeare in Love," and the rich language of Shakespeare himself.

TARGET AUDIENCE

This program is designed for use with students in grades 8-12 in the English literature and language arts curricula.

PROGRAM OBJECTIVES

The program is designed to accomplish the following objectives:

- ☛ To introduce students to William Shakespeare, his works, and his times by building on the interest sparked by the Academy Award-Winning film, "Shakespeare in Love."
- ☛ To counteract the perception that Shakespeare's plays are inaccessible and difficult by providing new study tools for today's generation of students.
- ☛ To offer students a brief overview of culture and society in the Elizabethan England of Shakespeare's time.
- ☛ To instill appreciation for Shakespeare's dramatic genius as a storyteller, playwright, and poet.
- ☛ To reinforce the value of "Shakespeare in Love" as a complement to classroom study of Shakespeare's dramatic art.

PROGRAM COMPONENTS

This program includes:

- ☛ A specially produced video, "Shakespeare in the Classroom," for in-class viewing.

- ☛ This Teacher's Guide, which coordinates the program components and provides:
 - a statement of objectives;
 - background information;
 - a summary of the video;
 - presentation suggestions for the video and activities;
 - follow-up activities and resources for further exploration.

- ☛ Four reproducible student activity masters designed to complement the video.

- ☛ A Teacher Response Card for your comments. Please return this card to remain eligible for free LearningWorks programs in the future.

USING THE PROGRAM COMPONENTS

The components of *Shakespeare in the Classroom* have been designed to afford maximum flexibility, so that educators can easily adapt the program for different grade levels and use it in a variety of curricula.

Begin by reviewing the video to familiarize yourself with the topics it presents. Educators who may be aware that the film "Shakespeare in Love" was rated R will notice that this special video has been produced for all audiences.

Introduce the video by asking students what they know about the film "Shakespeare in Love," which tells a semi-fictional story about the young William Shakespeare and how he came to write *Romeo and Juliet*. Explain that the creators of "Shakespeare in Love" have produced a special video to share their enthusiasm for Shakespeare with those just beginning to enjoy his works.

The video may be presented in a single class period. Use Activity One, "Shakespeare: Facts and Fiction," to reinforce key points of the video and to spark class discussion. The program's other activities complement the video by focusing on Shakespeare's stagecraft, language, and dramatic artistry. You may wish to replay those parts of the video that explore these themes before presenting these activities in class. The activities have been designed, however, to stand alone, so that you can choose those most appropriate to your students and present them in the order best suited to your curriculum.

VIDEO SUMMARY

The video "Shakespeare in the Classroom" blends archival images and excerpts from the film "Shakespeare in Love" with on-screen narration by members of the film's cast and production staff to create a compelling portrait of the life and art of William Shakespeare.

After reviewing the few documented facts we have about Shakespeare's life — and reminding students that "Shakespeare in Love" builds on those facts with imagination — the video gives an overview of Elizabethan

England, focusing on the colorful world of the London theaters where Shakespeare worked in the 1590s. The video then explores some aspects of Shakespeare's art that have kept his work a living part of world culture for more than four centuries: the emotional impact of his storytelling, the unforgettable personalities of his characters, the rich beauty of his language, and most of all, the dramatic vitality that made his plays popular entertainment in his time and has given them a universal appeal for audiences down to the present day.

"Shakespeare in the Classroom" features special appearances by the following members of the cast and creative staff of the Academy Award-Winning "Shakespeare in Love": Gwyneth Paltrow, who plays the fictional Viola de Lesseps in the film, a noblewoman with a passion for the theater; Joseph Fiennes, who plays the young William Shakespeare; Dame Judi Dench, who plays Queen Elizabeth I of England; Ben Affleck, who plays Elizabethan "matinee idol" Ned Allyn; Geoffrey Rush, who plays London theater owner Philip Henslowe; Martin Childs, the film's production designer, and Sandy Powell, the film's costume designer, along with Marc Norman and Tom Stoppard, the film's screenwriters.

ACTIVITY ONE SHAKESPEARE: FACTS AND FICTION

This activity, designed as a follow-up to viewing the video, reinforces some key facts about Shakespeare's life and times. Have students complete the activity independently, then review their answers using a "game show" format, in which you play the game show host and students or student teams take the role of contestants. To continue the game after the activity sheet has been reviewed, have students make up their own multiple-choice questions about Shakespeare to challenge one another.

Answers

1-c: Shakespeare was born in 1564 in Stratford-upon-Avon, a small town on the River Avon in Warwickshire, England. For extra credit, ask students to define "bard" (originally a singing poet who celebrated the legendary past in Celtic times).

2-a: Shakespeare wrote for a popular audience that paid admission each afternoon to see some new, exciting piece of entertainment. As playwright, actor, and part owner of the theatrical company, his livelihood depended on pleasing this audience. He did not, like some playwrights before him, write to impress the most educated members of English society, nor did he, like some playwrights after him, write to please a noble patron. Yet even in his own time, his plays were praised by university scholars and applauded by royalty.

3-b: Elizabeth I ("the Virgin Queen"), daughter of King Henry VIII, ruled England 1558-1603. There was considerable religious controversy during her reign, which was challenged by Catholic forces who rallied behind Mary, Queen of Scots, and later sought support from Spain, as well as by Puritan groups who would eventually seize power under Oliver Cromwell.

4-b: The groundlings paid one penny to stand in the open area in front of the stage.

5-c: The "Earl of Wessex" is a fictional character who appears only in "Shakespeare in Love," so the real Shakespeare could never have met him. Henslowe and Alleyn, on the other hand, were real-life members of the Elizabethan theatrical community whom Shakespeare probably knew well. Philip Henslowe built several theaters — the Rose, the Fortune, and the Hope — and was a business partner of the Admiral's Men, the leading theatrical company of the 1590s. Henslowe's diaries (really accounting records) are the richest source of documentary evidence about the early days of the Elizabethan stage. Edward "Ned" Alleyn was the leader of the Admiral's Men and the most esteemed actor of his day, famous for creating the roles of Tamburlaine, Dr. Faustus, and Barabas, the Jew of Malta, in Marlowe's pioneering tragedies. Alleyn became wealthy in the theater and founded the present-day Dulwich College in his retirement.

6-b: Women were restricted by law from many occupations in Elizabethan England, including the stage, where all female roles were played by men or by boys specially trained to act these parts. Scholars have suggested that this may be one reason why Shakespeare so often has his female characters masquerade as men.

7-b: Queen Elizabeth enjoyed plays and regularly had actors perform for her at court. There is a record that on one such occasion the comic actor, Richard Tarlton, made her laugh so hard that she ordered him removed from the stage. Records also show that Shakespeare's company performed for the Queen, and according to tradition, he wrote his play *The Merry Wives of Windsor* when she asked to see his greatest comic creation, Sir John Falstaff, in love.

8-b: Christopher Marlowe, author of *Tamburlaine* and *Dr. Faustus*, was a pioneer of Elizabethan drama and much better-known than Shakespeare when, in 1593, he was murdered at age 29, some say for his involvement in the darker side of Elizabethan politics. Students should also recognize the other authors mentioned in this question: Geoffrey Chaucer, creator of *The Canterbury Tales*, and Tom Stoppard, one of the screenwriters for "Shakespeare in Love" and author of such plays as *Rosencrantz and Guildenstern are Dead*, *Travesties*, and *Jumpers*.

9-c: Shakespeare was a member of the acting company that eventually came to be known as the King's Men, when they secured the patronage of Elizabeth's successor, King James I. As a member of the company, he shared in the profits of every performance and was part owner of the company's theaters, including the famous Globe. Shakespeare is named as an actor in several of Ben Jonson's plays and there is an old tradition that he played the part of the Ghost in his own greatest tragedy, *Hamlet*.



10-b: Shakespeare almost always based his plays on published stories, episodes from historical chronicles, or older plays. His source for *Romeo and Juliet* was a popular narrative poem by Arthur Brooke, *The Tragical History of Romeus and Juliet*, which was first published in 1566, but this was a retelling of a story that first appeared in Italy in 1476 and was embellished by a series of Italian romance writers down to 1554.

Follow-Up Activities

1. Help students research, organize, and present an "Elizabethan Expo," featuring individual presentations on such aspects of daily life in the England of Shakespeare's time as dress, food, occupations, transportation, government, art, music, literature, theater, and other forms of entertainment. Invite family, friends, and students from other classes to attend.
2. Arrange a class visit to a nearby "Renaissance Faire," Shakespeare festival, living history site, or history museum that features exhibits or attractions related to Elizabethan England. Encourage students to report on aspects of the visit that they particularly enjoyed or found especially valuable.

ACTIVITY TWO SHAKESPEARE SETS THE STAGE

This two-part activity invites students to analyze passages from Shakespeare's plays to see for themselves how "The Bard" used descriptive language to compensate for the absence of scenery, lighting, and special effects on the Elizabethan stage. Use this activity to help students visualize performance in an Elizabethan theater, where plays were performed in the afternoon with spectators on all sides, as shown on the Activity Sheet in the well-known De Witt drawing of the Swan Theater (c. 1596). Under such circumstances, actors relied on elaborate costumes, their own talents, and the imaginative power of language to create a theatrical illusion.

Have students complete Part I of the activity in small groups, sharing ideas for how a modern theatrical or film director might use special effects to create the scenes Shakespeare brings to life through language and drama. Ask each group to report its production plans and compare these modern "improvements" to the effects Shakespeare achieves.

Discuss the passages quoted in Part II of the activity as a class, helping students grasp the differences between these two famous Shakespearean comparisons of stage acting to human life. Then have students complete this part of the activity individually, by writing a paragraph using Shakespeare's theatrical metaphor to describe some aspect of their own lives.

Answers

Part I (Answers will vary; possible answers below)

1. Lear's challenge to the elements conjures up images of nature's wrath at its worst — hurricanes, firestorms, and thunderbolts capable of laying waste to civilization. Lighting and sound effects can produce this effect on the stage, but a filmmaker could set the scene with footage of actual storms or borrow special effects from science fiction to create a visual apocalypse.
2. Hamlet's first words to his father's Ghost paint a picture of this apparition as both terrifying and awesome, a shocking eruption of the supernatural into everyday life. Lighting and make-up, along with electronic distortion of the Ghost's voice, could achieve this effect on the modern stage, while a filmmaker could draw on the tricks of horror films to make the Ghost of Hamlet seem a living nightmare.
3. Describing the sunlight as "envious streaks" and the stars as "night's candles," Romeo evokes a dawn that seems to come purposely to end the lovers' one night together. On the modern stage, lighting might paint this dawn on a backdrop. In film, footage of a real dawn together with the natural sounds of night's ending would echo Shakespeare's achievement.

Follow-Up Activities

1. Have students work in groups to analyze the stagecraft of one of Shakespeare's plays. Have them mark passages in which he sets the scene, whether through extended descriptions or with a single line (e.g., "This is Illyria, lady."). Depending on the play they examine, students might also notice how he uses music and song to set a mood, how he creates massive battles by having a few survivors race on stage to report the action, how he carefully arranges to have corpses carried off stage (since there were no curtains to conceal the "dead" actor springing back to life), and how he uses the various locations on his stage — the space above, the inner space, the pillars — to create the illusion of city walls, hiding places, forests, and a hundred other specific settings.
2. Arrange a class trip to a production of a Shakespearean play in your area, and invite students to share their impressions of the play and the production with the class.

ACTIVITY THREE WORDS, WORDS, WORDS

This activity is designed to help overcome students' apprehensions about the inaccessibility of Shakespeare's language, first by focusing on some of the many Shakespearean expressions that have entered into everyday speech, and then by inviting them to play with a set of Elizabethan terms of insult in a Shakespearean spirit.

Begin the activity by discussing the extract from Bernard Levin's familiar catalog of Shakespearean expressions, which is quoted on the activity sheet. Have students define the underlined phrases or use them in a sentence. Then have students complete Part I of the activity individually, by underlining the familiar expression in each of the short scenes from Shakespeare and giving an example of its use today. Discuss as a class what makes these expressions so memorable. How did they become detached from their dramatic context and take on a life of their own? Let pairs of students perform these short scenes to explore how the situation itself lends a special point, a tang of irony, to the words we have come to know.

Part II of the activity invites students to imitate Shakespeare's special talent for hurling insults. Have students work in small groups for this part of the activity, then let them savor the power of language by hurling insults from one group to another.

Answers

(Answers will vary; possible answers below)

1. "Eaten me out of house and home." Mistress Quickly's complaint is one of the many expressions in this play that serve to magnify the magnificent bulk of Sir John

Falstaff. In our day the expression still carries the implication of appetite run amok.

2. "It was Greek to me." Casca's ironic way of saying that he does not understand Greek (and doesn't care to) has become a standard way to indicate that something is beyond one's comprehension (and probably not worth knowing anyway).
3. "Sweets to the sweet." Gertrude's comment on the flowers she casts into Ophelia's grave lends a sad irony to the occasion, recalling how Ophelia handed wildflowers to members of the Danish court in her madness (Act 4, Scene 5). For us, the phrase has lost these morbid connotations, though it does carry a sense of shallow sentimentality that may echo something of Gertrude's self-centered grief at Ophelia's death.

Follow-Up Activities

1. Have students go on a "scavenger hunt" to find as many common English expressions as they can that have come from the texts of Shakespeare's plays or sonnets. They can peruse collections like *Bartlett's Quotations*, look through the plays themselves, or browse the Internet for compilations of famous quotes from Shakespeare, then bring in what they've collected to share with the class.
2. Assign students to conduct a "media watch" to be on the lookout for Shakespearean quotations and phrases in newspapers, magazines, on TV and radio, in music and advertising. They can use their findings to prepare a brief report entitled "Shakespeare Lives," citing examples of "The Bard's" 16th-century expressions that are alive and well on the brink of a new millennium.

ACTIVITY FOUR GET IN THE ACT

This final activity focuses on *Romeo and Juliet* and supplements the presentation of scenes from the play in the "Shakespeare in the Classroom" video. The activity is designed to help students develop a performance-oriented approach to reading Shakespeare, recognizing the drama and action implicit in every line.

Part I of the activity asks students to create a promptbook for the famous balcony scene in *Romeo and Juliet* by first describing the scene as they envision it and then annotating the lines to indicate how the actors should speak, gesture, move, and react at every word. It may be useful to introduce this part of the activity by having students paraphrase the dialog for this scene, as is done in the video. Once they understand what is being said, have them focus on how two actors could bring out and enrich the meaning of the lines on stage. Tell students that it takes real concentration to "see" and "hear"

all the dramatic possibilities in these lines, and have them work individually to create their own promptbooks.

As a follow-up, have students make copies of their promptbooks and use them to direct two classmates through the balcony scene. Discuss as a group how well each student's prompt-marks conveyed his or her theatrical intentions, and how acting the scene reveals still further possibilities for dramatic interpretation. Work together to stage the scene in a way that all members of the class find effective.

Part II of the activity further extends this performance-oriented approach to Shakespeare by inviting students to imagine a new ending for *Romeo and Juliet*. You might introduce this part by informing students that Shakespeare's plays were regularly revised during the century following his death, with tragedies turned into comedies and comedies recast as slapstick farce. Discuss as a class some of the possibilities for "improving" the conclusion of *Romeo and Juliet*: suppose, for example, that Juliet is kept from following Romeo into death; or that Romeo revives before she can take her own life; or that Friar Laurence has a potion to restore them both to life after their families have pledged peace. Have students work in groups to imagine their own innovative endings, which might range from the horrific to the hilarious. Then compare these alternatives to Shakespeare's ending to gauge the dramatic impact he achieves.

Follow-Up Activities

1. Have students view (in class or on their own) two of the several film or television versions of *Romeo and Juliet* produced within the past 30 years. After the class has watched both versions, use them to launch a discussion of various ways of presenting the same written work. Note and discuss the many differences in the thematic approach to the material, as well as differences in physical production.
2. Encourage students to organize and present a "Shakespeareance" — a program of scenes and readings from the works of Shakespeare and presentations on his life — for the school community, parents, and friends. With your guidance, students can choose the scenes they will present, rehearse their program, and perhaps compile the results of other reports and presentations on Shakespeare for display at the "Shakespeareance."

SHAKESPEARE IN THE CLASSROOM

from
SHAKESPEARE
IN LOVE



ACTIVITY ONE SHAKESPEARE: FACTS AND FICTION

Welcome to a series of activities inviting you to mine the rich treasures found in the works of William Shakespeare – courtesy of the Oscar-winning Miramax motion picture, “Shakespeare in Love.”

As you probably know, “Shakespeare in Love” told a story about how Shakespeare *might* have come to write his first masterpiece, *Romeo and Juliet*. The filmmakers mixed together many facts about Shakespeare and his times with plenty of imagination, much as Shakespeare himself did when he wrote history plays. If you have seen the film, however, you might want to know the real story. What are the facts about Shakespeare?

Here’s your chance to find out. Take this quiz to see if you can separate Shakespearean fact from fiction!

1 William Shakespeare is called “The Bard of Avon” because

- a. he once sold cosmetics.
- b. he was descended from the noble family of Avon.
- c. he was born in the town of Stratford on the River Avon.

2 Shakespeare’s plays were originally written

- a. as popular entertainment, like movies and television today.
- b. for serious study by scholars and students.
- c. to amuse the upper class.

3 The time in which Shakespeare lived is known as the “Elizabethan era” because

- a. England was shaken by religious controversy and unrest.
- b. England was ruled by Queen Elizabeth I.
- c. England was ruled by Queen Elizabeth II.

4 In the Elizabethan theater, groundlings were

- a. stagehands.
- b. spectators standing in an open area in front of the stage.
- c. small mammals used in popular entertainments.

5 The real Shakespeare never actually met

- a. the theater owner, Philip Henslowe.
- b. the actor, Ned Alleyn.
- c. the nobleman, The Earl of Wessex.

6 Laws in Shakespeare’s time prohibited

- a. dogs from appearing on stage.
- b. women from appearing on stage.
- c. spectators from throwing objects at the actors on stage.



7 Queen Elizabeth herself

- a. abhorred plays and often ordered the theaters closed.
- b. enjoyed plays and frequently attended performances.
- c. wrote plays and sometimes appeared on stage.

8 One of Shakespeare’s real-life rivals was the playwright

- a. Geoffrey Chaucer.
- b. Christopher Marlowe.
- c. Tom Stoppard.

9 Though we think of him as a playwright, during most of his life Shakespeare was also

- a. a lawyer.
- b. a journalist.
- c. an actor.

10 Shakespeare’s *Romeo and Juliet* is based on

- a. a scandal that really occurred in Elizabethan London.
- b. an old Italian story of star-crossed love.
- c. experiences in Shakespeare’s own life.

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SHAKESPEARE IN THE CLASSROOM

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ACTIVITY TWO SHAKESPEARE SETS THE STAGE

Shakespeare's plays were first performed on stages like the one in the drawing below. This is the only picture we have from Elizabethan times that shows what their theaters looked like inside. It's not a very good drawing, but you can see that the audience surrounded the actors. Those with money enough could sit in the balconies that lined the building. Poorer spectators stood in the space around the stage, which was open to the sky — and rain!

Elizabethan plays were performed in the afternoon to use the sunlight. There were no lights, little scenery, and only the most basic special effects. To set the scene, Elizabethan actors relied on dramatic skill, elegant costumes (often supplied by wealthy patrons), and the words of the playwright. In fact, words were often the most effective tool to bring a play to life. And few playwrights were better at creating stirring effects through words than William Shakespeare.

PART I

Here are three examples of how Shakespeare used words to set the scene. Read each passage and, in the space provided, describe how a modern filmmaker or stage director might use lighting and special effects to show us what Shakespeare asks us to imagine.

1 KING LEAR:
*Blow, winds, and crack your
cheeks! Rage, blow!
You cataracts and hurricanoes,
spout
Till you have drenched our
steeples, drowned the cocks!
You sulphurous and thought-
executing fires,
Vaunt-couriers of oak-cleaving
thunderbolts,
Singe my white head!*

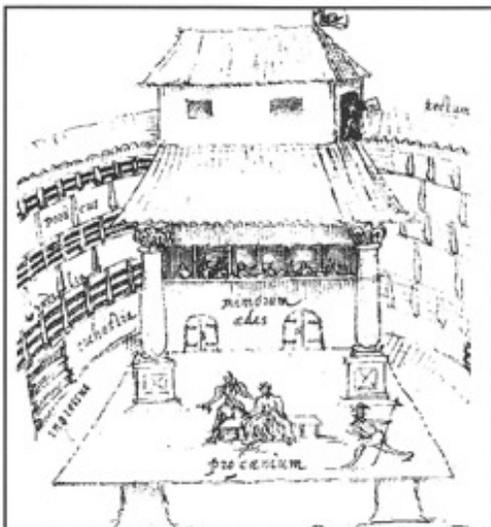
How we would stage this scene today:

2 HAMLET:
*Angels and ministers of grace
defend us!
Be thou a spirit of health or goblin
damned,
Bring with thee airs from heaven
or blasts from hell,
Be thy intents wicked or
charitable,
Thou com'st in such a
questionable shape
That I will speak to thee.*

How we would stage this scene today:

3 ROMEO AND JULIET:
*Look, love, what envious streaks
Do lace the severing clouds in
yonder east.
Night's candles are burnt out, and
jocund day
Stands tiptoe on the misty
mountain tops.*

How we would stage this scene today:



De Witt drawing of the Swan Theater, c. 1596.

PART II

Often in his plays, Shakespeare used the stage itself as a metaphor for human life. Here are two famous examples. Read each one and think about the similarities between acting on stage and *your* every day life. Do you ever wear a costume and make-up? Sometimes miss your cues? Love to stand in the spotlight? Hate to be upstaged? On the back of this sheet, write a paragraph using Shakespeare's theatrical metaphor to describe some aspect of your life.

*All the world's a stage,
And all the men and women
merely players;
They have their exits and
their entrances,
And one man in his time plays
many parts.*

— AS YOU LIKE IT

*Life's but a walking shadow, a
poor player,
That struts and frets his hour
upon the stage,
And then is heard no more. It
is a tale
Told by an idiot, full of sound
and fury,
Signifying nothing.*

— MACBETH

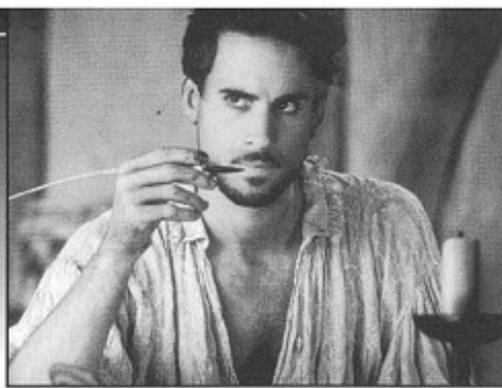
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SHAKESPEARE IN THE CLASSROOM

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ACTIVITY THREE

WORDS, WORDS, WORDS

Shakespeare's plays can seem hard to understand at first because many of the words are unfamiliar to us. But it's not long before the beauty and richness of those words — and the timeless characters they create — begin to take on a life of their own. In fact, many of Shakespeare's lines are probably part of your life already. As the writer Bernard Levin explains:

If you have ever refused to budge an inch, if you have been tongue-tied, hoodwinked or in a pickle, if you have slept not one wink or laughed yourself into stitches, had short shrift, cold comfort, or too much of a good thing, if you have seen better days or lived in a fool's paradise — why you are quoting Shakespeare!

All the underlined expressions here come originally from Shakespeare, and you can find dozens more in everyday conversation. It's almost as if we learn to love Shakespeare's language before we even read one of his plays.

PART I

Each of the short scenes quoted below contains one Shakespearean expression that has become part of our everyday language. For each scene, underline the familiar expression, then give an example to show how we use it today. Discuss in class whether the meaning of these expressions has changed or stayed the same in the 400 years since they were first uttered on the stage.

1 Mistress Quickly, the owner of the Boar's Head Tavern, charges Sir John Falstaff with failing to pay his debts in *Henry IV, Part 2*.

Mistress: And it please your Grace, I am a poor widow of Eastcheap, and he is arrested at my suit.

Chief Justice: For what sum?

Mistress: It is more than for some, my lord, it is for all I have. He hath eaten me out of house and home. He hath put all my substance into that fat belly of his, but I will have some of it out again.

How we use the expression today:

2 Two of Caesar's enemies discuss reactions to his latest show of power in *Julius Caesar*.

Cassius: Did Cicero say anything?

Casca: Ay, he spoke Greek.

Cassius: To what effect?

Casca: Nay...those that understood him smiled at one another and shook their heads. But for mine own part, it was Greek to me.

How we use the expression today:

3 Ophelia is buried by her brother, Laertes, and Queen Gertrude, Hamlet's mother, who scatters flowers on her grave in *Hamlet*.

Laertes: Lay her in the earth,
And from her fair and
unpolluted flesh
May violets spring...

Gertrude: Sweets to the sweet, farewell!
I hoped thou shouldst have
been my Hamlet's wife.
I thought thy bride-bed to have
decked, sweet maid,
And not have strewed thy grave.

How we use the expression today:

PART II

Here's your chance to create some memorable Shakespearean expressions of your own, using the Bard's patented technique for hurling insults. Just combine one word from each column, 1-2-3, and launch your insult with a thunderous "Thou..." Use the spaces provided to add your own terms to this arsenal. But watch where you aim these put-downs. They could be immortal!

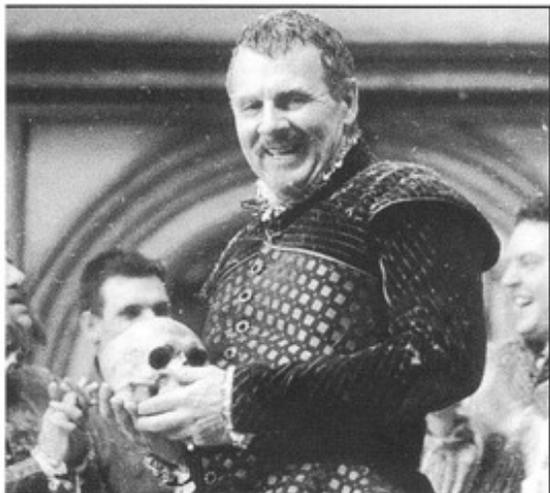
Shakespearean Insult Generator

1	2	3
brazen	beetle-headed	clotpole
fawning	clay-brained	hedge-pig
greasy	dog-hearted	lout
knavish	fly-bitten	malignancy
reeky	rump-fed	scantling
wanton	shag-eared	varlet

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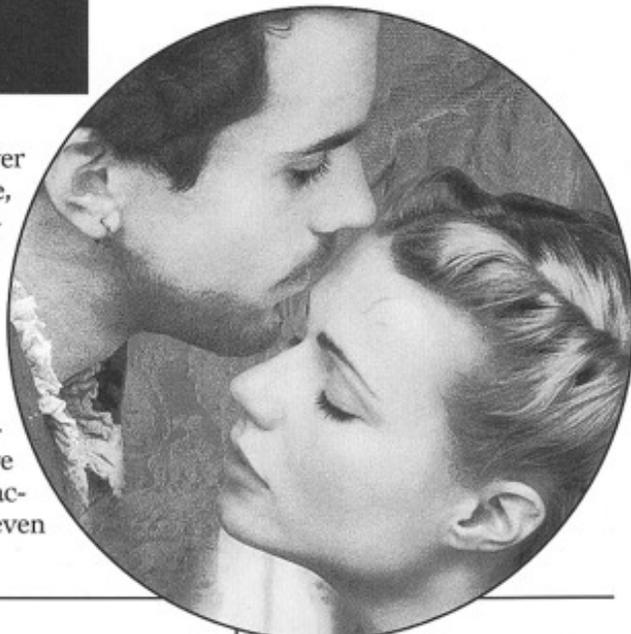
SHAKESPEARE



ACTIVITY FOUR GET IN THE ACT

Shakespeare's *Romeo and Juliet* may be the best-known play ever written. Even if you've never read it, attended a performance, or seen one of the many movies it has inspired, you're probably familiar with the story. Two young people whose families are bitter enemies fall in love, and although doomed, their love transcends the hatred of those around them. It's a timeless tale of tragic romance that was a "hit" in Elizabethan London and has become a classic around the world.

As with all of Shakespeare's plays, however, it's important to remember that *Romeo and Juliet* was not written to be read. Shakespeare expected people to see and hear this love story, and with a little practice, you can learn to stage the play in your own imagination — or even re-stage it to make the story your own.



PART I

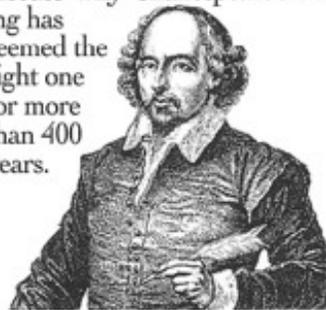
When actors prepare to perform a play, they sometimes create a "promptbook." This is a copy of the play marked to describe the setting for each scene and to show how the actors move on stage, how they gesture at certain places, how they color certain words with a particular tone of voice, and so on. Here is the start of a promptbook for the famous balcony scene in *Romeo and Juliet*. Read the dialogue carefully, trying to imagine how it might be performed, and add your own comments to show how you would bring the scene to life.

The Setting:

- Juliet:** Oh Romeo, Romeo! Wherefore art thou Romeo?
Deny thy father, and refuse thy name;
Or, if thou wilt not, be but sworn my love, *emphasize*
And I'll no longer be a Capulet.
- Romeo:** Shall I hear more, or shall I speak at this? *whispers to himself*
- Juliet:** 'Tis but thy name that is my enemy;
Thou art thyself, though not a Montague. *said with a snarl*
What's Montague? It is nor hand, nor foot,
Nor arm, nor face, nor any other part
Belonging to a man. O! be some other name:
What's in a name? That which we call a rose *reaches for a rose?*
By any other name would smell as sweet;
So Romeo would, were he not Romeo called,
Retain that dear perfection which he owes
Without that title. Romeo, doff thy name;
And for thy name, which is no part of thee,
Take all myself.
- Romeo:** I take thee at thy word. *leaps forward and shouts!*
Call me but love, and I'll be new baptized;
Henceforth I never will be Romeo.

PART II

There is a story that actors sometimes tell about a performance of *Romeo and Juliet* at which a member of the audience, caught up in the story, shouted to Romeo at the play's climax, "Don't do it! She's still alive!" Despite this warning, the play ended tragically, as Shakespeare intended, but the anecdote reminds us that things might have turned out differently, for better or worse. On the back of this sheet, write a paragraph describing a new ending for *Romeo and Juliet*. Compare your ideas with those of your classmates, then discuss why Shakespeare's ending has seemed the right one for more than 400 years.



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