



Curriculum Guide 2012-2013

The Complete Works of William Shakespeare (abridged)



Sunshine State Standards

Language Arts

- LA.7-12.1.7.2
- LA.7-12.1.7.3
- LA.7-12.2.1.3
- LA.7-12.2.1.7
- LA.7-12.2.1.9

Theatre Arts

- TH.912.S.1.4
- TH.912.S.2.8
- TH.912.C.1.6
- TH.912.F.1.3
- TH.912.F.1.2

Common Core Standards

- RL.9-10.4
- RI. 9-10.5
- RL. 11-12.3
- L. 9-10.4
- L. 8.5

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A Letter from the Director of Education

“All the world’s a stage,” William Shakespeare tells us “and all the men and women merely players.” I invite you and your class to join us on the world of **our** stage, where we not only rehearse and perform, but research, learn, teach, compare, contrast, analyze, critique, experiment, solve problems and work as a team to expand our horizons.



We’re “Shakin’ It Up” at Orlando Shakes, with new Lesson Plans designed to assist teachers with curriculum needs while sharing what is unique and magical about the Theater Arts. We’ve designed our Curriculum Guides with Sunshine State Standards in mind. You’ll find a first section which will help you prepare your students for the theatrical experience, a second section suggesting what to watch and listen for during the performance, and lastly, discussion questions and lesson plans to use when you are back in your classroom, to help your students connect what they’ve learned to their lives and your diverse and demanding curriculum.

I believe that as an Educator it is imperative that I continue learning as I teach and teaching as I learn. It is my sincere hope that you will find our Curriculum Guides helpful to you and eye opening for your students. Feel free to contact us at Orlando Shakes should you have any questions or suggestions on how we can better serve you. We are always learning from you.

Thank you for the tremendous work you do each and every day in nurturing our audiences of tomorrow.

Curtain Up!!

Anne Hering
Director of Education

Pre-Performance

Read the Plot Summary and Meet the Characters

Shakespeare's Plays

This list breaks down Shakespeare's plays by type. You'll also get a brief summary of each play by Shakespeare, if you need help remembering what a specific play is about.



COMEDIES

All's Well That Ends Well

Bertam runs away to avoid his new wife, Helena, but she follows him and tricks him into being her faithful husband.

As You Like It

A romp in the Forest of Arden, where everyone falls in love. Characters: Rosalind, Celia, Orlando

The Comedy of Errors

Two sets of twins (named Antipholus and Dromio of Ephesus & Syracuse) turn the town of Ephesus upside down.

Cymbeline

A jealous husband (Posthumus) believes a false story about his wife (Imogen). She runs away and meets her long-lost brothers.

Love's Labour's Lost

The King of Navarre and his court try to study in seclusion but succumb to the temptations of love.

Measure for Measure

Power corrupts Angelo, the substitute duke, who tries to seduce the sister (Isabella) of a condemned man.

The Merchant of Venice

Moneylender Shylock tries to recover his "pound of flesh" collateral for a loan.

The Merry Wives of Windsor

Sir John Falstaff puts the moves on the Merry Wives (Mistresses Page and Mistress Ford) who turn the tables on him.

A Midsummer Night's Dream

A mischievous sprite (Puck) wreaks havoc on mix-and-match couples (Hermia & Lysander, Demetrius & Helena) in the woods near Athens. "Lord, what fools these mortals be!"

Much Ado About Nothing

Claudio loves Hero. Benedick doesn't like Beatrice. Then Claudio hates Hero, and Benedick loves Beatrice. Eventually, everyone gets married.

Pericles

Pericles lives, loves, loses, and regains his family while touring the Mediterranean Sea.

The Taming of the Shrew

Petruchio "tames" his wife, Katherina.

The Tempest

Prospero uses magic to reclaim his dukedom and find a husband for his daughter, Miranda.

Troilus and Cressida

In ancient Troy, Troilus and Cressida vow undying love, which dies all too quickly.

Twelfth Night

Orsino loves Olivia. Olivia loves Cesario. Cesario is really Viola, who loves Orsino.

The Two Gentlemen of Verona

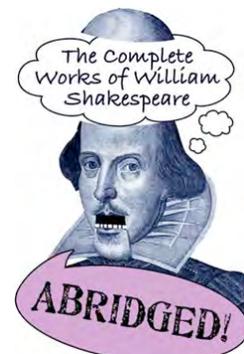
Nothing can come between best friends Valentine and Proteus, except a girl, Sylvia.

The Two Noble Kinsmen

Two brothers fight for love in ancient Greece.

The Winter's Tale

Jealous husband (Leontes) drives away his wife (Hermione), children, and best friend.



Pre-Performance

Read the Plot Summary and Meet the Characters



HISTORIES

King John

John turns over England to the Pope.

King Richard II

Henry Bolingbroke deposes King Richard and becomes King Henry IV.

King Henry IV, Part 1

Henry wonders why his son can't be more like that nice Hotspur boy, until Hotspur rebels against the king.

King Henry IV, Part 2

Henry's son Hal continues to act up, and rebels still threaten the throne, but Hal comes out all right in the end and becomes King Henry V.

King Henry V

Henry invades France.

King Henry VI, Part 1:

Joan of Arc leads the French army against England. The Houses of York and Lancaster start a spat that lasts through the next three plays.

King Henry VI, Part 2

Peasants and the House of York rebel against King Henry.

King Henry VI, Part 3

The House of York deposes King Henry, despite help from France. Edward, son of the Duke of York, takes the throne as King Edward IV.

King Richard III

Edward's brother, Richard, kills everyone in his way and seizes the throne, only to lose it and his life.

King Henry VIII

King Henry divorces his wife, starts a new church, remarries, and fathers a daughter who becomes Queen Elizabeth I.



TRAGEDIES

Antony and Cleopatra

Antony tries to balance love and war but sacrifices everything for love.

Coriolanus

Rome's best general (Coriolanus) feels slighted, so he switches sides.

Hamlet

A young prince (Hamlet) plans revenge against his murdering uncle (Claudius).

Julius Caesar

Brutus and others kill Caesar to prevent him from becoming king.

King Lear

Lear gives up his kingdom to his daughters and then gives up his mind.

Macbeth

Witches' prophecies prompt Macbeth to seize the throne of Scotland.

Othello

Iago preys on Othello's jealousy and drives him to murder.

Romeo and Juliet

Forbidden love tempts and destroys a young couple.

Timon of Athens

Overgenerous Timon learns who his true friends are when he runs out of money.

Titus Andronicus

Bloody revenge in ancient Rome, with the emphasis on bloody.



Pre-Performance

Research the Historical Context



Who was William Shakespeare?

-William Shakespeare is a mystery. He never went to college, only the local grammar school, but ended

up writing the most famous plays in the history of the world. How did it happen? Nobody really knows.

-We know very little about Shakespeare's personal life, his childhood and his marriage when you think about the impact he's had on our world. We have none of Shakespeare's letters, diaries, or original manuscripts. All we have is his signature on a couple of legal documents. In fact, the lack of information on him has made a lot of people argue that he never really wrote all those plays or even existed at all!

-Never forget, Shakespeare wrote his plays to be **PERFORMED** not read. Never sit down to **READ** one of his plays if you don't know it. Get up and try **ACTING IT OUT**. You'll be surprised how much you'll understand. Reading Shakespeare is **ALWAYS** hard, Performing him is **EASY**.

-Will wrote over 40 plays, but only 37 have survived. He wrote every kind of story you can think of- tragedies, comedies, histories. 22 of his plays were about **WAR**. Guess he had human nature down. . . In his plays you can find teenagers fighting with their parents, teenagers running away, teenagers falling in love, ghosts, gods, witches, drunks, murderers, a woman caressing her lover's body minus its head, a woman caressing her lover's head minus its body, weddings, funerals, death by stabbing, suffocation, poison, decapitation, spiking, hanging, execution, being made into a

meat-pie, and drowning in a vat of wine. The point is that Shakespeare did it **ALL**!

-Everybody went to see Shakespeare's plays: children, peasants, royalty, merchants, every kind of person from every social group and clique. It was the one place where a beggar could rub elbows with the rich and famous. Remember there were no televisions, no radios, no magazines, and only the beginnings of newspapers. Not that newspapers mattered much considering most people **COULDN'T** read or write! Aside from the plays, there were bear-baitings, cockfights, bull-baitings and if you were lucky, the occasional execution. That was all. Seeing one of his plays was something like a cross between a Magic basketball game and a rock concert. It was noisy, crazy, usually messy, and a whole lot of fun.

Shakespeare's Early Years

- William Shakespeare was born on April 23, 1564 in Stratford-upon-Avon, England. He died on the exact same day fifty-two years later, in 1616. He lived during what was called the Elizabethan Era because at that time the queen of England was Queen Elizabeth I.

- William Shakespeare's father, John Shakespeare, was a glovemaker by trade and ran a 'general store'. He was a prominent citizen in the town of Stratford-upon-Avon and even served as mayor for a term. The very first mention of John Shakespeare is in 1552. He was fined for keeping a 'dunghill' in front of his house. When William was eight years old, his father's fortunes started to decline. His father stopped going to church meetings and town council meetings, and his application for a coat-of-arms was turned down. A 'coat-of-arms' was an important status symbol in Elizabethan England. Today it would be like the U.S.

Government and everybody else in the country recognizing that you and your family were upper class and treating you like you were somebody important. Basically, you got invited to all the 'A-List' parties. Nobody knows why John Shakespeare's mysterious decline occurred.

- Shakespeare's mother was Mary Arden, a young lady from a prominent Catholic family. She married John Shakespeare in 1557 and they had seven children. William's older sisters Joan and Margaret died when they were babies. His younger sister Anne died when he was fifteen. The most of what we know about his three younger brothers is the youngest was named Edmund and that he later became an actor in London. Edmund died at age twenty-seven and was buried in London. We don't really know much about Shakespeare's other two brothers.

- As far as Shakespeare's education, even less is known. We assume he went to the local public grammar/elementary school in Stratford, but there are no records to prove it. We're also pretty sure he never went to college or university (pretty incredible when you consider Shakespeare invented over 2500 words that we still use everyday-including the words "puke", "eyeball", and "vulnerable"). In fact, after his baptism the next record we have of William Shakespeare is his marriage in 1582 to Anne Hathaway. William was eighteen years old when he married and Anne was twenty-six. Anne was also several months pregnant! Susanna, Shakespeare's first child, was born in 1583. Two years later, Shakespeare and Anne had twins, Judith and Hamnet. Sadly, Hamnet died only eleven years later. There is no record of his cause of death. William was deeply affected by his only son's death and after it spent more time in Stratford, traveling to London only for important theater business.

Pre-Performance

Historical Context continued

The London Years

- Nobody knows exactly when William Shakespeare moved to London or how he supported himself once he got there. We do know he was an actor before he was a playwright. Even when he was thriving as a playwright, he still found time to act in his own plays. He played roles such as Adam in *As You Like It* and the ghost of Hamlet's father in *Hamlet*.

- In 1589-92, Shakespeare's first plays were all HITS in London. By 1594, Shakespeare's own acting troupe, the Lord Chamberlain's Men, became the premier



acting company in London.

- In 1598, Shakespeare built his famous theater- The Globe Theater. It was located on the south bank of the Thames River in London. The new theater's motto was "Totus mundus agit histrionem" or in English instead of Latin "All the world's a stage".

-The Globe Theater could accommodate over 3,000 spectators and admission in the early 1600's was one penny. The Globe had twenty sides and was an "open-air" theater, meaning there was no roof in the center. What roof there was, was thatched (made of hay). The rest of the building was made of wood. From above it looked like a large donut. Performances were given every day from 2-5 in the afternoon

(so the sunlight wouldn't bother the audience or the actors) except Sunday. The beginning of a show was signaled by three blasts from a trumpet and a flag raised at the same time: black for tragedy, red for history, and white for comedy. Why didn't they just pass out leaflets? Going to plays was considered immoral and advertising for plays was prohibited. Yet, everybody came! Vendors at the shows sold beer, water, oranges, gingerbread, apples, and nuts. All of these were THROWN at the actors if the audience didn't like the show! Audience members also frequently talked back to the actors. For example, if a murderer was sneaking up on somebody, the audience usually screamed out "LOOK BEHIND YOU!"

- On June 29, 1613, the Globe Theater burned to the ground. It was during a performance of *Henry the Eighth*. The cannon shots that were fired to 'announce the arrival of the king' during the first act of the play misfired and engulfed the thatched roof in flames. One man's breeches (pants) caught on fire but before he got hurt badly somebody dumped their beer on him and put it out! While the rest of the audience escaped unharmed, The Globe Theater was completely destroyed. Thirty years later, an ordinance (law) was passed to close all theatres. Acting and plays were outlawed because they were considered immoral.

The Later Years

- Back in Stratford, William Shakespeare enjoyed his retirement and his status as 'Gentleman'. He purchased 'New House', the second largest home in Stratford-upon-Avon and often invited his friends and fellow artists over to hang out. One such visit is recorded in the journal of John Ward, a vicar in Stratford. He wrote, "Shakespeare, Drayton, and Ben Johnson had a merry meeting, and it seems drank

too hard, for Shakespeare died of a fever there contracted". Shakespeare indeed died thereafter and was buried in his family's church in Stratford on his birthday in 1616.

- In all, Shakespeare had written over 40 plays in two years. Two members of his acting company, the Lord Chamberlain's Men, published all the plays they could find in 1623. This collection of 37 of Shakespeare's plays has come to be



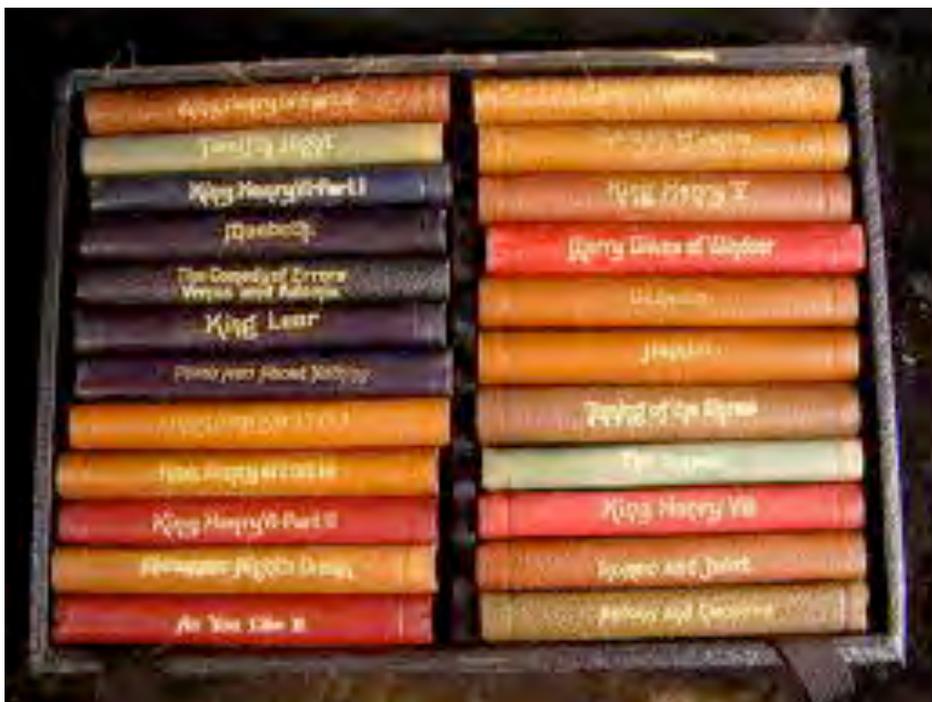
known as The First Folio. If it had not been for these two men, John Heminges and Henry Condell, we might have no record of William Shakespeare's work and the world as we know it would be a very different place. In the preface to the Folio these men wrote, "We have but collected them (the plays) and done an office to the dead... without ambition either of self-profit or fame; only to keep the memory of so worthy a friend alive, as was our Shakespeare".

- Shakespeare's friend and fellow playwright Ben Johnson wrote this about Shakespeare when William died- "... I loved the man, and do honor his memory as much as any. He was indeed honest, and of an open and free nature: had excellent fantasies, brave notions, and gentle expressions..."

Pre-Performance

A Chronology of Shakespeare's Plays

1589	<i>Comedy of Errors</i>	1600	<i>Hamlet</i>
1590	<i>Henry VI, Part II</i>		<i>Merry Wives of Windsor</i>
	<i>Henry VI, Part III</i>	1601	<i>Troilus and Cressida</i>
1591	<i>Henry VI, Part I</i>	1602	<i>All's Well That Ends Well</i>
1592	<i>Richard III</i>	1604	<i>Othello</i>
1593	<i>Taming of the Shrew</i>		<i>Measure for Measure</i>
	<i>Titus Andronicus</i>	1605	<i>King Lear</i>
1594	<i>Romeo and Juliet</i>		<i>Macbeth</i>
	<i>Two Gentlemen of Verona</i>	1606	<i>Antony and Cleopatra</i>
	<i>Love's Labour's Lost</i>	1607	<i>Coriolanus</i>
1595	<i>Richard II</i>		<i>Timon of Athens</i>
	<i>Midsummer Night's Dream</i>	1608	<i>Pericles</i>
1596	<i>King John</i>	1609	<i>Cymbeline</i>
	<i>Merchant of Venice</i>	1610	<i>Winter's Tale</i>
1597	<i>Henry IV, Part I</i>	1611	<i>Tempest</i>
	<i>Henry IV, Part II</i>	1612	<i>Henry VIII</i>
1598	<i>Henry V</i>		
	<i>Much Ado about Nothing</i>		
1599	<i>Twelfth Night</i>		
	<i>As You Like It</i>		
	<i>Julius Caesar</i>		



Pre-Performance
Meet the Playwrights
Reduced Shakespeare Company Timeline (abridged)
<http://www.reducedshakespeare.com>



1981: The Reduced Shakespeare Company begins as a pass-the hat act performing a twenty-minute version of Hamlet at Renaissance Faires outside of Los Angeles and San Francisco where the entertainment slots allow a maximum performance time of thirty minutes. The company develops a fast, funny, and physical performance style to keep their audiences from walking away. It works. Until 1987, the RSC performs only on weekends in the summer months at these faires.

1983: The RSC adds a short Romeo & Juliet to its repertoire at the Renaissance Faires.

1987: The first, one-hour version of *The Complete Works of William Shakespeare (abridged)* premieres and the company performs it at the Edinburgh Fringe Festival. The company thinks that this will be its swan song. Instead, interest in the RSC begins to snowball.

1988: The RSC begins to tour the United States. In order to make Shakespeare a full-length show, audience participation is added in the second act.

1991: With a six-week sold out season at the Centaur Theatre in Montreal, the RSC becomes a full-time gig and the boys finally quit their day jobs. They now make a living with the RSC, but just barely. It only took ten years. The company's first British tour, and its first London season – a December run at the Lillian Bayliss Theatre.

1991: The company tours to Tokyo and Ireland, as well as Britain and the U.S. They make their New York debut as part of the New York International Festival of the Arts.

1992: The RSC tours the U.S. and Singapore, as well as Perth and Adelaide, Australia. In March, the boys open their second season in London, this time at the Arts Theatre. The show runs eleven months.

1993: The RSC premieres its second stage show – *The Complete History of America (abridged)*.

1995: *The Bible: The Complete Word of God (abridged)* premieres in July at the Kennedy Center.

1998: The Reduced Shakespeare Company premieres its newest stage show *The Complete Millennium Musical (abridged)*.

2002: The RSC premieres its fifth stage show – *All the Great Books (abridged)*

2006: *Reduced Shakespeare: The Complete Guide For The Attention-Impaired (abridged)* is published by Hyperion. *Completely Hollywood (abridged)* has its official American premiere at the Pittsburgh Public Theater.

2010: In September, the RSC premieres its seventh stage show, *The Complete World of Sports (abridged)* at the Merrimack Repertory Theatre.

2011: In November RSC returns to the Merrimack Repertory Theatre to premiere its eighth stage production: *The Ultimate Christmas Show (abridged)*.

2012: To be continued...

Performance

Theater is a Team Sport (“Who Does What?”)

The **Playwright** writes the script. Sometimes it is from an original idea and sometimes it is adapted from a book or story. The Playwright decides what the characters say, and gives the Designers guidelines on how the play should look.

The **Director** creates the vision for the production and works closely with the actors, costume, set and lighting designers to make sure everyone tells the same story.

The **Actors** use their bodies and voices to bring the author’s words and the director’s ideas to life on the stage.

The **Designers** imagine and create the lights, scenery, props, costumes and sound that will compliment and complete the director’s vision.



Stage Manager Amy Nicole Davis
Photo: Rob Jones

The **Stage Manager** assists the director during rehearsals by recording their instructions and making sure the actors and designers understand these ideas. The Stage Manager then runs the show during each performance by calling cues for lights and sound, as well as entrances and exits.

The **Shop and Stage Crew** builds the set, props and costumes according to the designer’s plans. The Stage Crew sets the stage with props and furniture, assists the actors with costume changes and operates sound, lighting and stage machinery during each performance.

The **Front of House Staff** welcomes you to the theater, takes your tickets, helps you find your seat and answers any question you may have on the day of performance.

The Theater is where it all takes place. Orlando Shakespeare Theater In Partnership with UCF is the only professional, classical theater company in Central Florida, reaching students and audiences in the surrounding eight counties.

Mission/Vision:

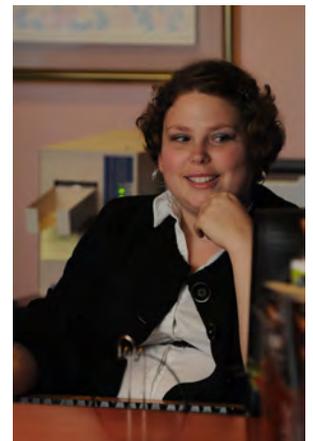
With Shakespeare as our standard and inspiration, the Orlando Shakespeare Theater In Partnership with UCF produces bold professional theater, develops new plays, and provides innovative educational experiences that enrich our community. Our vision is to create theater of extraordinary quality that encourages the actor/audience relationship, embraces the passionate use of language, and ignites the imagination.



Sound Designer Bruce Bowes
Photo: Rob Jones



Costume Designers
Denise Warner and Mel Barger
Photo: Rob Jones



Box Office Manager Gina Yolango
Photo: Rob Jones

Performance

The Actor/Audience Relationship

The Audience is the reason Live Theater exists. At Orlando Shakes, we cherish the Actor/Audience relationship, the unique give and take that exists during a performance which makes the audience an ACTIVE participant in the event. The actors see the audience just as the audience sees the actors, and every, laugh, snuffle, chuckle and gasp the audience makes effects the way the actor plays his next moment. We want you to be engaged, and to live the story with us!



Photo: Rob Jones

There are certain Conventions of the Theatrical Event, like, when the lights go down you know that the show is about to start, and that the audience isn't encouraged to come and go during a performance. Here are some other tips to help you and your classmates be top notch audience members:

- Please make sure to turn off your cell phones. And NO TEXTING!
- Please stay in your seat. Try to use the restroom before you take your seat and stay in your seat unless there is an emergency.
- Please do not eat or drink in the theater.

Performance

Enjoying the Production

1. How does the actor indicate to the audience that he has become a different character?
2. Do you think this play would work with female actors?
3. How does the audience interaction add to the performance?
4. How might the audience participants respond differently? How would that alter the performance?
5. When does the performance feel rehearsed and when does it feel spontaneous? Why?
6. What contemporary references do you hear? What local references do you hear? How does that add to the performance?

Post-Performance

Reflect, Connect, Expand

Talkback

After the performance, the actors will stay on stage for about 10 minutes to hear your comments and answer any questions you have about the play, the production and what it means to be a professional actor. We'd love to hear what you felt about the play, what things were clear or unclear to you, and hear your opinions about what the play means. This last portion of the Actor/Audience Relationship is so important to help us better serve you!

Discuss

1. Does this production make you want to see more Shakespeare? Why? How do you think seeing a whole production of a play would be different than seeing Complete Works?
2. Could you tell when the actors were making up the plots and when they were being true to Shakespeare? Give examples.
3. Have you ever seen any improvisational acting? Why is improv funny and interesting to watch?
4. Do you think Shakespeare would approve of this production of Complete Works? Why or why not?
5. Name as many plays and characters as you can that were mentioned in Complete Works. How were some of the characters and plots similar to each other? Try to group the plays you remember into Comedy, Tragedy and History.
6. Identify moments in the performance when you think the actors were improvising? Why do you think they were making up their lines at those moments?
7. What current or regional references did the actors make during the performance. Can you think of other/different substitutions that would have been funnier?

Bibliography

<http://www.reducedshakespeare.com/>

<http://www.folger.edu>

<http://www.william-shakespeare.info/william-shakespeare-biography.htm>

www.dummies.com

Shakespeare Well-Versed: A Rhyming Guide to All His Plays by James Muirden

Post-Performance Lesson Plans

Journeys Into Arts & Culture *Paraphrasing* Lesson Plan 1, page 1

Name of organization: Orlando Shakespeare Theater In Partnership with UCF

Event title: *The Complete Works of William Shakespeare (abridged)*

Grade levels appropriate: 6-12

Objectives:

The student will:

- Paraphrase the characters' lines into modern language
- Demonstrate their understanding of the characters lines by reading their paraphrasing aloud to the class
- Substitute Shakespeare's text while thinking their own paraphrasing
- Create a personal connection to Shakespeare's text.

Sunshine State Standards:

The student will:

- Analyze the author's purpose and/or perspective in a variety of text and understand how they effect meaning; LA.7-12.1.7.2
- Analyze, compare, evaluate, and interpret poetry for the effects of various literary devices, graphics, structure, and theme to convey mood, meaning, and aesthetic qualities; LA.7-12.2.1.3
- Analyze, interpret, and evaluate an author's use of descriptive language (e.g., tone, irony, mood, imagery, pun, alliteration, onomatopoeia, allusion), figurative language (e.g., symbolism, metaphor, personification, hyperbole), common idioms, and mythological and literary allusions, and explain how they impact meaning in a variety of texts with an emphasis on how they evoke reader's emotions; LA.7-12.2.1.7
- Describe changes in the English language over time, and support these descriptions with examples from literary texts; LA.7-12.2.1.9
- Strengthen acting skills by engaging in theatre games and improvisations. TH.912.S.2.8
- Respond to theatrical works by identifying and interpreting influences of historical, social, or cultural contexts. TH.912.C.1.6

Materials needed:

Handout 1, *Graphic Shakespeare*

Handout 2, *Paraphrasing Scenes*

Introductory/background information for teachers and students:

Have all students read the plot summaries of *Julius Caesar* and *Comedy of Errors*, Curriculum Guide

Post-Performance Lesson Plans

Journeys Into Arts & Culture *Paraphrasing* Lesson Plan 1, page 2

Name of organization: Orlando Shakespeare Theater In Partnership with UCF

Event title: *The Complete Works of William Shakespeare (abridged)*

Grade levels appropriate: 6-12

Lesson Process:

Paraphrasing is the Theater's primary tool for unlocking Shakespeare's text, both in the classroom and for our professional company. What is the definition of paraphrasing?

Paraphrase: n. a rewording of the meaning of something spoken or written.

A paraphrase is NOT a translation of the text, but a *rewording* of the text. This is one of the most important differentiations to make in teaching this material. Shakespeare's text is *NOT* a foreign language. It is Early Modern English- not "Old" English. Shakespeare created over 2500 words and compound words still in daily use. Our students speak Shakespeare every day without realizing it. Shakespeare's language in the context of his plays is poetry and therefore by 'poetic' nature 'open to interpretation'. Paraphrasing is the tool we use to align our understanding with Shakespeare's meaning.

There are two basic kinds of paraphrases- **Figurative** and **Literal**.

Figurative: 1. Representing by means of a figure or symbol 2. Not in it's usual or exact sense; metaphorical
3. Using figures of speech

Literal: 1. Following the exact words of the original 2. In basic or strict sense 3. Prosaic; matter of fact 4. Restricted to fact

We ask that the paraphrases the student creates are **Figurative** in nature. We don't ask them to create a word for word paraphrase of the text; but a common, lively rewording using their own daily expressions to capture the meaning of Shakespeare's verse.

1. Read the Plot Summaries of *Julius Caesar* and *Comedy of Errors* to your students..
2. Give each student the Handout 1, *Graphic Shakespeare*. Have one student read the lines aloud. Individually or in pairs, have the students write figurative paraphrasing in the empty text bubbles. Encourage them to be as creative as possible with their language and feelings. You may either require students to use standard grammar, or allow them to use modern text substitutions and slang. Very often, using modern substitutions allows the student to convey the emotion of the line more strongly.
3. Have students read their paraphrasing aloud. Encourage them to put themselves in the characters' shoes while performing their paraphrasing.
4. Have students read the character's lines using Shakespeare's words while thinking about their own paraphrasing.
5. Divide students into pairs and assign each pair one of the dialogues on Handout 2, *Paraphrasing Scenes*.
6. Instruct them to write their own paraphrasing underneath each of the lines, using a dictionary and the glossary at the bottom of the page when necessary. Encourage them to write conversationally, as they would say the lines today.
7. Have each pair perform their paraphrasing for the class. Encourage them to use their vocal inflections and gestures to act out the scene. Then perform the scene using Shakespeare's language. Encourage them to keep their vocal and physical choices when speaking Shakespeare's text.

Post-Performance Lesson Plans

Journeys Into Arts & Culture *Paraphrasing* Lesson Plan 1, page 3

Name of organization: The Orlando Shakespeare Theater In Partnership with UCF

Event title: *The Complete Works of William Shakespeare (abridged)*

Grade levels appropriate: 6-12

Assessment:

The student successfully:

- Paraphrased the characters' lines into modern language
- Demonstrated their understanding of the characters lines by reading their paraphrasing aloud to the class
- Substituted Shakespeare's text while thinking their own paraphrasing
- Created a personal connection to Shakespeare's text.

Reflection:

Lead the class in a discussion of the following questions:

1. Why is it better to paraphrase figuratively than literally?
2. In what way does paraphrasing allow for more than one interpretation of a line or character?
3. Why does thinking your paraphrasing while saying Shakespeare's words make the words easier to understand?

Additional Materials:

www.opensourceshakespeare.org

Julius Caesar, MGM, 1953

Comedy of Errors, BBC, 1983

Connections to other learning:

1. Consider having the student paraphrase other texts into their own words, such as the Declaration of Independence or the Pledge of Allegiance.
2. Create your own *The Complete Works of William Shakespeare (abridged)* comic strips using software such as Comic Life or Bitstrips, uploading your own staged photos and writing your own paraphrased dialogue.

Shakespeare Alive!

Want more paraphrasing? Orlando Shakes' Actor/Educators will come to your classroom and lead your students in an exploration of the play of your choice through an interactive plot summary and paraphrasing!
407-447-1700 ext. 208

Post-Performance Lesson Plans Handout 1 Graphic Shakespeare

Paraphrasing is Orlando Shakespeare Theater's primary tool for unlocking Shakespeare's text, both in the classroom and for our professional company. What is the definition of paraphrasing?

Paraphrase: n. a rewording of the meaning of something spoken or written.

Example:

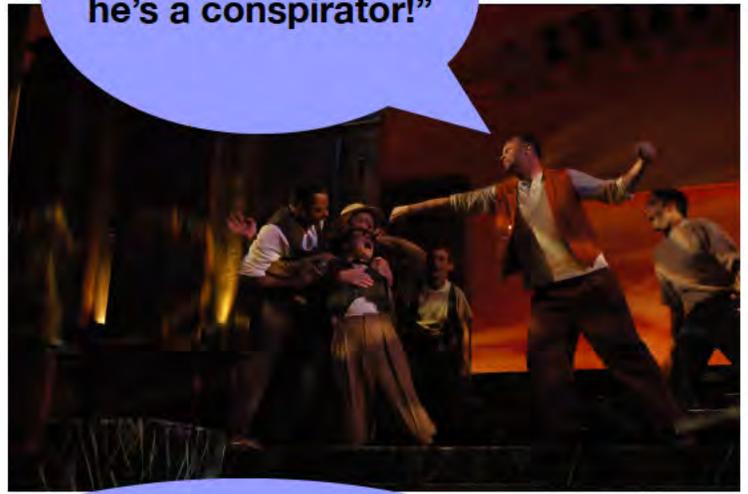
In *Julius Caesar*, Antony says, "I had rather have Such men my friends than enemies."

He figuratively means, "I don't trust them, but I'd rather they fight on my side than against me."

Write your own paraphrasing of the Citizens's words in modern day speech in the bubble below.

In Act III, Scene 3, the Citizens stab Cinna the Poet, shouting ...

"Tear him to pieces,
he's a conspirator!"



Post-Performance Lesson Plans Handout 1 Graphic Shakespeare

Paraphrasing is Orlando Shakespeare Theater's primary tool for unlocking Shakespeare's text, both in the classroom and for our professional company. What is the definition of paraphrasing?

Paraphrase: n. a rewording of the meaning of something spoken or written.

Example:

In *Comedy of Errors*, Balthazar says, "Small cheer and great welcome makes a merry feast."

He figuratively means, "It's a great party even without catering if the people are happy to be there."

"As from a bear a man would run for life,
So fly I from her that would be my wife."

In Act III, Scene 2, Dromio says ...

Write your own paraphrasing of Dromio's words in modern day speech in the bubble below.



Post-Performance Lesson Plans Handout 2 Paraphrasing Scenes

Comedy of Errors, Act I, Scene 2

Antipholus of Syracuse and Dromio of Ephesus

Antipholus of Syracuse has just sent Dromio of Syracuse off with all their gold to secure a hotel for the night. He runs into Dromio of Ephesus and mistaking him for Dromio of Syracuse, demands to know where the gold is. Dromio Of Ephesus simply wants Antipholus to come home to dinner.

ANTIPHOLUS OF SYRACUSE: What now? How chance thou art returned so soon?

Paraphrase:

DROMIO OF EPHEBUS: Returned so soon? Rather approached too late!
The clock hath stricken twelve upon the bell;

Paraphrase:

A of S: Stop your wind, sir, tell me this I pray:
Where have you left the money that I gave to you?

Paraphrase:

D of E: O, the sixpence* that I had of Wednesday last?

Paraphrase:

A of S: Come Dromio, come, these jests are out of season.
Tell me how thou hast disposed thy charge!

Paraphrase:

D of E: My charge was but to fetch you from the mart*
Home to your house, sir, to dinner;
My mistress and her sister stays for you.

Paraphrase:

A of S: Now as I am a Christian, answer me
In what safe place have you bestowed my money,
Or I shall break that merry sconce* of yours!

Paraphrase:

D of E: What mean you, sir? For God's sake hold your hands!
Nay, and you will not, sir, I'll take my heels!

**Post-Performance
Lesson Plans
Handout 2
Paraphrasing Scenes**

Julius Caesar
Act II, Scene 2 Calpurnia and Caesar

Calpurnia, Caesar's wife, has had a dream about his death and is trying to convince him to stay home.

CALPURNIA: What mean you, Caesar? Think you to walk forth?
You shall not stir out of your house to-day.

Paraphrase:

CAESAR: Caesar shall forth; the things that threaten'd me
Ne'er look'd but on my back; when they shall see
The face of Caesar, they are vanished.

Paraphrase:

CALPURNIA: Caesar, I never stood on ceremonies,*
Yet now they fright me.

Paraphrase:

CAESAR: Cowards die many times before their deaths;
The valiant never taste of death but once.

Paraphrase:

CALPURNIA: Alas, my lord,
Your wisdom is consumed in confidence.
Do not go forth to-day; call it my fear
That keeps you in the house, and not your own.

Paraphrase:

CAESAR: Mark Antony shall say I am not well,
And, for thy humour, I will stay at home.

* *stood on ceremonies* – took stock in omens

Post-Performance Lesson Plans

Journeys Into Arts & Culture *Write a Parody* Lesson Plan 2 page 1

Name of organization: Orlando Shakespeare Theater In Partnership with UCF

Event title: *The Complete Works of William Shakespeare (abridged)*

Grade levels appropriate: 6-12

Sunshine State Standards:

The student will:

- Stimulate imagination, quick thinking, and creative risk-taking through improvisation to create written scenes or plays. TH.912.F.1.3
- Solve short conflict-driven scenarios through improvisation. TH.912.F.1.2
- Strengthen acting skills by engaging in theatre games and improvisations. TH.912.S.2.8
- Compare the artistic content as described by playwrights, actors, designers, and/or directors with the final artistic product. TH.912.S.1.4
- Determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details and facts; LA.7-12.1.7.3
- Analyze, interpret, and evaluate an author's use of descriptive language (e.g., tone, irony, mood, imagery, pun, alliteration, onomatopoeia, allusion), figurative language (e.g., symbolism, metaphor, personification, hyperbole), common idioms, and mythological and literary allusions, and explain how they impact meaning in a variety of texts with an emphasis on how they evoke reader's emotions; LA.7-12.2.1.7

Materials needed:

With your class, read aloud *Othello Parody*, Handout 3, or watch some of the following parodies. You may find it helpful to preview them.

Blackadder vs. Shakespeare

http://www.youtube.com/watch?v=Nm-Y1ch4b5c&list=PL5015C9C653AD7015&index=2&feature=plpp_video

Shakespearean Tragedy (a comedy)

<http://www.youtube.com/watch?v=V2CjZgjLKNw&feature=related>

Hamlet in 3 Minutes

<http://www.youtube.com/watch?v=dogM0-EdQQI&feature=related>

The Hip Hop Shakespeare Company

<http://www.youtube.com/watch?v=nYQvyZCuCzU&feature=fvsr>

RSC - William Shakespeare (Abridged) 05 Othello Rap

<http://www.youtube.com/watch?v=W1tWoKm7cYM>

Objectives:

The student will:

- Retell a familiar story in their own words
- Demonstrate an understanding of the work's themes
- Perform a parody of a familiar work
- Understand the process of abridging or adapting an existing work

Introductory/background information for teachers and students:

Merriam Webster defines "parody" as:

1. a literary or musical work in which the style of an author or work is closely imitated for comic effect or ridicule
2. a feeble or ridiculous imitation

Post-Performance Lesson Plans

Journeys Into Arts & Culture *Write a Parody* Lesson Plan 2, page 2

Name of organization: Orlando Shakespeare Theater In Partnership with UCF

Event title: *The Complete Works of William Shakespeare (abridged)*

Grade levels appropriate: 6-12

Lesson process:

Discuss the nature of parody and improvisation, pointing out how Saturday Night Live, Sesame Street and similar shows poke fun of classic shows, books and TV shows. Brainstorm a list of current, popular books and movies. Some examples are:

- *Twilight*
- *Glee*
- *Avengers*
- *SMASH*
- *Harry Potter*

1. Divide the students into small groups of 3-5.
2. Instruct each group to decide on a movie, book or TV show to parody.
3. Instruct the group to identify the genre (tragedy, adventure, musical, etc.) of the original and choose one main theme of the original.
4. Giving them 10 minutes to work as a team, instruct them first to improv and then write out a parody dialogue between the characters in the story. Encourage them to be creative and irreverent. Be silly.
5. Have each group present their parody for the class.
6. Discuss how each group poked fun at the original.

Optional:

Make short videos of the presentation to share with your school.

Post-Performance Lesson Plans

Journeys Into Arts & Culture *Write a Parody* Lesson Plan 2, page 3

Name of organization: Orlando Shakespeare Theater In Partnership with UCF

Event title: *The Complete Works of William Shakespeare (abridged)*

Grade levels appropriate: 6-12

Assessment:

The student successfully:

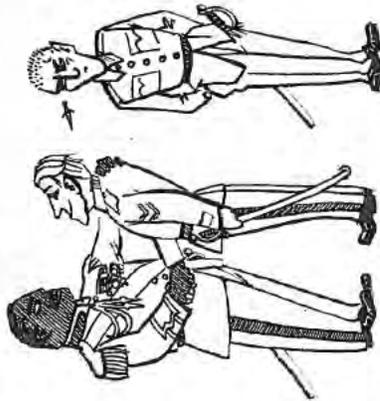
- Retold a familiar story in their own words
- Demonstrated an understanding of the works themes
- Performed a parody of a familiar work
- Understood the process of abridging or adapting an existing work

Reflection:

1. Did each group maintain the primary characters and story line of the original?
2. Did the parody maintain the genre of the original? (tragedy, adventure, musical, etc.) How?
3. Did the parody maintain the theme of the original? How?
4. How do you think the original creators (screenwriters, actors, etc.) would feel about your parody?

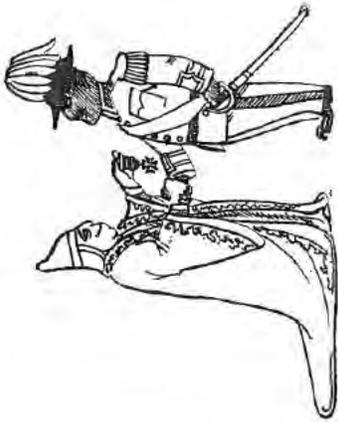
Othello, the Moor of Venice

I'm Ensign Iago, thought honest and true:
Three senators backed me, and said
That the job of Lieutenant was one I could do . . .
But Cassio got it instead!



I ask you! The guy's a complete amateur —
And he can't even drink (as we'll see)!
So I'm gutted to think that the Boss should prefer
This drawing-room soldier to me!

157



My Boss is Othello, a Moor. So what?
This is Venice, where many lands meet!
He's good at his job (making war), but he's not
Quite at home with the social élite!

Some incredible news reached my ears tonight —
He's wooed, won and wed Desdemona,
So her father's gone off to challenge his right —
And to have her restored to her owner!

He complained to the Duke and the Council, in vain — (i, iii)
They're all worried about the position
Of Cyprus (which Turkey would like to regain),
And have given the Boss a commission

To set off at once: he's already aboard,
Torn away from the honeymoon bed.
So her father's submission was simply ignored . . .
'Make the best of it,' — that's what they said!

Post-Performance

Lesson Plans

Handout 3 - Othello Parody

from Shakespeare Well-Versed:

A Rhyming Guide to All His Plays by James Muirden

Post-Performance

Lesson Plans

Handout 3 - Othello Parody

from Shakespeare Well-Versed:

A Rhyming Guide to All His Plays by James Muirden

158 OTHELLO, THE MOOR OF VENICE 159

She's going as well. She's pursued, by the way,
By a stalker, a prat named Roderigo,
With more money than sense, who'll do just what I say,
As long as I flatter his ego.

So now it's Act Two, and our ships have arrived.
The most up-to-date information
Says a storm wrecked the Turks,
and that no one survived —
So tonight there's a big celebration!

I've thought of a way to get Cassio's place . . .
Three bottles of wine at the most
And he's drunk — which on duty is such a disgrace
That I could be in line for his post!

What a night for a nuptial! It worked like a charm!
Roderigo, my gull, did the teasing:

There was such a commotion, they
rang the alarm —
Which the Boss found distinctly
displeasing!

So Cassio's had it — that's one-nil
to me!
Now then, can I build on success

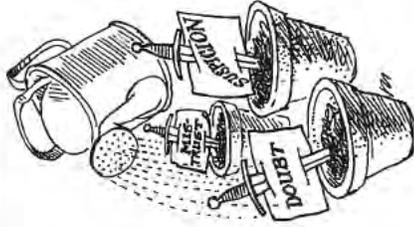
And discomfort the Moor? Yes, I
think I can see
How to cause him no end of distress . . .

I'll make Cassio ask Desdemona to
plead
With her lord to restore his position.
She'll do it, I know — which is all that
I'll need
To sow the first seed of Suspicion . . .

Then I'll work on the Moor, to make
him believe
Her affection is starting to stray.
Like all ladies (he'll think) she is prone to deceive,
And she's venturing Cassio's way!

I wish I could claim that the credit is mine,
That I'd plotted it all from the start . . .
For Scene 3 of Act 3 is, quite simply, *divine* —
Machination transmuted to Art!

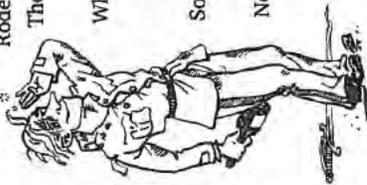
I brought him to where Desdemona was seen
Giving Cassio friendly advice.
The embarrassed guy fled like some sly libertine;
And I muttered: 'That's not very nice!'



[II, I]



[III, III]



[III, III, 35]

Post-Performance

Lesson Plans

Handout 3 - Othello Parody

from Shakespeare Well-Versed:

A Rhyming Guide to All His Plays by James Muirden

OTHELLO, THE MOOR OF VENICE 161

Hints, prompts, innuendo; the use of 'Indeed!'
(Which needs the right sort of inflexion) . . .

Now my wife, Desdemona's companion, has found
What I think will confuse him still more —
Her mistress's handkerchief, dropped
on the ground!

It could be the ultimate straw . . .

I'll plant it on Cassio, then tell the

Moor

Where I saw it. If that doesn't bring

The required response, I could add that I'm sure
He was wiping his face with the thing!

What with that, and a cunning device that I used

To make him hear Cassio joking,

And assume that his wife was the lady abused —
His fire needs no further stoking!

Now he's made me Lieutenant (no more than I'm due),

And he wants to know Cassio's dead.

With regard to his wife, he accepted my view
That she ought to be strangled in bed.

I wasn't around when he 'put out the light' —

In other words, cut off her breath;

160 OTHELLO, THE MOOR OF VENICE

Now I said it as though it was something I thought,
Not something I wished him to know;
And since Ensign Iago's a trustworthy sort,
I could tell he was thinking: 'Hallo . . .

That spontaneous utterance proves to my mind

He has already started to guess

That something is up; but because he is kind

It's the last thing he wants to confess!

Then — panic! By using her feminine skill

His wife got the Boss to agree

To have Cassio's case reconsidered; which will

(If he's pardoned) be curtains for me!

I had to regain the initiative fast.

The doubt I had put in his head

Would be hard to revive once the moment was past,

So I plucked up my courage, and said:

'Did Cassio know of your wooing?' 'He knew;

And carried our messages. Why

Do you ask me? Does that sound suspicious to you?'

'No no,' I said (meaning Aye Aye!).

And I knew he was caught! I suggest that you read

The account in the relevant section:



162 OTHELLO, THE MOOR OF VENICE

But I doubt if the wench put up much of a fight . . .
I should think she was frightened to death!

I asked Roderigo to wield the knife
And put Cassio out of the way;
But he botched it, and therefore I shortened
his life,

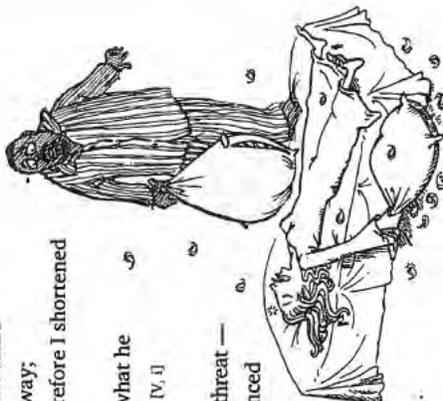
Since there's no knowing what he
might say! (V, 1)

So Cassio now is a positive threat —
I had hoped he'd been silenced
for ever;

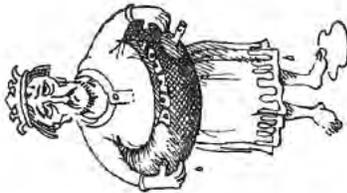
And I'd also supposed it a
pretty safe bet
That my own wife would
back my endeavour . . .

But seeing her mistress, she started to scream: (V, ii)
Told the Moor that I'd taken him in
With the handkerchief business — and blew the whole scheme!
So they've got me! I really begin

To wonder if Loyalty's somewhat passé?
I killed her, I have to admit . . .
The Boss had a few things he needed to say,
Stuck a knife in himself — and that's it!



Pericles,
Prince of Tyre



Poor Pericles! I have to say
You're in a rather downbeat play.
It must have been a dreadful shock
To make that trip to Antioch
To win the princess, and discover
That her own father was her lover!
Your overwhelming tendency,
When going anywhere by sea,
To get wrecked on some alien shore
Is very awkward; furthermore,
Your wife dies as she bears Marina,
Who's fostered out . . . You've never seen her
Since that time: fourteen years have passed,
And here you are, standing aghast
Before her grave, reading her name
In chiselled stone; you're not to blame
If this sight sends you off your head
(Though neither one is really dead!).
But what must strike you extra hard
Is learning that the Stratford Bard

