

William Shakespeare's

Cymbeline

directed by Rebecca Bayla Taichman



SHAKESPEARE THEATRE COMPANY

EDUCATION PROGRAMS

FIRST FOLIO:

TEACHER AND STUDENT RESOURCE GUIDE

FIRST FOLIO: TEACHER AND STUDENT RESOURCE GUIDE

Welcome to the Shakespeare Theatre Company's production of William Shakespeare's *Cymbeline*.

Consistent with the STC's central mission to be the leading force in producing and preserving the highest quality classic theatre, the Education Department challenges learners of all ages to explore the ideas, emotions and principles contained in classic texts and to discover the connection between classic theatre and our modern perceptions. We hope that this *First Folio Teacher and Student Resource Guide* will prove useful to you while preparing to attend *Cymbeline*!

First Folio Guides provide information and activities to help students form a personal connection to the play before attending the production. *First Folio Guides* contain material about the playwrights, their world and their works. Also included are approaches to explore the plays and productions in the classroom before and after the performance.

First Folio Guides are designed as a resource both for teachers and students. We encourage you to photocopy articles you find helpful and distribute them to your students as supplemental reading.

Enjoy the show!

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Synopsis of *Cymbeline*

The orphaned Posthumus Leonatus was raised by King Cymbeline of Britain. Cymbeline's two sons, Guiderius and Arviragus, disappeared when they were babies, but his daughter Imogen remained. Imogen secretly married Posthumus, and Cymbeline's anger at his daughter's marrying a commoner led him to banish Posthumus. Departing for Rome, Posthumus takes a ring from Imogen and leaves her a bracelet as a memento. In Rome, a gentleman named Iachimo hears Posthumus boasting of Imogen's virtue, and bets that he can make her cheat "on her husband." Posthumus bets Imogen's ring that Iachimo will not succeed.

Back in Britain, the Queen (Cymbeline's second wife) asks Doctor Cornelius to prepare a poison for her. Suspecting her bad intentions, he gives her a potion that will produce only the appearance of death. The Queen gives the mixture to Pisanio, Posthumus' loyal servant who has sworn to look after Imogen, and tells him that it is a powerful medicine.

After arriving in Britain and testing Imogen's fidelity to Posthumus, Iachimo asks if she will keep a trunk of treasure in her bedroom that night for safekeeping. Iachimo hides in the trunk, and sneaks out in the middle of the night to record details of Imogen's room and to remove the bracelet from her arm. The next morning, Imogen rejects the advances of the Queen's son Cloten, infuriating him. Iachimo returns to Rome, where he describes Imogen's bedroom and shows Posthumus the bracelet. **Heartbroken at his wife's apparent infidelity, Posthumus writes to Pisanio to command him to kill Imogen.**

Under the influence of the Queen, Cymbeline refuses to pay tribute to the Roman emperor, and the ambassador Caius Lucius warns that war must follow. Cymbeline's former general Belarius lives in a cave in Wales along with his sons Polydore and Cadwal—really Cymbeline's kidnapped sons Guiderius and Arviragus. After luring Imogen to Wales, Pisanio reveals Posthumus' suspicions to her, but proposes that they fake her death. **Pisanio advises her to dress as a boy** and to join up with Caius Lucius; he sends her off with the Queen's potion in case of illness. Cloten interrogates Pisanio about Imogen's whereabouts, and leaves determined to kill Posthumus and rape Imogen, all while wearing Posthumus' clothes.

Meanwhile, Imogen wanders into the cave of Belarius looking for food; when the three men return

home, they receive her kindly. **But upon feeling ill, she takes some of the Queen's potion and falls into a death-like sleep.** Cloten arrives and antagonizes Guiderius, who cuts his head off. The men mourn Imogen, and place her body next to Cloten's. After they leave, she awakes, and becomes inconsolable upon finding a headless body wearing Posthumus' clothing. Just then, Caius Lucius' army marches by, and Imogen joins up with them.

Posthumus, having received word that Imogen is dead, arrives in Britain with the Romans but disguises himself as a British peasant to fight against Rome. In the battle, Posthumus defeats Iachimo, and then joins Belarius, Guiderius and Arviragus to save Cymbeline from capture. After they help to defeat Caius Lucius, Posthumus is arrested as a Roman sympathizer and imprisoned. As he sleeps in prison, the god Jupiter appears in a vision and promises to save him. Just as he is about to be executed, a summons arrives from Cymbeline.

Doctor Cornelius tells Cymbeline that the Queen has died, but only after confessing her plots against Cymbeline and Imogen. After everyone assembles at court, Iachimo confesses his crime against Posthumus and Imogen, causing Posthumus to reveal his identity and lament his mistake. **Imogen's identity is then uncovered, and the two reunite.** Guiderius confesses that he killed Cloten, and in order to save him from execution, **Belarius reveals that his sons are really Cymbeline's.** After all these reunions, Cymbeline offers to make peace with Rome.

NEXT STEPS:

What other Shakespeare plays have plot points similar to *Cymbeline*? Identify which other play(s) the **bolded plot points** belong to.

Notes from the Director:

Rebecca Bayla Taichman discusses *Cymbeline*



Director Rebecca Bayla Taichman gives audiences a taste of her vision for *Cymbeline* at the Meet the Cast event.

Cymbeline tells multiple powerful and interlocking stories. At its heart is one of Shakespeare's greatest heroines: the whip-smart, brave, and tender Imogen. Before the play begins, Imogen has eloped with her love Posthumus, a commoner. When *Cymbeline*, Imogen's father and the King of Britain, banishes Posthumus in response to the marriage, Imogen sets out on a dangerous journey to reunite with him, even as war rages around them. As Britain and Rome fight an ego-driven battle for primacy and power, the young Imogen struggles to hold onto her sense that love must survive despite all the forces bent on destroying it.

Thematically, *Cymbeline* wrestles with the idea of transformation from a deathlike state to rebirth, and celebrates the cleansing power of reconciliation and love. In order to illustrate this, we've sought in the design to make vivid the struggle for survival of the natural and organic in a man-made, materialistic world. Toxins are infiltrating every living thing. Nature, purity, and innocence are threatened at every turn. The play swerves wildly between tones—from comedy to tragedy, and from tragedy back to comedy. It feels like Shakespeare is making a wild bid for freedom as he shrugs off the rules of tonal consistency, of simple logic and even of the mortal world. In order to navigate this wild and sprawling story, I've chosen to add the frame of a storyteller and a little girl. *Cymbeline* calls to mind the classic dark fairy tales, and I'm leaning into this aspect through the framing device. As the psychologist Bruno Bettelheim so brilliantly articulated in his book *The Uses of Enchantment*, fairy tales help to prepare children for the pain of life, which accounts for the insistent dark undertones and violence found in those tales. Like the best of fairy tales, *Cymbeline* feels elemental, enchanted, fantastical and also deeply scary.

I hope you will tumble with us into the beautiful, terrifying, strange and restless world that is *Cymbeline*.



The storyteller (Dee Pelletier) comforts the girl (Zoe Wynn Briscoe) as they enter the darkly magical world of *Cymbeline* together.

Shakespeare's Genres

When Shakespeare's plays were published in The First Folio in 1623, they were categorized under "Comedies," "Histories" and "Tragedies." Drawing distinctions between Shakespeare's plays by categorizing his works has been a focus of scholars for hundreds of years, and the criteria used to differentiate the plays into genres has changed over time.

When Shakespeare was writing, writers conformed to the Greek philosopher Aristotle's definition of tragedy. A great tragedy had to be a probable tale of the demise of a great man or woman. The plot needed to be a clearly constructed cause and effect chain of actions that were driven by the protagonist's choices. The character's downfall should come as a result of a great mistake or frailty in their character, which Aristotle called the tragic flaw. Shakespeare demonstrated his mastery of this form with plays like *Hamlet*, *King Lear*, *Macbeth* and *Othello*.

Comedy, which focused on love, domestic troubles and family affairs, was defined by the end of the story. If the play ended with a marriage it was a comedy. Aristotle speculated that comic characters were usually middle to low class characters, or if noble, they were of low moral character. For example, Shakespearean characters like Falstaff in *Henry IV Part 1 & 2* and Sir Toby Belch in *Twelfth Night*, although well-born, are pompous, self-important and self preserving instead of being truly noble. Comedic protagonists are frequently underdogs, young men or women from humble or disadvantaged backgrounds who prove their real worth—in effect their "natural nobility"—through various tests of character over the course of a story or play.

Shakespeare's histories chronicle the lives of English Kings. Shakespeare is world renowned for being able to dramatize the lives of royalty in human terms. Some of Shakespeare's history plays, like *Richard II* and *Richard III*, seem more like tragedies because the main characters lose their power and eventually their lives. Other plays, like *Henry IV*, have comedic subplots. This interweaving of genres is one of Shakespeare's stylistic signatures.

Several plays, written late in Shakespeare's career, do not easily fit into any of these categories. The recognition of these plays has led scholars to add an additional genre, the "romances," to classify these works. The romances have darker elements intermingled with comedy and involve fairy tale or legendary plots, with mystical characters and events. Romances include *The Tempest*, *The Winter's Tale*, *Pericles* and *Cymbeline*. These plays do not have a clear comic resolution with a marriage at the end. It's important to note that romance, in this context, does not mean love story. For example, even though *Romeo & Juliet* is Shakespeare's best known love story, it is categorized as a tragedy.

First Performed	Title
1590-91	Henry VI, Part II
1590-91	Henry VI, Part III
1591-92	Henry VI, Part I
1592-93	Richard III
1592-93	The Comedy of Errors
1593-94	Titus Andronicus
1593-94	The Taming of the Shrew
1594-95	The Two Gentlemen of Verona
1594-95	Love's Labour's Lost
1594-95	Romeo and Juliet
1595-96	Richard II
1595-96	A Midsummer Night's Dream
1596-97	King John
1596-97	The Merchant of Venice
1597-98	Henry IV, Part I
1597-98	Henry IV, Part II
1598-99	Much Ado About Nothing
1598-99	Henry V
1599-1600	Julius Caesar
1599-1600	As You Like It
1599-1600	Twelfth Night
1600-01	Hamlet
1600-01	The Merry Wives of Windsor
1601-02	Troilus and Cressida
1602-03	All's Well That Ends Well
1604-05	Measure for Measure
1604-05	Othello
1605-06	King Lear
1605-06	Macbeth
1606-07	Antony and Cleopatra
1607-08	Coriolanus
1607-08	Timon of Athens
1608-09	Pericles
1609-10	Cymbeline
1610-11	The Winter's Tale
1611-12	The Tempest
1612-13	Henry VIII
1612-13	The Two Noble Kinsmen

Next Steps:

Where do all of Shakespeare's plays fit? Use the list of Shakespeare's plays to the right and categorize each as a Tragedy, Comedy, History or Romance.

Check out the Resource List on page 12 to find books and websites that will help you research these plays.

The World of *Cymbeline*

The story of *Cymbeline* is framed by the ongoing conflict between Britain and Rome over the issue of paying tribute, a monetary tax paid by Britain to Rome. The main political actions during the play—Cymbeline's refusal to pay tribute to Rome, the war between Rome and Britain, Britain's victory and voluntary payment of tribute—are a creation of Shakespeare and not an accurate reflection of historical events. The story does, however, show the political tensions that were often felt between the two countries.

The Historical Cunobelinus

Beyond the name, there is little in common between Shakespeare's Cymbeline and the historical figure he is based upon. While Shakespeare's Cymbeline appears to be the head of a unified country, control of Britain in the first century BC was actually divided among many different Celtic tribes, each with their own leader. Shakespeare's Cymbeline is based on Cunobelinus (also written as Kynobellinus), the king of the Catuvellauni tribe in southwestern England from approximately 9 BC to AD 41. Rome, in around 5 BC, was led by Augustus (the first Roman Emperor), who recognized Cunobelinus as King of the Britains, though he did not control the entire island.

There is little else known about Cunobelinus. Historical records show that he had a brother, Epaticcus, and three sons: Adminus, Togodumnus and Caratacus. Epaticcus and Caratacus were responsible for conquering additional tribes and expanding Cunobelinus' rule, while Adminus was expelled from Britain around AD 39 or 40 and took refuge with the Roman Emperor Caligula. During Cunobelinus' reign, relations between Rome and Britain were cordial. Roman influence spread in Britain as a result of trade. Togodumnus and Caratacus took control after Cunobelinus' death around AD 41, but Togodumnus was soon killed in battles against the Romans. Caratacus continued the fight against Rome but was defeated and captured in AD 51.



Costume rendering of Cymbeline by Miranda Hoffman.

Timeline: Britain and Rome

55 BC – First Roman attempt to invade Britain, led by Julius Caesar. This attempt is mostly exploratory and did not result in permanent occupation.

54 BC – Second Roman invasion of Britain, again led by Julius Caesar. During this invasion, Caesar wins battles against Celtic tribes including the Catuvellauni, and agreements are made that the Catuvellauni will pay tributes to Rome. Caesar does not take control of Britain, but does establish trade there.

54 BC–AD 43: Roman influence increases in Britain, largely due to trade.

9 BC: Cunobelinus comes to power.

5 BC: Rome acknowledges Cunobelinus as king of Britain.

AD 41 (approx): Cunobelinus dies. Togodumnus takes control.

AD 43: Romans land in Britain with the intent to invade and conquer. Togodumnus and Caratacus have spread anti-Roman feelings and stopped tribute payments to Rome. Togodumnus is killed in battle.

Shakespeare's Inspiration

Writers are often asked the question, “So, where do you get your ideas?” While there are plenty of questions we might like to ask William Shakespeare if we had a chance for a face-to-face chat with him, his sources of inspiration wouldn't need to be a priority. We actually have a pretty good idea of where many of his ideas came from.

Shakespeare made a habit of borrowing ideas from other sources and using them as the basis for his own work. An early play, *The Comedy of Errors*, is taken straight from the Roman playwright Plautus, who Shakespeare would likely have studied in school. His history plays were inspired by the most important book that had been published in his day on the history of Britain: *Chronicles of England, Scotland and Ireland*, chiefly written by a man named Raphael Holinshed during the reign of Queen Elizabeth I. The *Chronicles* were a remarkable achievement for their time, collecting the history of the nation from the numerous historians who had come before into one narrative. By reading the *Chronicles*, Shakespeare was able to write his highly successful plays on the reigns of kings such as Henry V and Richard III, and he turned to Holinshed for inspiration many times over his career.

Two of his greatest tragedies, *Macbeth* and *King Lear*, came from stories in the *Chronicles*, as well as one of his lesser known plays: *Cymbeline*. In the *Chronicles*, Holinshed includes the history of a king of Britain called Kymbeline, and it is this account from which Shakespeare took the setting and name of “Cymbeline”, along with a few other details, such as names and heroic battles. Shakespeare drew the basic plot for the play *Cymbeline* from the 12-century historian Geoffrey of Monmouth's account of the legendary early British king Cunobelinus.

Whether the historical king was called Cunobelinus or Kymbeline, Shakespeare knew that the history didn't provide quite enough to make a good story, and turned to another familiar source of inspiration: Giovanni Boccaccio's *The Decameron*, which is a collection of stories told by a fictional group of characters fleeing the plague in fourteenth century Italy. One of these tales provided the inspiration for the story of Iachimo and Posthumus' wager over the fidelity of Imogen, and the strange element of Iachimo hiding himself in a chest to see Imogen's chambers while she slept. By adding this conflict, Shakespeare was able to raise the stakes on his story's romance, giving the lovers more hurdles to overcome before their happy ending.

But what about the rest of the story of *Cymbeline*? Neither Holinshed, Geoffrey of Monmouth, nor Boccaccio's stories include any tales of Imogen's brothers raised as peasants in the wilderness, nor do they include Imogen's own flight disguised as the boy Fidele. These parts of the story came from Shakespeare himself and his keen understanding of how to craft a good piece of theatre.

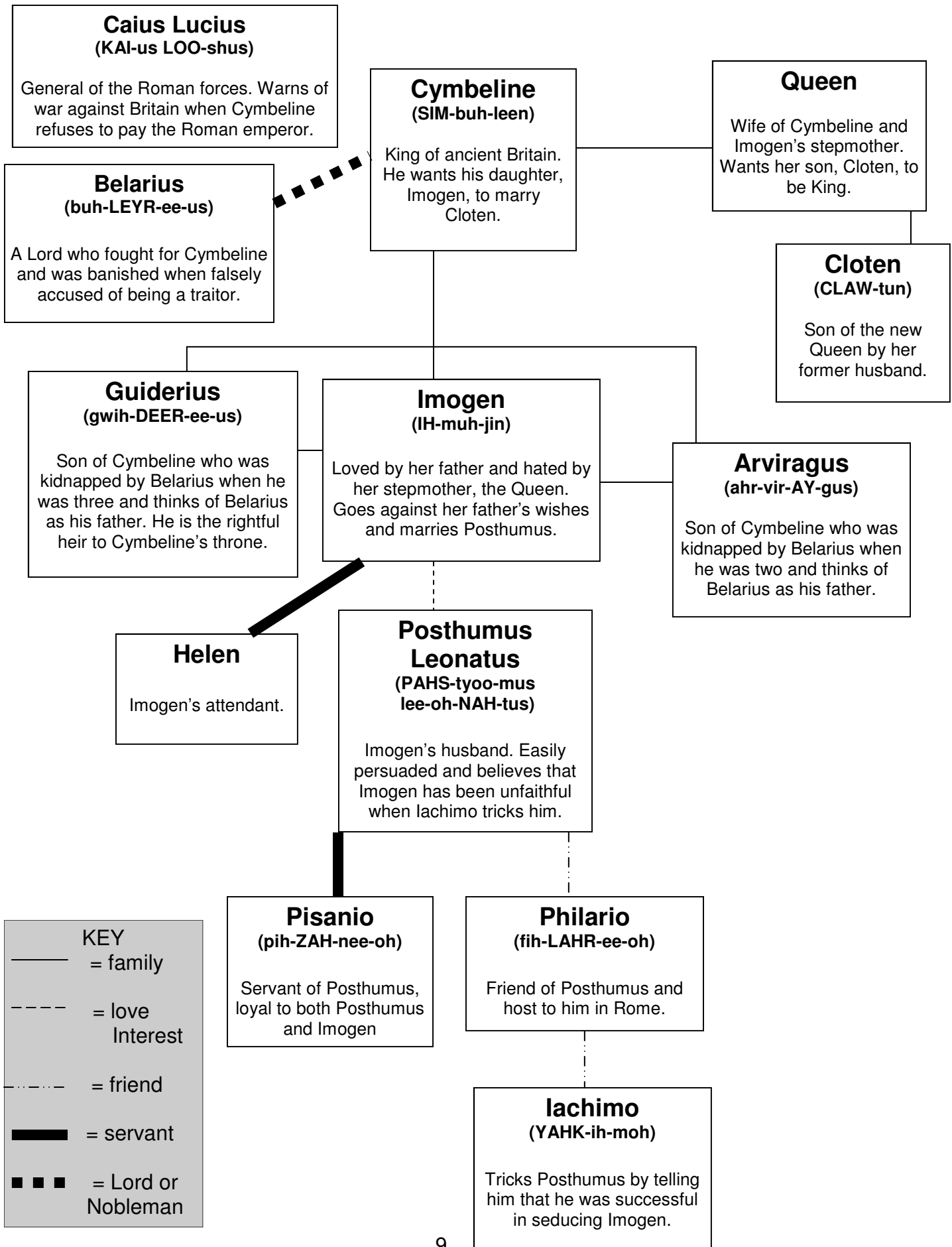
However many times Shakespeare looked to history or legend for a good story, it was his own talent that ultimately transformed them into something new. Reading the plot summary, the events of *Cymbeline* might look like the result of a strange round of Shakesperean Mad Libs, too absurd to ever make a good story, but on stage, the play works beautifully. Shakespeare took history and made it come alive.

Next Steps:

William Shakespeare used many old ideas when he wrote *Cymbeline*, but transformed them into something new and uniquely his. This practice is still very much with us today and can be most clearly seen in the music business. Sampling, using a piece of music from one song as an element in a different song, has become a very popular technique in popular music. In November 2010, The Black Eyed Peas released their single “The Time,” which samples the chorus of “(I've Had) The Time of My Life.” The familiar chorus is from the soundtrack of *Dirty Dancing*, but “The Time” is stylistically a Black Eyed Peas song. Despite the widespread use of sampling, however, it has been challenged again and again in courts of law in numerous countries.

- Do you think sampling the work of other musicians is stealing?
- How do you compare sampling music with plagiarism?
- Do you think Shakespeare was cheating when he wrote *Cymbeline* by taking ideas from Boccaccio?
- What about when Shakespeare wrote his history plays—was he stealing from historians like Holinshed?
- Do you think Shakespeare could “get away with it” if he tried writing plays the same way today? Why or why not?

WHO'S WHO in *Cymbeline*



Classroom Connections

Before the performance

Tackling the Text: Strategies for Close Reading

Below are a few key terms that are helpful to use when exploring Shakespeare's text.

- **Paraphrasing** is a good way of making the text more accessible by putting it in your own words.
- **Operative words** are the words that are essential to telling the story. They are the most important words in a line of Shakespeare's text. Operative words are generally in this order of importance: verbs, nouns (including title and names the first time they are mentioned), adjectives and adverbs.
- **Iambic pentameter** is the main rhythmic structure of Shakespeare's **verse**. One line of iambic pentameter has ten syllables which are broken up into five units of meter called "feet." Each iambic foot contains two syllables: the first syllable is unstressed and the second syllable is stressed. Therefore, five feet of iamb equal one line of iambic pentameter. See example below:

u / u / u / u / u /
If you'll be patient, I'll no more be mad.
Imogen, act 2, scene 3

- Unlike iambic pentameter, **prose** is not in any verse structure. Shakespeare used prose to indicate familiarity between characters of all social classes as well as to express conversation between the lower classes.

Cloten: You'll go with us?
First Lord: I'll attend your Lordship.
Cloten: Nay, come, let's go together.
Second Lord: Well, my lord.

act 1, scene 3

Next Steps:

Do a close reading of a four-or five-line passage from the text. Read the lines aloud and paraphrase them, identifying any unknown words. Next, identify the operative words in the passage. Using the operative words as a starting point (hint: operatives are always stressed), scan the lines, using the symbol "U" for unstressed and "/" for stressed, and determine the meter.

An Interactive Approach to Reading Shakespeare in the Classroom

Reading aloud as a group is the most effective way to understand a play by William Shakespeare. But why stop there? Why not turn your class reading time into an interactive event that immerses you in the world of the play?

Cymbeline has three main settings: the British Court, Rome and the forest in Wales. Choose different corners or sections of the classroom to represent these places. If the classroom is not shared by other teachers, you can decorate each section of the room so that it looks like the setting it is representing. When it is time to read, move to the appropriate section of the room for the scene you are reading. Cymbeline changes settings a lot, so moving around the classroom will help everyone keep track of where the characters are and provides an opportunity to be physically engaged during the class period.

To further enhance the classroom reading experience, stand or pose like the characters in the play as you read it. How would Imogen stand in act 1, scene 3? Once an appropriate and easily repeated suggestion is found, ask whoever is reading as Imogen to stand this way. For example, Imogen may stand with her chest pushed out and legs crossed, Cymbeline may be hunched over with his nose in the air. Each time one of these characters is speaking, the reader should stand in the pose. Creating and taking on these physical shapes will give you the chance to begin analyzing the characters in the play, and reading this way makes it easier to keep track of the characters.

Classroom Connections

Before the performance

The Women of *Cymbeline*

Shakespeare's plays typically offer several male characters but only two or three female characters. There are a couple of different reasons for this. In a world dominated by men, when only men were expected to receive a higher education, hold political office and take the lead in exploration and business, plays could be expected to reflect the experiences of men. On a more practical note, in Shakespeare's time women were not allowed to perform onstage. This meant that female roles were played by young male apprentices. As the number of apprentices in a company was limited, the number of women represented onstage had to be limited as well.

In *Cymbeline*, Shakespeare gives us two strong female characters, both extremely influential in their own ways:

The **Queen** has a special power over Cymbeline's heart and mind. She will stop at nothing to make sure that her son Cloten becomes the next King of England. Most of the characters in the play can see that the Queen is conniving and power-hungry, but Cymbeline is blind to her faults.

Imogen is a princess who refuses to be a pawn. Rather than allow her father to arrange a political marriage for her, Imogen marries for love and suffers the consequences. The Queen, Cloten and Iachimo all seek to use her for their own purposes, but Imogen consistently makes choices that thwart their efforts while moving herself ever closer to her goal of being with the husband of her choice.



Franchelle Stewart Dorn, as the Queen, adjusts to the silhouettes of her costumes while they rehearse scenes from *Cymbeline*

Next Steps

- ◆ Would you rather play the role of the Queen or Imogen? Why? Find lines from the play that demonstrate these characters' determination, power and strong will.
- ◆ If Imogen were legally able to inherit the throne, would Cloten still be a threat?
- ◆ If Imogen were a prince instead of a princess, would there still be strife over Imogen's choice in marriage?
 - Would Iachimo's condemnation of Imogen for infidelity still carry the same weight?
 - Would Imogen still need a disguise in order to be safe after she has left home?
- ◆ All of the mothers in this story (Imogen's mother, Posthumus' mother and Euriphile, who raised the kidnapped princes) are dead. Why would Shakespeare choose to depict the Queen as the sole mother figure in this story?

Classroom Connections

After the performance

Schadenfreude — Joy in Other People's Pain

Like all of Shakespeare's plays, *Cymbeline* has no shortage of colorful characters. Iachimo, in particular, is a delightfully despicable villain who lies, tricks and cheats to win his bet with Posthumus. He convinces Posthumus that Imogen is anything but faithful. Without a shred of truth, his trickery sets the rest of the play into motion, but what motivated him to do this? Why does Iachimo take such delight in causing the pain of others? Was it just to win a bet? What does it say about him as a person?

Next Steps:

Schadenfreude is a German term that means "to experience joy in the misfortune of others." Where in today's world do you see this? Identify three examples of schadenfreude from daily life. You can choose from movies, T.V. or pop culture and bring in an example for each; either a clip or written description.

For example, let's look at Kanye West and his interruption of Taylor Swift's MTV Music Award acceptance speech from 2009. Why did he do that and why did the media take such an interest in this event?

Romeo and Juliet Remix?

A marriage between two lovers against their family's will only to be separated... the drinking of a potion that renders one unconscious and mistaken for being dead... does any of this sound familiar? You might be thinking about the most famous star-crossed lovers from Verona, *Romeo and Juliet*. Shakespeare wrote *Romeo and Juliet*, arguably his most famous play, in 1595. *Cymbeline* was written nearly 15 years later. So it's only natural that elements from his earlier plays found their way into this later work.

Next Steps:

Take a look at the synopses of *Romeo and Juliet* and *Cymbeline*. Make a list of the key events that take place in both plays. After making this list, answer the following questions:

- Do you think that these similarities are intentional? If so, what do you think Shakespeare was trying to communicate to his audience?
- Was *Cymbeline* his way of providing an alternate ending to *Romeo and Juliet*?
- What other Shakespeare plays share similarities with *Cymbeline*?

Resource List

Shakespeare Dictionaries

- Schmidt, Alexander. *Shakespeare Lexicon and Quotation Dictionary*. Dover, 1971.
- Onion, C.T. *A Shakespeare Glossary*. Oxford University Press, 1986.

Books on Shakespeare

- Asimov, Isaac. *Asimov's Guide to Shakespeare*. Doubleday, 1978.
- Cahn, Victor L. *The Plays of Shakespeare: A Thematic Guide*. Greenwood Press, 2001.
- Epstein, Norrie. *The Friendly Shakespeare*. Penguin Books, 1993.
- Fallon, Robert Thomas. *A Theatregoer's Guide to Shakespeare*. Ivan M. Dee, 2001.
- Gibson, Janet and Rex Gibson. *Discovering Shakespeare's Language*. Cambridge University Press, 1999.
- Greenblatt, Stephen. *Will in the World*. W.W. Norton, 2004.
- Holmes, Martin. *Shakespeare and His Players*. Charles Scribner's Sons, 1972.
- Kermode, Frank. *Shakespeare's Language*. Allen Lane, The Penguin Press, 2000.
- Linklater, Kristin. *Freeing Shakespeare's Voice*. Theatre Communications Group, 1992.
- McDonald, Russ. *The Bedford Companion to Shakespeare: An Introduction with Documents*. Bedford Books of St. Martin's Press, 1996.
- Pritchard, R. E. *Shakespeare's England*. Sutton Publishing Limited, 1999.
- Papp, Joseph and Elizabeth Kirkland. *Shakespeare Alive*. Bantam Books, 1988.

Books on Teaching Shakespeare

- Gibson, Rex. *Teaching Shakespeare*. Cambridge University Press, 1998.
- Reynolds, P. *Teaching Shakespeare*. Oxford University Press, 1992.
- Rosenblum, Joseph. *A Reader's Guide to Shakespeare*. Salem Press, Inc., 1998.
- Toropov, Brandon. *Shakespeare for Beginners*. Writers and Readers Publishing Inc., 1997.

Websites

- **Shakespeare Theatre Company**—<http://www.shakespearetheatre.org/education>
-ON SHAKESPEARE: Articles and information about Shakespeare's life and world
- **In Search of Shakespeare: Shakespeare in the Classroom** — <http://www.pbs.org/shakespeare/educators/>
- The companion website to Michael Wood's four-part PBS series *In Search of Shakespeare*, this site includes extensive research about Shakespeare's life and works, as well as interactive features.
- **The Holinshed Project**—<http://www.cems.ox.ac.uk/holinshed/chronicles.shtml>
-information about Holinshed and the making of *The Chronicles*
- **The Decameron Project**—http://www.brown.edu/Departments/Italian_Studies/dweb/index.php
-information about the Decameron Project
- **Folger Shakespeare Library** — <http://www.folger.edu>

STANDARDS OF LEARNING

The activities and question sequences found in the Folio supports grade 8-12 Common Core standards in English Language Arts. Primary content areas addressed include but are not limited to:

- | | |
|-----------------------------|--------------------------------------|
| - Classical Literature | - Vocabulary and content development |
| - Stagecraft | - Argument and persuasive writing |
| - Inference | - Performance |
| - Questioning and Listening | - Research |
| - Analysis and Evaluation | |

Specific examples include:

Activity: Tackling the Text and Interactive Approach to Reading

Do a close reading of a four or five-line passage from the text. Read the lines aloud and paraphrase them, identifying any unknown words. Next, identify the operative words in the passage. Using the operative words as a starting point (hint: operatives are always stressed), scan the lines, using the symbol "U" for unstressed and "/" for stressed and determine the meter.

Theatre Etiquette

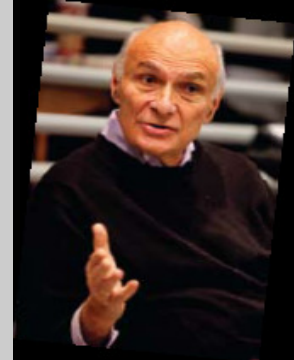
The phrase “**theatre etiquette**” refers to the special rules of behavior that are called for when attending a theatre performance. Here are some important things to do.

Before you go:

- ◆ Turn off your cell phone and any other electronic devices (iPods, games, etc.), or better yet, leave them in coat check. It is very distracting, not to mention embarrassing, when a cell phone goes off during a performance. The light from cell phones and other electronic devices is also a big distraction, so please no text messaging.
- ◆ Spit out your gum.
- ◆ Leave all food and drinks in the coat check. NO food or drinks are allowed inside the theatre.
- ◆ Visit the restroom before the performance begins. Unless it is an emergency, plan to stay seated during the performance.

During the performance:

- ◆ React to what’s happening on stage: Please feel free to have honest reactions to what is happening on stage. You can laugh, applaud and enjoy the performance. However, please don’t talk during the performance; it is extremely distracting to other audience members and the actors. Save discussions for intermission and after the performance.
- ◆ Be respectful of the actors and your fellow audience members. Remember that the actors on stage can see and hear you at the same time you can see and hear them.



Thoughts about the importance of being an audience member from Shakespeare Theatre Company Artistic Director Michael Kahn

“When you go to the theatre, you are engaging with other living, breathing human beings, having an immediate human response. In the theatre you sense that all of this may never happen again in this particular way.

As a member of the audience, you are actually part of how that’s developing—you have a hand in it ... You are part of a community where you are asked to be compassionate, perhaps to laugh with or grieve as well as to understand people, lives and cultures different from your own.”