Consistent with the Shakespeare Theatre Company’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 The Winter’s Tale.

First Folio provides information and activities to help students form a personal connection to the play before attending the production. First Folio contains 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 is designed as a resource both for teachers and students. All Folio activities are designed to support grade 8-12 Common Core standards in English Language Arts. We encourage you to photocopy these articles and activities and use them as supplemental material to the text.

Enjoy the show!

The First Folio Teacher and Student Resource Guide for the 2012-2013 Season was developed by the Shakespeare Theatre Company Education Department:

Director of Education
Samantha K. Wyer

Audience Enrichment Manager
Hannah Hessel

Community Engagement Manager
Marcy Spiro

School Programs Manager
Vanessa Hope

Training Programs Manager
Dat Ngo

Education Coordinator
Laura Henry Buda

Training Programs Coordinator
Sara Jameson

Resident Teaching Artist
Jim Gagne

Education Intern
Kevin Collins

For more information on how you can participate in other Shakespeare Theatre Company programs, please call the Education Hotline at 202.547.5688 or visit ShakespeareTheatre.org.
In the royal court of Sicilia, King Leontes, with his expectant wife Hermione and son Mamillius, prepares to say farewell to Leontes’ visiting boyhood friend, King Polixenes of Bohemia. When Hermione is able to persuade Polixenes to remain in Sicilia after her husband cannot, Leontes convinces himself that Hermione and Polixenes are having an affair. Consumed with irrational jealousy, Leontes confides his suspicions to his trusted courtier Camillo and orders Polixenes to be poisoned. Instead of obeying his king’s orders, Camillo escapes with Polixenes to Bohemia instead.

While imprisoned and awaiting trial for her supposed crime, Hermione gives birth to a daughter. Paulina, a loyal noblewoman, brings the newborn to Leontes, hoping that the child will move him to release Hermione from her imprisonment. Instead, Leontes becomes further enraged and commands Antigonus, Paulina’s husband, to take the infant into the wild and abandon it there while her mother stands trial.

Pleading not guilty, Hermione begs her husband to relent. As the sentence is about to be announced, a post returns from Apollo’s Oracle at Delphos, bringing a scroll proclaiming Hermione’s innocence. Leontes, determined to punish his wife, disregards the Oracle. Immediately, news of Prince Mamillius’s death is brought to the chamber. Shocked over the death of her son, Hermione faints and is escorted out by her women. Finally recognizing his foolishness, Leontes repents, but he is too late. Paulina returns to announce that Queen Hermione also is dead. Grief-stricken, Leontes dedicates himself to a life of penitence and remembrance.

Meanwhile, Antigonus brings the newborn royal daughter to Bohemia, where he reports that Hermione appeared to him in a dream, bidding that he name the child Perdita. He leaves the baby on the Bohemian shore with a bag of gold and documents that reveal her name, high birth and unfortunate fate, before he is killed by a bear. Perdita is rescued by a good shepherd and his son who vow to care for her.

Sixteen years pass. Perdita grows into a young woman. Raised as the shepherd’s daughter, she is courted by King Polixenes’ son Florizel, who is unaware of her real parentage. At a sheep-shearing feast, Polixenes discovers his son’s conduct and attempts to separate the two lovers, but, with the help of Camillo, the couple is able to escape to Leontes’ court in Sicilia.

Leontes welcomes the young lovers, not realizing that the beautiful maiden is the daughter he abandoned long ago. Polixenes and Camillo soon arrive, bringing information of Perdita’s background and causing more truths to be revealed, bringing a happy and miraculous conclusion to the trials of both royal families.
**WHO’S WHO in *The Winter’s Tale***

**MAMILLIUS**
Son of Leontes and Hermione. After seeing what Leontes does to his mother, he dies of grief.

**HERMIONE**
Queen of Sicilia, wife of Leontes and mother of Mamillius. Suffers the rage of Leontes.

**PERDITA**
Adopted daughter of the Shepherd, but in reality daughter of Leontes and Hermione, and princess of Sicilia.

**LEONTES**
King of Sicilia, husband of Hermione and father of Mamillius. In a rage of jealousy, he makes terrible mistakes that destroy his family.

**PAULINA**
Best friend of Hermione and wife of Antigonus. She advocates for the queen throughout the play.

**ANTIGONUS**
Nobleman in Leontes’ court and Paulina’s husband. Assigned a terrible task, he suffers the consequences and never returns to Sicilia.

**CAMILLO**
Friend of Leontes and a member of his court. He flees with Polixenes and becomes a member of the Bohemian court.

**POLIXENES**
King of Bohemia. He is best friends with Leontes until Leontes’ jealousy destroys their relationship.

**FLORIZEL**
Son of Polixenes and prince of Bohemia. He is in love with Perdita.

**SHEPHERD**
An old man who finds baby Perdita and raises her as his own daughter.

**SHEPHERD’S SON**
The old Shepherd’s son and Perdita’s adopted brother.

**AUTOLOYCUS**
A clever rogue and thief from Bohemia.
During the Elizabethan period, “English” was a relatively young language (only about 160 years old) combining Latin, French and Anglo-Saxon. There was no dictionary or standardized literacy education. People in Shakespeare’s London spoke much more than they read, causing the rules of grammar and spelling to be quite fluid. Writers created new words daily and poets expressed themselves in a new form of writing known as **blank verse**, first appearing in 1557 in *Certain Bokes of Virgiles Aenis* by the Earl of Surrey:

They whistled all, with fixed face attent
When Prince Aeneas from the royal seat
Thus gan to speak, O Queene, it is thy will,
I should renew a woe can not be told:

(Book II, 1-4)

That the verse was “blank” simply meant that the poetry did not rhyme, allowing rhyme-less poets such as Virgil and Ovid to be translated and Elizabethan playwrights to emulate the natural rhythms of English speech within **iambic pentameter**.

A typical line of verse from this time contains five units of meter or **feet**. Each foot contains two syllables. When the first syllable is unstressed and the second syllable is stressed (dee DUM), it is an **iamb** (iambic meaning push, persistency or determination). The prefix **penta** means five, as in the five-sided shape—a pentagon. **Iambic pentameter** is therefore one line of poetry consisting of five forward-moving feet.

It was this new tradition of blank verse in iambic pentameter that Shakespeare inherited as he embarked on his career as playwright and creator of the greatest poetry in the history of the English language. Similar to the human heartbeat, a horse gallop or the beat of a piece of music, iambic pentameter drives and supports Shakespeare’s verse, moving the language along in a forward flow that emulates the natural speech and rhythms of life. Here is a standard line of verse in iambic pentameter from *The Winter’s Tale*.

Beseech you, tenderly apply to her.

(act 3, scene 2)

If we were to say the rhythm and not the words, it would sound like this:

dee DUM dee DUM dee DUM dee DUM dee DUM

When we **scan** a piece of text (marking it with a “eaturemark” for the unstressed and “/” for stressed), we simply tap out the rhythm of the line, based on dee DUM dee DUM dee DUM dee DUM, to see if the line is structured in iambic pentameter:

- / - / - / - / - / -

Beseech you, tenderly apply to her.

(act 3, scene 2)

**Prose** in Shakespeare’s work is not in iambic pentameter and relies more heavily on other literary devices for its speed and rhythm. These devices include: **antithesis** (setting opposite words against each other), **lists** (series of actions or descriptive words that build to a climax) and **puns** (the use or misuse of a word to mean another word).

Shakespeare used prose to express conversation between the lower classes, like the Mechanicals in *A Midsummer Night’s Dream*, or familiar or intimate scenes, as with Henry and Katherine at the end of *Henry V*. He also utilized prose to express madness or vulgarity, as in the nunnery scene of *Hamlet*. The exact meaning of a shift from verse to prose is not constant, but it always signals a change in the situation, characters or tone of a scene. Only *Much Ado About Nothing* and *The Merry Wives of Windsor* rely almost entirely on prose.

In the following passage from *The Winter’s Tale*, Polixenes speaks in prose to a shepherd.

Pray, good shepherd, what fair swain is this
which dances with your daughter?

(act 4, scene 4)

As his writing skill level increased, Shakespeare gradually employed **alliteration** (the repetition of a vowel or consonant in two or more words in a phrase), **assonance** (resembling vowel sounds in a line) and **onomatopoeia** (words with sounds imitating their meaning) to create deeply poetic, vibrant images on stage for the characters and his audience.
Notes on the Production

Rebecca Taichman: Thoughts on The Winter’s Tale

Director Rebecca Taichman discusses the STC production.

One of Shakespeare’s late romances, The Winter’s Tale is a study in tonal collision—sliding from tragedy to comedy and back again. We careen through the dangerous, moneyed Sicilian court, into the comic Bohemian countryside, and back again. The play contains multiple and ever-shifting webs of meaning. As a director, the visual and theatrical challenges are...well...absurdly difficult and wonderfully exciting. You’ve got that famous stage direction: “Exit, pursued by a bear.” You’ve got a statue that needs to come to life. You’ve got two tonally opposite worlds that somehow need to make illogical logic together.

Doubling actors and cutting the play...

Our production is organized around a central theme in the play: transformation. The Winter’s Tale investigates how the human spirit can be transformed by jealousy, by love, by forgiveness. Our story is told by a company of nine actors in which everyone in Sicilia plays everyone in Bohemia. Hopefully at the heart of the endeavor you will feel a celebration of the actors’ capacity to contain multitudes—as Shakespeare was celebrating our capacity for contradiction, transformation, multiplicity, so too does this production. With the spirit of economy in cast size, we also attempted to cut the text to a more muscular form. Many characters in the original are no longer in this version. Hopefully the essential spirit remains.

What the audience should know. . .

In the final scene, Paulina says: “It is required/You do awake your faith.” I read this, in some measure, as an ask on Shakespeare’s part—a hope the audience will open its spirit to the impossible rendered possible, to grace and enchantment, to the stammering power of forgiveness. I suppose that would be my ask as well—that in watching the play, you attempt to awake your faith—to the strange, miraculous power of theater, the actor, transformation.

A Tale of Two Worlds: Sicilia and Bohemia

SICILIA

The first half of The Winter’s Tale, set in Sicilia, depicts a complete tragedy, beginning with King Leontes’s jealousy and ending with Queen Hermione’s apparent death. Comedy rarely creeps in—the only comic scene is when Queen Hermione’s ladies tease the young Mamillius (cut from our production). Even that scene has a pall cast over it, as Mamillius informs his mother “a sad tale’s best for winter.” Moments later, Leontes breaks up the merrymaking to arrest Hermione. Mamillius’s comment also tells us this part of the story is set in winter, the time of year when days are shortest and nights longest. Sicilia is a dark, humorless world where the warmth and playfulness of Hermione—who Shakespeare points out is Russian, a foreigner—gets mistaken for a sure sign of adultery.

BOHEMIA

After completing the tragedy, Shakespeare unexpectedly brings us to Bohemia. As the bear chases Antigonus away, two clowns suddenly mount the stage, take up the abandoned Perdita, and change the course of the play for comedy and romance. After Time’s monologue comes a scene with King Polixenes talking to Camillo in prose—an extremely odd scene for Shakespeare, since prose is typically the low language, used for clowns, not kings. If even the King is speaking in prose, it illustrates just how rustic this world really is.

After that the clever thief Autolycus appears, who seems to hijack the second half of the show, appearing in four scenes. After him comes the sheep-shearing. Elizabethan shepherds considered June the best time to shear sheep, so the play has moved from the shortest days to the longest, the coldest to the hottest. The setting within the country has changed sharply as well: in Sicilia, everything happens around the palace, while in Bohemia, most of the scenes are in the rural countryside.

Did you know that the real, historical Bohemia doesn't actually have a coastline? No one is really sure why or how Shakespeare made this mistake. It's just one of many factual errors in The Winter’s Tale.

From the study guide for The Winter's Tale that performed in October 2009 at the American Repertory Theater at Harvard University.
Crafting Transformations in *The Winter’s Tale*

By Hannah J. Hessel

In a world of storytelling and, more specifically, in the world of Rebecca Taichman’s production of *The Winter’s Tale*, the characters’ journeys are heightened through the director’s craft of theatrical yarn-spinning, weaving Shakespeare’s story into an intricate tapestry. Her choice to have actors playing multiple parts heightens the already prevalent theme of transformation. Changing seasons, as in the play’s title, provide one thread of transformation. Aging, as our bodies warp over the course of time, provides another. The play’s setting likewise moves from the cold urbane world of Sicilia to the lush rural Bohemia. This duality of place allows the differences to show in stark relief, illuminating the characters’ journeys.

Perhaps the most radical of Taichman’s choices in this production is her decision to have the same performer play both the jealous king Leontes and the conniving rogue Autolycus. This specific doubling is rare, perhaps because doing so is logistically complicated as the actor has to make changes with sometimes rapid speed. At a glance, the characters feel very different, but they are actually opposing sides of a single coin. Where Leontes seeks out the truth but is unable to see it, Autolycus understands the truth but prefers to manipulate others with lies. The two characters reflect off of each other so well, in fact, that one may wonder if Shakespeare intended them to be played in that way. The scenes are structured so that watching Autolycus helps audiences engage differently with Leontes when the action returns to Sicilia. As the action moves forward from one character to another, the emotions shift, allowing the play’s resolution to unfold. As the play reaches its end and the truth is unveiled, we see how both men, the purposeful and mistaken liars, have had their previous states exchanged. Their transformations allow us to share in the profound moment of Leontes’ discovery, and understand that despite his unnecessary villainy there is room for his second chance.

When actors play two roles, the audience is always aware of the duality, which may affect their understanding of the characters. As the younger child of Leontes and Hermione, Perdita (whose name means “lost”) becomes the second chance at resolving the loss of the infant son Mamillius. One child is bound to the painful past, while the other grows up in Bohemia without knowledge of what has come before. Of course, the audience carries the past with them and knows that when those in Sicilia see her face, they will remember too. The transformation from one child to the other is facilitated by Taichman’s choice to cast one performer as both children, in addition to taking on a third linking role, that of Time. Speaking of the passing of 16 years, Time reminds us of the awful couplings of life—birth and death, youth and old age. With time moving forward, tragedy can be replaced by the springtime of youth.

Of the family, it is only the actress playing Hermione who maintains a single character. And yet, her multiple physical manifestations—as human, as ghost, as a work of art—exist only in the perception of others. She is introduced to the audience as maternal and loving and as her husband’s accusations hit she maintains her warm dignity. Yet, in Bohemia, Antigonus reports witnessing Hermione’s sorrowful ghost looking out for her daughter. After the scene returns to Sicilia, Hermione shows the audience that she is at once impervious to and reflective of the passage of time, physically aging while remaining bound to her new frozen form. Upon her reanimation there is little text for her, which may show an internal care not to be shared with the audience. It also shows the end of winter, a slow thawing into a renewed spring.
Classroom Activities

A Way with Words

Shakespeare's use of rhetoric as a device has been studied and quoted by powerful leaders for generations. In *The Winter's Tale*, rhetoric is used by many characters to influence, persuade, deceive and motivate.

In groups, research the definition of rhetoric and the different rhetorical devices and analyze the examples from *The Winter's Tale* below.

Act II, Scene 3—Lines 27-129
Paulina brings the newborn princess to Leontes

Act III, Scene 2—Lines 22-115
Hermione’s trial

Act III, Scene 2—Lines 172-232
Paulina brings news of Hermione’s death

For each scene or speech, complete the following:

- What is each character’s objective? What does each speaker want from their audience?
- What rhetorical devices are used?
- Explain how the language is used successfully.
- What makes these speeches effective?
- Are they expressing the truth or giving the other characters what they want to hear?
- What tactics do the characters use to get their way? Do the tactics ever change mid-scene?

Have each group present to the class the scenes they chose and identify the rhetorical devices used.

State Your Case

In the beginning of *The Winter's Tale*, Leontes is convinced that his wife, Hermione, has cheated on him with his best friend Polixenes. He accuses her of being pregnant with Polixenes’ baby and throws her into jail.

Leontes:...I have said
She’s an adulteress; I have said with whom:
More, she’s a traitor, and Camillo is
Federaoy with her, and one that knows
What she should shame to know herself
But with her most vile principal, that she’s
A bed-swerver, even as bad as those
That vulgars give bold’st titles; ay, and privy
To this their late escape.

act 2, scene 1

Back in Shakespeare’s day, this sequence of events made sense: the husband suspected foul play, accused his wife and punished her. Today, however, women are fortunate to have more rights and rather than being punished for a crime they did not commit, they can fight back. In court, they can hire a lawyer, go to trial, have their side heard and let a jury of their peers decide their fate.

In the classroom: Assign roles for the students: Prosecutor, Hermione’s defense attorney, Leontes, Hermione, witnesses for both sides, jury members, etc. Create a mock trial in which Hermione’s adulterous behavior is on trial. Students must use text from *The Winter's Tale* to defend their argument and the jury must agree on a ruling.

Individual assignment: Choose to be either the prosecutor or Hermione’s defense attorney. You are preparing your final argument. Write down the final speech that you will present to the jury to prove Hermione’s guilt or her innocence. Textual evidence from *The Winter's Tale* must be used to convince the jury.
Discussion Questions

1. Do you think Leontes is justified in his jealousy? Is there something going on between Hermione and Polixenes, or is it all in his head? What are the implications of each possibility?

2. The play is called *The Winter’s Tale*. What season is it in each part of this play? How do the changing seasons relate to the plot and themes?

3. Why do you think Time appears as a character? Why is time important in this play? What does the play say about it?

4. Why do you think that Shakespeare chooses to describe the reunion of the two kings and the discovery of Perdita, rather than show it? Do you think it enhances or detracts from the story?

5. *The Winter’s Tale* is sometimes categorized as a romance. After reading or seeing the play, do you agree with this genre classification? If yes, why? If not, what genre would you classify it as and why?

6. What do you think of the actors playing multiple roles—Leontes/Autolycus, Mamillius/Time/Perdita? Why do you think the director chose to double those particular characters?

7. Characterize the two worlds of this play. According to Shakespeare, what is Sicilia like and what is Bohemia like? Compare and contrast the two worlds in this production. What did the production do to show the differences between Sicilia and Bohemia? Why do you think that choice made?

8. By the end of *The Winter’s Tale*, do you think that Leontes has fully atoned for his mistakes? Has he been forgiven? By whom? If so, does he deserve it?

9. How do you think the final reconciliation is really brought about? Is it magic? A miracle of faith? Paulina’s scheming? The fulfillment of the oracle? What do you think Shakespeare says in the end about forgiveness?
**Resource List**

**Shakespeare Dictionaries**

**Books on Shakespeare**

**Books on Teaching Shakespeare**

**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.
- **Folger Shakespeare Library**—http://www.folger.edu
  Includes excellent resources for further reading about Shakespeare, as well as fun games and information designed specifically for students and teachers.

---

**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:

<table>
<thead>
<tr>
<th>READING LITERATURE</th>
<th>WRITING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key Ideas and Details</td>
<td>(CCSS.ELA-Literacy.W.9-12.2)</td>
</tr>
<tr>
<td>Craft and Structure</td>
<td></td>
</tr>
<tr>
<td>Integration of Knowledge and Ideas</td>
<td></td>
</tr>
<tr>
<td>Range of Reading and Complexity</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SPEAKING AND LISTENING</th>
<th>LANGUAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>(CCSS.ELA-Literacy.SL.8-12.1)</td>
<td>(CCSS.ELA-Literacy.L.9-12.3,4, 4)</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The phrase “theatre etiquette” refers to the special rules of behavior that are called for when attending a theatre performance.

Above all, it is important to remember that the actors on stage can see and hear you at the same time you can see and hear them. Be respectful of the actors and your fellow audience members by being attentive and observing the general guidelines below:

**Before you go:**

- *The Winter’s Tale* takes place before cell phones and other fun technology existed. Please help us create the environment by turning off your cell phone and other electronic devices (iPods, games, etc.). Not only will it be historically inaccurate, but it can be very distracting, not to mention embarrassing, when a cell phone goes off during a performance. The lights from cell phones and other electronic devices are also a big distraction, so please no text messaging.

- We’re sure that you would never stick your gum underneath your chair or spill food and drinks, but because this theatre is so new and beautiful, we ask that you spit out your gum before entering the theatre and leave all food and drinks in the lobby or the coat check.

- We don’t want you to miss out on any of the action of the play, so please visit the restroom before the performance begins.

**During the performance:**

- 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.

---

**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.”