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 Measure for Measure.

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 meet the “Vocabulary Acquisition and Use” and “Knowledge of Language” requirements for the grades 8-12 Common Core English Language Arts Standards. 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 2013-2014 Season was developed by the Shakespeare Theatre Company Education Department:

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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.

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The law has gone lax for fourteen years, and Vienna is now a corrupt stew of prostitution and liberal sexuality. The Duke leaves his office abruptly, deputizing Angelo, a man known for his "stricture and abstinence," to enforce the law strictly in his absence. He also appoints Escalus, a respected aristocrat, to serve as Angelo’s assistant.

Angelo begins enforcing the letter of the law with undue severity. All of the houses of prostitution are to be pulled down, including those of Mistress Overdone, a madam, and her pimp, Pompey. Even more rigorously, Angelo prohibits all sexuality out of wedlock, making an example out of Claudio, a young aristocrat, who is sentenced to death for impregnating his fiancée Julietta. Claudio begs his friend Lucio, a dissipated hedonist, to appeal to his sister Isabella, a novice nun, to beg for his life. After Isabella pleads with Angelo, he agrees to take mercy on Claudio, but only if Isabella will yield him her virginity.

Meanwhile, the Duke has asked the Franciscan Friar Peter to disguise him as a monk. He will stay in Vienna to observe the behavior of his citizens in secret. When Isabella comes to the prison to tell Claudio of Angelo’s demand, the Duke is there as a Friar, preparing Claudio for death. Expecting Claudio to be understanding of her plight, Isabella is horrified when he begs her to sleep with Angelo. The disguised Duke, who has overheard the siblings’ argument, proposes a plan: he will substitute Isabella for Mariana, Angelo’s former betrothed, whom he abandoned at the altar. Elsewhere in the prison, the Duke encounters Pompey, Escalus and Lucio, the last of whom insinuatingly suggests that the old Duke would not have shown Angelo's stricture and rigor.

Before his midnight tryst with Isabella, Angelo sends a letter to prison ordering Claudio’s execution. The executioner Abhorson and his new assistant, Pompey the pimp, prepare to kill Claudio. Again, the Duke interferes, suggesting they substitute the head of Barnardine, a condemned drunkard. But Barnardine refuses to be put to death, and the Duke sends Angelo the head of a pirate who has conveniently died the night before from a fever. Having slept with who he believes is Isabella, and learning of Claudio’s apparent death, Angelo is filled with repentance.

The Duke, undisguised, returns to Vienna. Isabella and Mariana publicly accuse Angelo of his crimes, but he denies all charges. Pretending to doubt Isabella’s story, the Duke leaves Angelo to question Isabella, only to return moments later in disguise as a friar. As the friar, the Duke accuses Angelo. Recognizing him from the prison, Lucio rips off the friar’s robes, revealing the Duke. The Duke orders Angelo to marry Mariana and then be led off to immediate execution, but Angelo is spared when Isabella and Mariana beg for his life. Barnardine is set free, and Claudio is reunited with Julietta and Isabella. As for Lucio, the Duke orders him whipped and hanged. Most surprisingly, the play ends with the Duke’s proposal of marriage to Isabella, who does not reply.
WHO’S WHO in *Measure for Measure*

**VINCENTIO**
The Duke of Vienna. He disguises himself as a friar so that he can observe what happens when he leaves Angelo in charge.

**CLAUDIO**
In love with Juliet and is sentenced to death because he impregnated her before they were married.

**ANGELO**
Left in charge when the Duke leaves. He is very strict with the laws, but uses his power for evil when he propositions Isabella.

**LUCIO**
Claudio’s brazen friend who tries to save him from execution.

**ESCALUS**
A lord who is loyal to both Angelo and the Duke. He tries to convince Angelo to have pity on Claudio.

**MISTRESS OVERDONE**
Runs a brothel in Vienna.

**ISABELLA**
Claudio’s sister. She plans to become a nun and is forced to choose between saving her brother’s life and keeping her chastity.

**MARIANA**
Was engaged to marry Angelo, but he called off the wedding when she lost her dowry.

**ELBOW**
A constable who arrests people, usually for sexual misconduct.

**BARNARDINE**
A prisoner who is supposed to be executed on the same day as Claudio.

**PROVOST**
Runs the prison and is charged with carrying out all of Angelo’s orders.

**POMPEY**
Works for Mistress Overdone.

**FROTH**
A foolish gentleman.
A production of *Measure for Measure* changed Jonathan Munby’s life. Talking with excitement from London, the director can still recall the experience.

“I was in high school,” he remembers. “It was *Measure for Measure.*” The director was Declan Donnelan, of Cheek by Jowl, the English company famous for their irreverent adaptations of classics.

“It was incredibly vivid, set in a 20th century world. The most startling moment for me was the way they handled the ending, the Duke’s proposal to Isabella. I remember her smacking him directly across the face. It liberated the play for me. It felt like he was saying, directly to me: ‘Don’t just accept convention. Stay true to your instincts.’ If you stay true to the humanity of these plays, then whatever will be in the final moments of these complicated plays will be. It was a transcendent moment for me in terms of my understanding Shakespeare and the way it might be performed in the present tense.”

The ending of *Measure for Measure* is a famous “problem” in Shakespeare criticism, but according to Munby, the rest of the play poses similarly controversial — and unanswerable — questions. The play, perhaps the most provocative of Shakespeare’s “problem comedies,” is also, in Munby’s words, “a hybrid tragedy.” The plot hinges on the decision made by Isabella, a novice nun who is sexually propositioned by Angelo, the deputy of Vienna. Isabella defeats Angelo and saves her chastity with the help of the Duke — who is disguised as a friar — only to have the Duke proposition Isabella himself at the very end of the play.

“The central axis of this play,” Munby contends, “is human sexuality in conflict with the stricture of law and religion. I think this play is about the birth of sexuality, in fact. Sex informs every scene and almost every character. But it opens onto a much wider dialogue: What is acceptable in society? How do we govern our own sexuality, which can be so at odds with our humanity? What is the role of faith and religion in all of this? And at the end of the day, it feels like very human choices have been made to solve these human dilemmas. It’s a play that transcends period and culture, I think.”

*Measure for Measure*’s timeless intrigue — the play’s ability to touch on contemporary taboos as well as Shakespearean ones — is one reason why Munby has chosen a 20th-century setting for his production. Vienna and the larger German-speaking world in the 1930s, says Munby, “was an incredibly fertile time and an incredibly unstable time. On the one hand, you have this explosion of productivity in music, in visual arts, in literature. Psychoanalysis was being born during this period. But this creativity and liberation, while very joyful, was also very dangerous, perfect ground for the far right to seize power. Fascism was seen as a solution for a lot of problems, and indeed it was. Angelo’s regime is also a kind of solution to a problem.”

Munby is no stranger to reimagining the classics. He has quickly established a reputation on both sides of the Atlantic for his willingness to take on some of the most controversial plays in the canon. Earlier in the 2000s, his reputation was made among hardcore canon-spotters for two ambitious rediscoveries at London’s Donmar Warehouse: brand new translations of Calderon’s *Life is a Dream* and Heinrich von Kleist’s *Prince of Homburg.* Both classics are rarely produced, beloved by theorists and feared by practitioners for their thorny mixture of philosophy, sensuality and, in the case of Kleist, fascism.
Washington audiences know Munby, of course, from his Helen-Hayes-nominated stint directing Lope de Vega’s *Dog in the Manger* here at STC, as well as his award-winning direction of *The Canterbury Tales*, on tour from the Royal Shakespeare Company at the Kennedy Center.

“It feels like the playwrights of this era,” Munby says, with a nod to Jacobean Shakespeare, Ford and John Webster, “are kind of pushing the boundaries, in terms of what’s acceptable to show onstage. Some of these plays become the Quentin Tarantino movies of their time. *Measure for Measure* may not be physically explicit, but it has some very explicit ideas.”

Perhaps the most explicit notion in the play, according to Munby, is the extent to which it serves as Shakespeare’s subversive portrait of James I, the bisexual, hard-drinking, theatre-loving king who casts an inimitable shadow over Shakespeare’s late works. “I’m exploring transgression in this play, in order to find that provocative edge that Shakespeare was seeking 400 years ago. I’m interested in a Duke who is wrestling with his own sexuality and identity, someone who is seeking to know himself after a period of anarchy for fourteen years. There are many scenes in this play that sail very close to the wind, that feel absolutely double-edged. I think that’s where part of the ending of the play comes from. Shakespeare wrote the play he wanted to write and then, to avoid having his head cut off, wraps it up rather neatly. Too neatly, I think, for us in the 21st century.”

And as for how he’s going to handle that infamous ending? “I think we’ll find that out in August,” he says, smiling, before continuing. “I think if you stay true to the human experience, then it’s hard to wrap up these plays conventionally. We don’t have to tie things up neatly anymore. Life isn’t neat. Life is complicated and sexy and dangerous. And I want the end to be as complex and as messy as life is.”

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**A Tale of Two Cities: Vienna and Berlin**

By Laura Henry Buda

World War I brought the cities of Europe to their knees. Vienna and Berlin, captains of the losing team, were stripped of both power and identity. Vienna, a capital city without an empire, was a ghost of its *fin-de-siècle* splendor. Berlin, destitute and disillusioned, found solace in cynicism and flesh. From 1919 to 1938, both cities bred experimentation and obsession, fighting to regain their footing amidst a remade Europe. In this world of extremes, moderation equaled death.

World War I was a death knell for Vienna. The Hapsburg dynasty, six centuries old, had collapsed; the lands of the Austro-Hungarian Empire had been carved into smaller nations by the Treaty of Saint-Germain-en-Laye. Vienna had been the cultural center of the German-speaking world: music lovers came from all over the globe to hear the latest compositions of Beethoven, Brahms, and Mahler; intellectuals in the city’s coffeehouses argued over the art of Klimt, the theatre of Schnitzler and the theories of Freud – but no longer. After the war, the new ruling party, the Social Democrats, attempted to transform decadent Vienna into a model Marxist society. “Red Vienna,” however, was losing ground as artists and intellectuals fled to the new idol of Europe: Berlin.

If Vienna’s Belle Époque was ending, Berlin’s heyday was dawning. Few moments in world history rival the frantic hedonism of the Weimar Republic, Germany’s first-ever constitutional democracy. Suddenly, with the fall of Kaiser Wilhelm’s Second Reich, Berlin found itself free of censorship. An unprecedented explosion of erotic culture enveloped the city.
Conservative Germans were aghast. One army officer reflected, “Returning home, we no longer found an honest German people, but a mob stirred up by its lowest instincts. Whatever virtues were once found among the Germans seemed to have sunk once and for all into the muddy flood…” Berlin reveled in its reputation; police commissioners often bragged that vice and debauchery were the city’s primary industries.

Weimar Berlin’s erotic mecca was also fantastically tolerant. Even the burgeoning Nazi movement had to swallow the diversity of Weimar at first. Ernst Roehm, a trusted friend and follower of Hitler since 1919, was openly gay. A fierce and talented military leader, Roehm headed the Nazi paramilitary group the Sturmabteilung, which by 1934 comprised three million men. Roehm’s sexuality – and that of his inner circle of comrades – was an open secret, yet Hitler continued to defend his second-in-command.

Back in Austria, the 1930s brought the failure of banks and riots against the leaders of Red Vienna. With the endorsement of Mussolini and the Vatican, conservative Engelbert Dollfuss was elected chancellor in 1932. Once he took office, however, Dollfuss found himself fighting a war on two fronts: against the socialists, outraged at losing power, and against the rise of Nazism at home and across the German border. Searching for any way to unite Austria, Dollfuss suspended the national assembly and embraced fascism. Incredibly, among the bedlam that seized Europe in 1933, Dollfuss was a moderate. Desperate to stem the tide of Nazi fervor, he promoted tenets of Christian social justice and strove to establish peace amidst ferocious class warfare.

Meanwhile, in Berlin, Adolf Hitler was appointed Reichschancellor in a misguided attempt to quell the rising Nazi fever. Germany’s leaders presumed Hitler could do little without the approval of Parliament – until the Parliament building was set ablaze, and Hitler seized dictatorial power. Nazi Germany soon extinguished the Weimar Republic. Almost immediately, Hitler’s private militias set out to “cleanse” Berlin of its Jewish, homosexual, and other “deviant” elements. Heinrich Himmler, leader of the SS guard, rival to Roehm’s SA, waged a personal war against homosexuals. He nursed a special hatred for Ernst Roehm. After many months, Himmler finally convinced Hitler that he must assert authority over the SA and eliminate its unruly leader. During the “Night of the Long Knives”, Roehm, his followers, and hundreds of others were slaughtered. The erotic world of Weimar collapsed while Berlin’s inhabitants were swept along in the horror of Nazi violence.

Already, Hitler had his eyes on Austria. Dollfuss was losing control as Nazi groups gained power in Vienna and throughout the Austrian countryside. Just a few months after Roehm’s murder, Austrian Nazis assassinated Dollfuss, and the divided Viennese government proved too weak to resist Hitler’s schemes. In March of 1938, Austria was annexed by Nazi Germany. Twenty years after the Great War, Berlin and Vienna finally shared a new identity: the Third Reich.

RESEARCH & WRITING

Now that you know where STC’s production will be set, re-read the synopsis and do some research on the time period. Pick one of the topics below to research, and try to answer the following questions:

- What relationship do you see between Measure for Measure and this historical event?
- Do you see any themes of Measure (leadership, style of government, sexuality, religion) reflected in this time period? How? Do you think this will make a good setting for the play?

-Treaty of Versailles and its effect on Germany
-Rise of the Nazis
-Cabaret (the movie and Broadway show)

-Fin-de-siècle Vienna
-Hapsburg Dynasty of Austria and its collapse
-Anschluss
-Causes of World War II
"Measure for Measure": the title brings to mind justice. Pulled from the Gospel of Matthew, the title reminds the reader that judgment falls not to man but to God:

\[\text{Judge not, that ye be not judged. For with what judgment ye judge, ye shall be judged and with what measure ye mete, it shall be measured unto you again.}\]

In thinking of the quote, the title becomes a clever introduction to the play, reminding the audience that justice will prevail and that no one is safe from that justice. If it is only God who can dole out punishment, then those in leadership must become gods. In the early 1600s there was no separation between the Church and the State. Political power was divine right.

At the coronation of James I, in 1603, a sermon delivered by the Bishop of Winchester pronounced that even though royalty are not “Gods by nature” they are “gods by Office”[sic]. The function of the regent is to provide reward and punishment in place of God. The King will judge you on earth, and God will judge you in the afterlife. When James ascended the throne of England he was no stranger to royal power, having been King of Scotland since his childhood. A few years prior to his cousin, the Queen Elizabeth’s death, James published *The True Law of Free Monarchies*, a treatise on the monarch’s absolute power. Using religious language and biblical quotations, James explained how a monarchy, “as resembling the divinity, approacheth nearest to perfection” of any other style of political leadership. It is not surprising that James turned to the Bible to demonstrate his authority. After all, he made himself a household name for centuries by commissioning an English translation of the Bible known still as the “King James Bible”. The translation addressed Puritan concerns with previous translations and reflected the structure of the Church of England.

The Church of England was relatively new when James came to power, the history of its growth played out, at times painfully, in his family. About thirty years before James was born to the ill-fated Mary Stuart, Henry VIII was declared head of the Church of England, effectively negating any power from the Pope and breaking with Catholicism. The Protestant Church of England was further solidified under Queen Elizabeth. The Catholic Mary Stuart’s abdication from the Scottish monarchy and subsequent execution left the toddler James as the King, under the guidance of her Protestant half-brother.

By the time he took over rule in England, James was eager to unite Scotland and England and rule over both as “King of Great Britain.” This expansion of power further cemented his authority. And as King of England, he now stood at the head of the Church of England, a more settled church than that in Scotland. Catholicism, however, had not disappeared from England despite persecution of priests. As he took power, James spoke of leniency toward practicing Catholics, at least those who worshiped in secrecy. In simple words, it was a case of don’t ask, don’t tell. This feeling of relative security was not true in other elements of James’ governance. James brought in with him more layers of government oversight including elements of state spying and higher levels of bureaucracy. Elizabeth was not a lenient ruler but James came into the monarchy with a show of power. Within the first few years of his reign the rule grew increasingly harsh as he faced a number of assassination attempts, the most well-known being Guy Fawkes’ attempt to blow up Parliament, known as the “Gunpowder Plot”. The arrest and torture of those who betrayed the crown became what historian Alvin B. Kernan refers to as a “theater of punishment.” The public demonstrations of the law’s power created an environment not only of justice but of unlimited authority over the citizens. The government’s unlimited power was revealed both through the extensive enforcement and seemingly senseless clemency. Mercy was an important part of the theatrics, showing that the King’s government, like a God, has the ability to give and the ability to take away.

One of the communities James gave to liberally was the theatre. Under his patronage the Lord Chamberlain’s Men changed their name to The King’s Men. Under Elizabeth’s rule the Chamberlain’s Men performed before court three times a year. James’ taste for performances led to a boom in bookings for the King’s Men. They performed in front of royalty on average nearly fourteen times a year. On December 26, 1604, the audience at Whitehall, including King James, watched *Measure for Measure*.

- How do you think James may have reacted to Shakespeare’s dark vision of power and authority?
- Do you think the play is a defense of James’ use of divinely ordained absolute justice? Or is it a cautionary tale of how justice could be perverted in a Catholic community? Why do you think so?
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 *Measure for Measure*.

Some rise by sin, and some by virtue fall;
(act 2, scene 1)

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 “︫” for the unstressed and “︫” for stressed), we simply tap out the rhythm of the line, based on dee DUM dee DUM dee DUM to see if the line is structured in iambic pentameter:

Some rise by sin, and some by virtue fall;
(act 2, scene 1)

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 nunnerly 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 *Measure for Measure*, Pompey speaks in prose.

Come, fearnot you; good counselors lack no clients. Though you change your place, you need not change your trade. I’ll be your tapster still.

(Courage, there will be pity taken on you; you that have worn your eyes almost out in the service, you will be considered.)

(Courage, there will be pity taken on you; you that have worn your eyes almost out in the service, you will be considered.)

(act 1, scene 2)

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.
Classroom Activities for
Measure for Measure

Tackling the Text

- Do a close reading of a four- or five-line passage from Measure for Measure. 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.

*Look back at the Verse & Prose article for help on scanning.

- In some scenes, Lucio speaks in verse, and in others he speaks in prose. Why do you think Shakespeare chose to do this?

- Shakespeare used a shift in language as clues to his audience and actors that something was happening. Do we adjust our language today based on who is in the room, how we are feeling or who we are talking to? Write down an example of why a person might shift from verse to prose and prose to verse in 2013.

I Can Do That: Modernizing a Piece of Classical Text

There are many texts and performance groups that update Shakespeare’s language to resonate with a modern audience. See if you can modernize the language in this excerpt from Measure for Measure without changing the main ideas that the characters are discussing. Examine the excerpt line by line and update each line of text on its own. Feel free to look up any words or phrases that you are not familiar with. This activity gives you the opportunity to closely examine a classical text and recognize how the ideas contained in it are timeless.

Lucio

This is the point.
The duke is very strangely gone from hence;
Bore many gentlemen, myself being one,
In hand and hope of action: but we do learn
By those that know the very nerves of state,
His givings-out were of an infinite distance
From his true-meant design. Upon his place,
And with full line of his authority,
Governs Lord Angelo; a man whose blood
Is very snow-broth; one who never feels
The wanton stings and motions of the sense,
But doth rebate and blunt his natural edge
With profits of the mind, study and fast.
He—to give fear to use and liberty,
Which have for long run by the hideous law,
As mice by lions—hath pick’d out an act,
Under whose heavy sense your brother’s life
Falls into forfeit: he arrests him on it;
And follows close the rigour of the statute,
To make him an example. All hope is gone,
Unless you have the grace by your fair prayer
To soften Angelo: and that’s my pith of business
’Twixt you and your poor brother. (act 1, scene 4)

To take it one step further: write your updated version in verse.
Throughout life you will be faced with many difficult decisions. The way you respond to these situations will help define your character. In Measure for Measure, Isabella must choose between her faith and her family. Will she sleep with Angelo to save her brother and go against her religion or will she risk her brothers' life in order to remain innocent? The question of “what would you do?” has become a part of pop culture. The ABC News show “What Would YOU Do?” documents how regular citizens respond to real-life ethical problems. After a person encounters the situation, the host of the show appears and asks them to explain why they did or did not intervene. So now it's your turn: answer the question of “What would you do?”

For each of these questions you can either write out your response or work with a scene partner to act out the situation and your reaction. In either case, you must also explain and defend your response.

Your sibling is on death row. The governor propositions you and says that if you sleep with them they will drop the charges and let your sibling free. You are extremely religious and must remain chaste. You have the power to save your brother's life...What would you do?

You discover that a pastor at your church is stealing money from the collection basket. What would you do?

The coach of your team tells you to break the rules of the game and intentionally hurt your opponent. If you don't do it he'll put you on the bench. What would you do?

You discover that a teacher at your school is dating a student or selling drugs to students. They threaten to fail you if you tell anyone. What would you do?

Your family doesn't approve of your interracial relationship and tells you that you either break up or move out. What would you do?

You're at a party and a big group of your peers starts beating up another student who is laying on the ground screaming for help. What would you do?

You're at a party where everyone is watching football and someone starts making fun of the other team by using racial slurs and homophobic language. What would you do?

You're a vegetarian and are visiting a small village in another country. The townspeople have been preparing a feast in your honor for days that consists mostly of meat. It is considered extremely rude and hurtful to refuse food in this village. What would you do?

That's What She Said

In the final scene of Measure for Measure, act 5, scene 1, the Duke proposes to Isabella, “Give me your hand and say you will be mine; He is my brother too.” In modern marriage proposals we are used to seeing one person proposing with a ring, a thoughtful speech about how much they love them, perhaps some tears and the other person accepting the wedding proposal. But in Measure, Isabella never accepts the Duke’s proposal; in fact she doesn’t have any lines after the proposal. The Duke decides her future for her and she is not allowed to respond.

Picture yourself in Isabella’s shoes, watching this man decide your fate. What would you say to him? What actions would you have taken? Would you accept his proposal? Would you turn to Claudio for advice? Write lines for Isabella to add into this scene. After each person has written their additional lines, split up into groups and assign each person a character and add in your lines for Isabella. How do these lines affect the ending of the play?
In *Measure for Measure* we see two very different styles of leadership: Vincentio, who liberally interprets the law and rarely enforces rules and regulations, and Angelo, who believes in following the law exactly as written and hands out harsh penalties for infractions. Does either style of leadership lead to the most productive and safe society? Would you want to live under the rule of either of these men? This activity will allow you to experience what it might be like to live under the rule of both Vincentio and Angelo.

- As a large group create a list of characteristics for the Duke and Angelo.
  For example: *Angelo*: strict, hypocritical, abusive, lustful

- The classroom teacher should have the class begin a task or activity that requires collaboration among the students. We suggest reading a scene aloud or organizing/cleaning a section of the room.

- Choose two students to be the leaders for this activity. Have them wait outside of the classroom and choose which student will lead in the style of Vincentio (easygoing with no enforcement of the rules) and one as Angelo (strict, unpredictable and hypocritical). Only the chosen leaders will know which style of leadership they’ve been given.

- Students should begin doing the task.

- The first leader should come in and start supervising the students. Students should listen to the student leader and do as she or he says.

- Switch leaders and repeat the task.

**DISCUSSION QUESTIONS:**

- In what ways were both leaders effective and successful?

- What was challenging or ineffective about both leaders style of leadership?

- Would you want to be supervised by either of these leaders all the time? If so, do you think your work would reach its greatest potential?

- If not, why not, and what type of leadership would you like to work under?

- If you could give advice to either Vincentio or Angelo about the way they rule, what would it be? Who, or what type of person would be a more effective leader in this play? How might better leadership change the course of the play?
Classroom Activities

What’s Your Status?

In *Measure for Measure* status is very important. Characters are treated well or poorly based on their position in society, their job and their commitment to Christianity. Is that still how people are perceived today? Do people care as much about status?

**ACTIVITY #1**
- The facilitator will hand each participant a piece of paper with a number between 1—10 on it. 1 equals the lowest status and 10 equals the highest.
- Each participant will only know their own status.
- Participants should begin to walk around and talk to each other as their status. For example, a person with a status of 10 might walk around with their chest up high, looking down on people and barely speaking to them, while a person with a status of 1 might walk around with their shoulders hunched and their head hung down.
- After about two minutes of walking around, have the participants line up in order of their status.

**DISCUSSION QUESTIONS:**
- How did people show their status physically and vocally?
- Was anyone surprised about the number that other participants had?
- Who found it hard to play their status number?

Now to switch it up.
- Participants should break up into partners.
- The facilitator will give each partner a post-it with a number between 1—10 on it and put it on their shirt so that they cannot see it. 1 equals the lowest status and 10 equals the highest.
- Choose three questions as a large group that the partners will ask each other. For example: What is your favorite meal? What was your best vacation? What is your favorite television show?
- Partners will have two minutes to ask/answer these questions. Partners should speak to each other according to the other person’s status.
- Switch partners and ask the same questions.
- Switch one more time.
- After switching three times, have the participants line up where they think they fit in the status train.

**DISCUSSION QUESTIONS:**
- Who was lined up in the correct place in the status train? How did they know where they belonged?
- For those who had a sense of their status, how did that affect their interactions with others?

After completing both versions, discuss the following:
- Who felt more comfortable knowing their own status? Why? Why not?
- Was it easier to treat people well or poorly when you knew your own status but didn’t know theirs? Why?
- Should status have an effect on the way we treat people? Why or why not?

**ACTIVITY #2**
Choose 10 of the major characters of the play and rank their status (1 = low, 10 = high) based on what you know about them. After ranking them, list why you gave them that status. Now choose 10 people in your life (family members, friends, teachers, political leaders, pop stars, etc.) and rank their status and list why you chose that number for them.

After looking at both of your lists, answer the following questions:
- What does status mean to you? Does it matter?
- Should it affect the way people are treated or feel that they should be treated?
Classroom Activities

Director Jonathan Munby categorizes Measure for Measure as a problem play, meaning it has both comic and tragic elements. While introducing the concept for his production, he broke it down and listed what he thinks the play is about. His list is below. Before seeing our production, respond to these prompts based on your personal opinion. After seeing our production, go back to these same prompts and answer them again based on the production. Did the production make you think about anything in a different way? How did it change your previous opinions?

- What is a just punishment?
- How do you think people should be “governed”? Do we follow the laws of the government or our faith?
- What does it mean to be moral? What is your personal moral code?
- Does anyone ever see the true you? Is the persona you show to other people the same as how you truly are? Is their perception incorrect? Do you consciously construct the persona others see, or do you not think about it?
- What is the difference between your public self and private self?

QUESTIONS FOR DISCUSSION

- Is Isabella’s decision not to save her brother justified? Why or why not?
- Does the Duke have a valid reason for transferring power to Angelo? Why do you think he makes that decision?
- Who do you think is treated fairly under the law? Who isn’t? Is there justice at the end of the play? Is there really a balanced “measure for measure”?
- Marriages at the end of Shakespeare’s plays usually mean the play is considered a comedy. Do you think this play is a comedy?
- In the original text, Lucio is reprieved by the Duke and ordered to marry one of the prostitutes. In our version, director Jonathan Munby chose to send Lucio to his death. Why do you think he made this change? Does it affect your feelings towards the Duke?
- Why does Isabella want to save Angelo at the end? Would you want to save him?
- How does an individual’s own code of right and wrong affect the way he or she judges others in this play? Do characters judge themselves by the same standards that they judge others? Think about Angelo, Isabella, Lucio and the Duke.
- Is there more than one possible interpretation of the characters’ decisions? Of the ending? Why might Shakespeare have wanted to avoid a definite meaning or moral to the story?
- What do you think of how Vienna is governed in this play? Was Angelo right or wrong to enforce the laws of the city? Are the laws fair? Who do you think should govern sexuality—your religion, your government, or yourself? Why? Think about how this issue relates to our society today.
Resource List

Shakespeare Dictionaries


Books on Shakespeare


Books on Teaching Shakespeare


Websites

- Shakespeare Theatre Company—[http://www.shakespearetheatre.org/education](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/](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](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:

**READING LITERATURE**
- Key Ideas and Details
- Craft and Structure
- Integration of Knowledge and Ideas
- Range of Reading and Complexity

**WRITING**
- (CCSS.ELA-Literacy.W.9-12.2 )

**SPEAKING AND LISTENING**
- (CCSS.ELA-Literacy.SL.8-12.1 )

**LANGUAGE**
- (CCSS.ELA-Literacy.L.9-12.3,4, 4 )
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:**

- *Measure for Measure* 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.”