



Drum and Colours:

HENRY IV

EDUCATOR RESOURCE GUIDE

Bringing Our Whole Selves

Growing up in New Mexico I wasn't often offered a chance to see Shakespeare. When I did see it, it always seemed untouchable; like there was never a place for me in the work of what many believe to be "The World's Greatest Playwright". What I saw on stage told me: I was not white enough, femme enough, skinny enough, smart enough. The list goes on and on. For many years of my career I tried to remove pieces of myself in order to fit into the cannon. It never worked. On the off chance I got cast, I always felt like an imposter, a fraud, like this work was not for me. Turns out, hiding who you really are, and removing pieces of yourself to fit someone else's narrative ends up taking away from your humanity, from your heart and from your soul.

Experiencing humanity, heart, and soul is one of the many reasons we return to this work. These words fly from the page and express our deepest desires, fears, sadness and joy. Each human feels these things. The universality of these feelings is one of the many reasons Shakespeare's work is still performed world wide year after year. This begs the question that if these human experiences are universal, then why is this work not for everyone? Why isn't everyone welcome to the table as their whole self? My answer to those questions? Gatekeeping, colonization, fear of change and a fear of the individual experience beyond our own.

As we welcome you to our 2023 Drum and Colours production of Henry IV, We invite you to join us, the Drum and Colours Company, in dismantling these practices. We invite you to expand your hearts and minds. We invite you to ask questions. We invite you to be open to the universal experience of being human. No matter how different life is for each being that walks on this planet, one thing is for certain, we all feel deeply. We are the authors of our own stories, our individuality brings light and wonder to each thing we do. We invite you to embrace your individual experience, and to welcome the individual experiences that may be different from your own.

Thank you for joining us, and opening your hearts and minds.

Pilar O'Connell
Diversity Programs Associate

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Biography: William Shakespeare

William Shakespeare, widely regarded as the greatest dramatist in the English language, was born in the month of April of 1564 to John Shakespeare, a city councilman and glovemaker, and Mary Arden. He was the eldest son in a family of eight.

Not much is known about William's childhood or education. The local school in Stratford would have provided him with a foundation in classical Latin authors, as was standard in Elizabethan curriculum. In 1582, at eighteen years old, William was married to Anne Hathaway. The marriage was apparently a hasty one, as Anne gave birth to a daughter, Susanna, six months later. Two years later the couple had twins, a son Hamnet and a daughter Judith. After the birth of the twins, records of William cease for several years. These "lost years" have caused speculation among historians and suggestions about his vocation during this time vary greatly. Some say William began his theatrical career minding the horses at the theatre's stables. Regardless of what he was doing, William must have been honing his skills as a writer. No one knows when he began writing exactly, but we do know when people began to take notice.



Above: William's birthplace in Stratford.



Left: Ancient oaks were common in the forrest of Arden near where William grew up. Some still alive today would have been 600 years old during William's lifetime.

Below: King Edward VI Grammar School.



In 1592, theatre records show that William Shakespeare's plays started being performed in London. William joined an acting company called Lord Chamberlain's Men. This company, co-owned by William and several other actors, became a favorite of Queen Elizabeth I and of her successor, James I. Records from the period show that William acted in his own plays, usually as minor characters, as well as in other productions. William Shakespeare's earliest plays were largely comedies and histories. In 1596, William's son, Hamnet, died of an unknown illness.

In 1599, the Lord Chamberlain's Men had gained enough success to fund the construction of their own theater venue, the Globe Theatre. As Shakespeare's career grew, the Lord Chamberlain's Men became one of the most popular theatre groups in London. William's writing also matured as he began writing his great tragedies.

In 1603, with James I's succession to the throne following the death of Elizabeth I, the new king became the official patron of the Lord Chamberlain's Men and the group changed their name to the King's Men. In 1608, the King's Men expanded to purchase the indoor Blackfriars theatre. Shakespeare himself became quite wealthy due to his career success; he made numerous property purchases, including New Place, the second largest house in his hometown of Stratford. He divided his time between London and Stratford, eventually retiring to Stratford. Shakespeare died on April 23rd, 1616. The cause of his death is unknown.



Left: William Shakespeare's plays were performed for Queen Elizabeth I multiple times during her lifetime.



Right: Soon after his coronation, King James I became the official patron of William's theatre company. The interests of the new king are reflected in several of William Shakespeare's plays from that period.

Following the events of Shakespeare's play, *Richard II*, Henry Bolingbroke has succeeded to the throne of England as King Henry IV. During his ascension, he was partially implicated in the murder of his cousin, Richard II, in prison. To atone for Richard's death, Henry IV resolves to lead a crusade to Jerusalem. But his departure is prevented by news of disloyalty and civil unrest. His cousin, Edmund Mortimer, has been captured by Owen Glendower, a Welsh rebel. There is also fighting in the north between the Earl of Douglas and Harry Hotspur, the warlike son of one of Henry's former allies. King Henry regrets that his own eldest son, Henry (known as Hal) spends most of his time in the taverns of London with vagabonds and ne'er-do-wells. The King demands Hotspur's allegiance and help against the Welsh. But Hotspur feels that the King has not been sufficiently grateful to Hotspur's family for helping him in the past.

Meanwhile, at the Boar's Head Tavern Sir John Falstaff seeks to get money (seemingly by any means possible) to pay for his drinking habits. He manages to rob a group of travelers with his friend, Pistol. At the same time, in disguise, Prince Hal and his companion Poins attack Falstaff and capture the gold for themselves. Back at the tavern, they reveal to Falstaff that they wanted to trick him and were the ones who robbed him. Hal is called back to court in the midst of civil war. Hal and Falstaff role play the imminent conversation between the stern King Henry and wayward Hal. Hal's pointed comments about his own troubled friends disconcert Falstaff. Hal protects Falstaff from the law and restores the stolen money to its owners.

The civil wars become more serious as Hotspur joins his father in making an alliance with the King's other enemies. All of them are jealous of King Henry's growing power. Hotspur sets out to Shrewsbury to meet his father's troops. Hal returns to his father to make peace with him, and the King gives him a command in the army setting out to meet Hotspur.

The King offers to pardon and free Hotspur if he will withdraw his opposition to the throne. The northern troops have been unable to reach Hotspur and Worcester, one of Hotspur's fellow rebels. Worcester, Hotspur's ally, keeps the knowledge of the King's offer of freedom from Hotspur, and the battle of Shrewsbury ensues.

Falstaff fears for his death in battle and wonders about the wisdom in pursuing honor in exchange only for injury or death. Hal fights valiantly in the battle, killing Hotspur. Falstaff, having feigned death to avoid injury, claims he was Hotspur's vanquisher. The King's forces win the day, and Worcester is condemned to death. Hal frees Douglas, and Henry IV divides his forces to continue battling the rebellion.

Following King Henry IV's victory at the battle of Shrewsbury, word of Hotspur's death finally reaches his father.

Later at the tavern, Falstaff, Mistress Quickly, along with Falstaff's lady friend, Doll Tearsheet, are joined by two strangers. The strangers turn out to be Prince Hal and his friend Poins in disguise. Falstaff enjoys his evening with his friends and Doll Tearsheet. When Falstaff rejects his assignment and ends up speaking badly of Hal, Hal and Poins reveal themselves and an argument ensues. Another messenger comes to fetch Falstaff for the war.

The King is in the middle of giving advice to Hal's younger brother, John of Lancaster, when news of the peace arrives. He is close to death. As he sleeps, Hal arrives from the city. He finds his father apparently dead and, mourning his position as heir, he takes the crown from the bedside into the next room. The King awakes and believes that Hal's only aim was to become King. He gets upset, but the father and son soon make up before the King is moved into a special room to prepare to die.

When news of Henry IV's death and Hal's succession as Henry V reaches Falstaff he expects to be given high office at court. Falstaff is amazed, however, when Henry denies knowing him and banishes him from coming within ten miles of his court. Henry calls a Parliament, and Falstaff, full of bravado, anticipates the new King's wars in France, which take place in Henry V.



Dispute between Hotspur, Glendower, Mortimer and Worcester by Henry Fuseli (1784)

King Henry IV, formerly Henry Bolingbroke

Prince Hal, Prince of Wales and heir to the throne, later King Henry V

Earl of Northumberland, Henry Percy

Hotspur, Henry Percy II

Earl of Worcester, Thomas Percy, Hotspur's uncle

Lady Percy, wife of Earl of Northumberland

Kate, widow of Hotspur

Edmund Mortimer, earl of March

Lady Mortimer (also called "the Welsh lady")

Owen Glendower, a Welsh lord, father of Lady Mortimer

Douglas (Archibald, earl of Douglas)

Archbishop (Richard Scroop, archbishop of York)

Sir Michael, a priest or knight associated with the archbishop

Sir Richard Vernon, an English knight

In Rebellion against King Henry IV

Richard Scroop, Archbishop of York

Lord Mowbray

Lord Hastings

Lord Bardolph

Travers

Morton

Sir John Coleville

Supporters of King Henry IV

Earl of Westmoreland

Earl of Warwick

Earl of Surrey

Sir John Blunt

Sir Walter Blunt

Gower

Harcourt

Hostess of the Tavern (also called Mistress Quickly)

Vintner, or keeper of the tavern

Francis, an apprentice tapster

Doll Tearsheet

Justice Robert Shallow

Justice Silence

Davy, servant to Shallow

Men of Gloucestershire:

Mouldy, Shadow, Wart, Feeble, Bull Calf

Lord Chief Justice

Sir John Falstaff

Poins

Bardolph

Peto

Gadshill, setter for the robbers

Pistol

Falstaff's Page

London Officers: **Fang, Snare**

While occasionally dissected further, Shakespeare's plays are typically divided into three categories: **Comedy, Tragedy, and History.**

Comedy

A Shakespearean comedy is not necessarily what a modern audience would expect when they hear "comedy". Whilst there may be some laugh-out-loud moments, the most commonly identifiable traits of a Shakespearean comedy are:

- Young lovers struggling to overcome problems (often thanks to their strict elders)
- Mistaken identities, often involving disguise
- Complex, interwoven plot-lines
- Frequent use of puns
- A happy ending (often involving a wedding)

Tragedy

While they may feature comedic moments, Shakespearean tragedies boast high-stakes storylines that often involve the death of main characters. The main features of a Shakespearean tragedy are that:

- Characters are impacted heavily by social or societal turmoil
- Themes of inescapable doom
- A noble, but flawed central character that suffers a terrible downfall
- Ends in death

History

Shakespeare's histories are focused on English monarchs, and were often used to perpetuate Elizabethan propaganda, and influence the perception of royalty. Many historians have suggested there are inaccuracies in the depictions, but the plays have proved influential for centuries in shaping how we view these historical figures.

Theater Audiences: Then & Now

Audiences in Shakespeare's time behaved much differently than what we think of today when we go to the theater. In general, audiences were much more rowdy and directly involved in the show than modern audiences.

London theaters like the Globe could accommodate up to 3,000 people watching popular plays. With theaters running most afternoons, that could mean as many as 10,000–20,000 people could see a play every week! Shakespeare's audience included the very rich, the upper-middle class, and the lower-middle class. People sought entertainment just as we do today and could afford to spend money going to the theater. Royalty might attend the theater in a private gallery or summon the players to perform at their court, as Elizabeth I and James I did.

To get into the Globe Theatre cost a penny. In Elizabethan England, one penny would buy a loaf of bread, a pint of ale, or a ticket to the theater. Those who paid just one penny were known as "groundlings," because they stood on the ground in what was known as "the yard," which is the area closest to the stage. For another penny, they could sit on a bench just behind the yard. For a penny more, they could sit more comfortably on a cushion. To get into the upper galleries, which were covered and had seats, cost would start at 6 pence.

Since there was no electricity, both the stage and the audience were in broad daylight, allowing actors and audience members to see each other and interact. Shakespeare's soliloquies would be spoken directly to the audience, who could potentially answer back! The audience would move around, buy food and ale in the theater, clap for the hero, boo the villain, and cheer for the special effects. The audience might dance at the end of a comedy along with the characters onstage. If an audience didn't like a play, they might even throw furniture and damage the theater!

Shakespeare used several tricks to gain and hold his audience's attention. His plays rarely begin with main characters onstage; instead a minor character typically begins the first scene. Without lights to dim at beginning of a play, the play simply started when actors walked onstage and started to speak, usually over the audience's noise, as they settled in to watch. The first scene would usually set the mood of the play, but the opening dialogue wasn't vital because it might not be heard.

Another trick that Shakespeare used was to break up the main action of the play with clowning. In most of his plays, there is comic relief in the form of "clown" or "fool" characters sprinkled throughout the show, making jokes or clowning around onstage. This ensured that even during a 3-hour history play, there would be something that appealed to everyone.



A performance of *King Lear* at the new Globe Theatre in London.

Audiences today can learn from Elizabethan audiences about how to watch a Shakespeare play. Here are some tips:

- Remind yourself that the first scene mostly sets the mood of the play and rarely has vital dialogue, so if you miss some of the words at the beginning, that is okay. It can take a couple minutes to adjust to Shakespeare's unusual language. It's a little bit like listening to a friend with a heavy accent speak; at first it can be difficult to understand, but after a minute or two it's easy. Our actors are professionally trained to make sure that you understand the words, so you'll catch on quickly!
- Enjoy the play and feel free to express your enjoyment. Laugh at the clowns, clap for the heroes, gasp at important revelations, and applaud for the actors at the end to thank them for their work. This will keep you engaged in the show and help let the actors know that the audience is paying attention and enjoying the play.
- Remember that in a play, unlike in a movie, the actors can see and hear you too! Even with more sophisticated theater lighting that keeps the stage lit and the audience dim, the actors are often very close to the first few rows, and they can definitely hear the audience. That means please don't talk to your neighbor during the show, don't allow your phone to make noise, and don't text (it lights up your face!) — these can all be very distracting.
- And finally, remember that the theater is for everyone. In Shakespeare's day it was a very affordable form of entertainment that appealed to everyone. Theater is not meant to be only for the upper class, only for college graduates, or only for older people. Shakespeare's plays can speak to you whether you have seen lots of plays or no plays at all, if you're rich, poor, young, old, or if you enjoy cheap jokes, amazing speeches, or action sequences. Shakespeare wrote his plays to be for everyone and that still shows through today.

Before and During Henry IV's Reign (1403-1413)

1399

- Richard II was deposed

1400

- The Earls of Kent, Huntingdon, and Salisbury and the Baron le Despencer are executed for their part in the failed Epiphany Rising, an attempt to have Richard II restored to the throne.
- Richard II dies in prison
- Soon after Richard's death, Hotspur leads the English forces to invade Scotland
- Later in 1400, Owain Glyndwr is proclaimed Prince of Wales and the Glyndwr Rising begins as they attack the English occupying north-east Wales. This turns into a larger invasion, which Henry quashes and launches a punitive campaign against the Welsh, especially in Northern Wales.

1401

- Battles between the English and the Welsh continue; by the end of the year, Glyndwr is firmly in control of Northern Wales. Meanwhile, the English lose control over many of their lands in Ireland.

1402

- June 1402 sees the Battle of Bryn Glas, where the Welsh defeat the English on their border. This is where Edmund Mortimer, son of the 3rd Earl, is taken prisoner and then joins the Welsh forces.
- Hotspur defeats the Scottish and captures their leader, the Earl of Douglas, in September 1402 at the Battle of Humbleton Hill
- Also in September of 1402, Parliament passes laws that prevent the Welsh from gathering, obtaining office, carrying arms, and living in English towns.

1403

- Owain Glyndwr defeats Henry IV at Stalling Down
- Tensions with the French rise
- In February 1403, Henry IV married Joan of Navarre. They were a love match, but her tendency to prefer the company of her Breton courtiers mixed with general English disapproval and distrust of the French caused a great deal of offense to the point that Parliament had her entourage exiled. Funnily enough, it seems that Joan and Hal got along very well.
- The Battle of Shrewsbury takes place on July 21, 1403

1404

- Glyndwr holds a parliament at Dolgellau; Henry limits his Parliament's powers
- Glyndwr cements an alliance with the French against the English

1405

- English defeat Welsh rebels at the Battle of Grosmont
- Richard Scrope, Archbishop of York, joins Henry Percy and Lord Bardolf's rebellion
- English defeat the Welsh rebels at the Battle of Usk
- Richard Scrope and Thomas Mowbray, 4th Earl of Norfolk, are tried and beheaded at York. Scrope is the first English prelate to be executed in the judicial system
- Welsh rebels ally with the French and attack Worcester

1406

- Prince James, heir to the Scottish throne, is captured and detained in England

1407

- Hal begins the siege of Welsh rebels at Aberystwyth

1408

- Henry Percy, 1st Earl of Northumberland and Lord Bardolf advance from Scotland under the guise of freeing people from unjust taxation
- Battle of Bramham Moor suppresses the Percy rebellion, Percy and Bardolf are both killed
- Hal recaptures Aberystwyth from Glyndwr

1409

- The Welsh surrender Harlech Castle to the English
- Hal gains some ceremonial titles

1410

- Owain Glydwr continues to spearhead rebellion, though many rebel leaders are captured on an English raid on Shropshire

1411

- Henry IV dismisses Hal from the royal council

1412

- Owain Glydwr captures the leading Welsh supporter of King Henry

1413

- Henry V becomes king & re-interrers Richard II's body at Westminster Abbey



Falstaff and the Dead Body of Hotspur painting by Robert Smirke (1753-1845).

Performance History

Henry IV, Part 1 was likely written between 1596-1597, around the same time as *The Merchant of Venice*, and was registered and first printed in 1598. It was quite popular, with 8 editions published before 1700. The only certain early performances were all for royalty or aristocracy. Lord Hunsdon entertained the Flemish ambassador Ludovik Verreyken with the play March 6, 1600. in March 1600. *Henry IV, Part 1* was one of 20 plays performed by the King's Men during the celebrations for the marriage of the Princess Elizabeth to Frederick, Elector Palatine in the Winter of 1612-1613.

Meanwhile, *Henry IV, Part 2* was written 1597-1598. The Dering Manuscript (1622-24) combines Part 1 and Part 2 into a single play. Because of this, some argue that Henry IV was originally one text which was then separated to include more of the popular Falstaff character. Shakespeare's Falstaff was originally called Oldcastle, but was subsequently renamed following protests from descendants of the Oldcastle family.

As with most of his History plays, Shakespeare pulled inspiration from Holinshead's *Chronicles*, with events and characters rearranged or key details altered for dramatic purposes. For example, Hotspur was 24 years older than Prince Hal, meaning they were not the young rivals Shakespeare's rendition would have us believe.



Timothée Chalamet (left) as Prince Hal and Joel Edgerton (right) as John Falstaff in *The King* (2019) dir. by David Michôd, based on William Shakespeare's *Henry IV, Part I*, *Henry IV, Part II* and *Henry V*.

Pre-Show Reflection

These questions will help students to think about some of the big ideas behind the play before watching it.

How have family expectations impacted the expression of your personal identity?

If you're born into a position of power, how might that affect how you express yourself?

What is your definition of honor? What does honorable behavior look or sound like? Are those standards achievable?

Are there ever times when you feel caught between two worlds? This could be home versus school, or two different friend groups. What about times when you feel like you have to change your behavior to fit in with a specific group of people or within a certain environment? What is it like to transition between those environments?

What does it mean to consider someone family? Can a friend ever be as (or more) important than a blood relative? What do we expect from people that we consider family?

Post-Show Discussion

The following questions are to help lead a discussion with your class after seeing the play. For all of these, there are many possible answers and student responses will vary.

At the beginning of the play, King Henry wishes that Hal and Hotspur had been switched as children so that Hotspur could be his heir instead of Hal. What would make Hotspur a more fitting heir to the throne?

Both King Henry IV and Falstaff play the role of father figures in the play. What are the similarities and differences between these two men and what positives and negatives do they each possess as Hal's father figures?

Many of the characters in Henry IV are concerned with the question of who deserves to be king. What makes a good ruler? How do you know whether someone holds or deserves legitimate authority?

Can teenagers today relate to Prince Hal and the dramatic change he undergoes in the play? Why or why not?

King Henry and Hal's father-son relationship is filled with many kinds of conflict. Some of it stems from their status as royalty, but other parts seem more universal. In what way would you say Henry IV is like all fathers? How is Hal like all sons?

Prince Hal transitions between the high status world of the court and the lower status world of the tavern many times throughout the play. How does this familiarity with both worlds help Hal on his journey toward kingship? Does it ever hinder him?



The King to the Prince of Wales painting by Edwin Austin Abbey (1905).

Cross the Line: Quotes

Objectives:

- To introduce Shakespeare into daily lives of students
- Provide a low-stakes physical warm-up

Time: 5 minutes

Student Skills:

- Following directions
- Identifying quotes and phrases

To Prepare

Ask your students to dress for action and be prepared to sit on the floor. Allow time before and after the activity for moving furniture.

Instructions

- Push all the desks to the periphery of the room. Have students create two rows facing one another, with about 5 to 7 feet between them. Let the students know that this is a game to be played without talking.
- Tell the students that you will be saying a series of quotes/lines that start with the phrase “Cross the line if you have ever heard . . .” If they have heard the phrase, they should silently cross the line, without making comments about other student’s choices. It is up to the individual to decide if they want to cross the line.
- Feel free to pick and choose from the list, or to reorder the list to suit the class.
- **Variation:** This can be changed by instructing them how to move (slink, hop, run, glide, etc).
- Ask for observations. Tie what they have seen to their perceptions of what they know about Shakespeare.

Cross the line if you have ever heard . . .

To be or not to be — *Hamlet*

Romeo, Romeo, wherefore art thou Romeo? — *Romeo and Juliet*

Out! Out! Damned spot! — *Macbeth*

Fair is foul and foul is fair — *Macbeth*

There is something rotten in the state of Denmark — *Hamlet*

Friends, Romans, Countrymen, lend me your ears

— *Julius Caesar*

Double, double, toil and trouble, fire burn, and cauldron bubble

— *Macbeth*

A dish fit for the gods — *Julius Caesar*

A horse, a horse, my kingdom for a horse — *Richard III*

A plague on both your houses — *Romeo and Juliet*

A rose by any other name would smell as sweet

— *Romeo and Juliet*

Alas, poor Yorick! I knew him, Horatio — *Hamlet*

All that glisters is not gold — *The Merchant of Venice*

All the world’s a stage, and all the men and women merely players
— *As You Like It*

All’s well that ends well — *All’s Well That Ends Well*

And thereby hangs a tale — *As You Like It*

As dead as a doornail — *King Henry VI*

As good luck would have it — *The Merry Wives of Windsor*

Beware the ides of March — *Julius Caesar*

But screw your courage to the sticking-place — *Macbeth*

But, for my own part, it was Greek to me — *Julius Caesar*

Discretion is the better part of valour — *Henry IV, Part One*

Eaten out of house and home — *Henry V Part 2*

Et tu, Brute — *Julius Caesar*

Eye of newt and toe of frog, wool of bat and tongue of dog

— *Macbeth*

Fie, foh, and fum, I smell the blood of a British man — *King Lear*

Flesh and blood — *Hamlet*

Frailty, thy name is woman — *Hamlet*

For ever and a day — *As You Like It*

Foul play — *Pericles*

His beard was as white as snow — *Hamlet*

I have not slept one wink — *Cymbeline*

I will wear my heart upon my sleeve — *Othello*

In a pickle — *The Tempest*

Love is blind — *The Merchant of Venice*

Much Ado about Nothing — *Much Ado about Nothing*

Neither a borrower nor a lender be — *Hamlet*

Now is the winter of our discontent — *Richard III*

Off with his head — *Richard III*

Pound of flesh — *Merchant of Venice*

Shall I compare thee to a summer’s day? — *Sonnet*

Some are born great, some achieve greatness, and some have greatness thrust upon ‘em — *Twelfth Night*

The course of true love never did run smooth

— *A Midsummer Night’s Dream*

The slings and arrows of outrageous fortune — *Hamlet*

To sleep: perchance to dream: ay, there’s the rub — *Hamlet*

We few, we happy few, we band of brothers — *Henry V*

What a piece of work is man — *Hamlet*

Compliments and Insults

Objectives:

- Help students approach Shakespeare's language as fun and understandable
- Provide a low-stakes physical warm-up

Time: 5–10 minutes

Student Skills:

- Determine the meaning of words and phrases
- Present to the class, speaking clearly

To Prepare

Ask your students to dress for action and be prepared to sit on the floor. Allow time before and after the activity for moving desks and chairs.

Instructions

- Have students pair up and look through the list of insults and compliments. They should work together to decide what they might mean — are they insulting or complimentary? — and choose their favorite way to address each other. Then go around the room and hear everyone's lines. Students should stand up to address each other and use their biggest, broadest acting voices!
- Help students reason out what each of the insults or compliments mean. For example, what might it mean if someone was called "unmuzzled"? What about "eye-offending"?

Opening Phrases

"You are my..."

"Halt! Thou..."

"Never did I see a more..."

"What, ho...?"

Column A

divine

sweet

fruitful

gentle

sugared

flowering

precious

gallant

delicate

celestial

unmuzzled

greasy

saucy

bawdy

vacant

peevish

impish

Column B

honey-tongued

well-wishing

fair-faced

best-tempered

tender-hearted

tiger-booted

smooth-faced

thunder-darting

sweet-suggesting

young-eyed

angel-haired

eye-offending

dim-witted

onion-eyed

rug-headed

empty-hearted

mad-brained

Column C

cuckoo-bud

toast

nose-herb

wafer-cake

pigeon-egg

welsh cheese

valentine

true-penny

song

dogfish

maypole

hedge-pig

pirate

minimus

egg-shell

buzzard

ruffian

Adapted from activities from Folger Shakespeare

Cross the Line: Themes

Objectives:

- Identify themes
- Relate stories to students' own lives

Time: 10 minutes

Student Skills:

- Listening
- Choice-making
- Observation

To Prepare

Ask students to dress for action and be prepared to sit on the floor. Allow time before and after the activity for moving furniture.

Instructions

- Push all the desks to the periphery of the room. Have students create two rows facing one another, with 7–10 feet between them. Point out that there is an imaginary line in the middle, between the two rows. Tell the students that this is a game to be played without talking.
- Tell the students that you are going to be saying a series of quotes/phrases that start with the instruction phrase, “Cross the line if . . .”
- Ask for observations. What did the students find surprising?

Cross the line if . . .

- . . . if you have ever been part of a secret club or organization.
- . . . if you have delivered a persuasive speech.
- . . . if you have ever ignored good advice.
- . . . if you have ever been betrayed by a friend.
- . . . if you have ever been pushed by a friend to do something that seemed like a bad idea.

The Art of Tableaux

Objectives:

- Physicalize Shakespeare's stories
- Identify key characters in a frozen moment

Time: 30 minutes

Student Skills:

- Listening
- Taking direction
- Working together

Definition

A tableau is a frozen picture of people in motion.

Partner Tableaux — sculpting

- Divide students into pairs. Have them all work (space permitted) on one side of the room.
- Number the students 1 and 2. Student 1 acts as the sculptor, Student 2 acts as the clay. Student 1 then “sculpts” student 2 into an image on the theme of *AMBITION*. This should take no more than two minutes.
- When all pairs have finished, have all of students 1 cross to the other side to observe their work as a whole. Students 2 stay frozen.
- Ask for feedback from the sculptors: What do they see?
- What could make a stronger picture?
- The 2 students then have their turn sculpting the 1 students. This time have students create a statue on the theme of *DESPAIR*.
- When all students 1 have been sculpted, have all of students 2 cross to the other side to observe their work as a whole. Students 1 stay frozen.
- Again ask the sculptors to observe each others’ work and discuss what they see.

Group Tableaux — the physical scene

Now we are going to relate the tableau experience to the scenes in the play.

- Explain to your students that they are now going to work in larger groups, taking on specific characters and situations found in a specific scene from *Julius Caesar*. The whole process is collaborative. They will have 5–10 minutes to work on their tableaux. Then each tableau will be shared with the class.
- Explain to your students that the tableau’s objective is to clearly tell the main event in the scene. Each character should have his/her own distinct reaction to the situation.
- Assign each group a specific moment in the play.
- When these are shared, please do the tableaux in chronological order, as they appear in the play.

Scenes from Julius Caesar

- The Soothsayer telling Caesar “beware the ides of March”.
- Cassius convincing Brutus to kill Caesar.
- The Conspirators murdering Caesar.
- Mark Antony incensing the crowd to rise against the Conspirators during Caesar’s funeral.
- The clash of Mark Antony versus Brutus, while Brutus is haunted by the spirit of Caesar.

Discussion Questions

As each group shows their tableau, discuss the following questions:

- Who are the characters in this scene? How can you tell?
- How does each character feel about this moment?
- What do you think is about to happen, if we pressed “play” on this frozen picture?

SEATTLE SHAKESPEARE COMPANY

Mission Statement

With the plays of William Shakespeare at our core, Seattle Shakespeare Company engages our audiences, our artists and our community in the universal human experience inherent in classic drama through the vitality, immediacy and intimacy of live performance and dynamic outreach programs.

ABOUT US

Seattle Shakespeare Company is the Puget Sound region's year-round, professional, classical theatre. The company's growing success stems from a deep belief in the power and vibrancy of the time-tested words and ideas of Shakespeare and other classical playwrights along with a commitment to artistic excellence on stage. The results have been provocative performances that both challenge and delight audiences while fostering an appreciation for great stage works.

Our combined programs — which include indoor performances, free outdoor productions, regional tours, educator and youth programs — reach across barriers.

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EDUCATION PROGRAMS

In-School Residencies, Matinees, and Workshops

- In-School Residencies bring active, customized curriculum into schools across Washington State. Professional teaching artists plan with teachers to tailor each residency to fit the needs and objectives of the classroom. Seattle Shakespeare Company residencies inject vibrant, active exercises into lessons that unlock the text, themes, and actions of a Shakespeare play.
- Student Matinees bring over 3,000 students annually to our mainstage productions in the Seattle Center. Teachers are provided free study guides, and student groups are invited to stay after the show for a free Q&A session with the cast.
- Pre-show and post-show workshops can be booked to accompany mainstage matinees. These workshops include an introduction to the play itself, student activities, and insights into direction and design choices of our specific production.

Touring Productions

- Fresh and accessible 90-minute productions tour across Washington State each Spring, reaching more than 14,000 students and adults. These nimble productions perform as easily in school gymnasiums as professional theatre facilities. Teachers are provided free study guides and students enjoy free post-show Q&A sessions with the cast.
- Schools have the opportunity to book accompanying in-school residencies with touring productions, led by members of the touring cast and additional teaching artists.

Camps and Classes

- Our summer "Camp Bill" series in Seattle offers young actors a variety of camps to choose from or combine. Camps range from a One-Week Introduction to a Three-Week Production Intensive, with many options in between.
- Seattle Shakespeare Company occasionally offers adult classes and workshops to our community featuring guest artists who work on our stage.