

TAPROOT THEATRE
C O M P A N Y

*DISCOVER LOVE: Let Shakespeare's daring romantic comedy whisk
you back to the free-spirited American 1960s.*

AS YOU LIKE IT

by William Shakespeare

Directed by Karen Lund



Student Study Guide

AS YOU LIKE IT

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TAPROOT THEATRE
COMPANY

By William Shakespeare

Directed by **Karen Lund**

Play Synopsis

Shakespeare's daring romantic comedy demonstrates the power of love. Brothers, Orlando and Oliver, attempt to duke out their feud in court. Inseparable cousins, Rosalind and Celia, adore from the sidelines. Forced to flee to the forest, Orlando runs into Rosalind, decked out as the male Ganymede. Merriment and love lessons ensue, transforming the tribulations of court into harmonious new relations. Taproot gives this comedy a hip twist by setting it in the free-spirited American '60's.

Cast

Patrick Allcorn
Aubrey Bean
Bob Borwick*
Don Brady
Robert Gallaher

Anne Kennedy
Aaron Lamb
Kim Morris

Mike Oliver

Darrell Olson
Nolan Palmer
Marianne Savell*

*Denotes members of AEA

Charles/Silvius
Phoebe
Touchstone
Jaques
**Duke Senior/
Duke Fredrick**
Celia
Orlando
Amiens/ Lord
Hisperia/ Audrey
**Dennis/ 1st Lord/ William/
Martext; Jaques De Boys**
Oliver
Le Beau/ Corin/ Adam
Rosalind

Setting

The Forest of Arden, Oliver's house, and the Court

William Shakespeare



http://en.wikipedia.org/wiki/William_Shakespeare

William Shakespeare was an English poet and playwright, now widely regarded as the greatest writer in the English language and the world's preeminent dramatist. He is often called England's national poet and the "Bard of Avon" (or simply "The Bard").

William Shakespeare was the son of John Shakespeare, a successful glove maker and alderman (city councilman) originally from Snitterfield, and Mary Arden, the daughter of an affluent landowning farmer. He was born in Stratford-upon-Avon and baptized on 26 April 1564. His unknown birthday is traditionally observed on 23 April, St George's Day. This date, which can be traced back to an eighteenth-century scholar's mistake, has proved appealing because Shakespeare died on 23 April 1616. He was the third child of eight and the eldest surviving son.

At the age of 18 he married Anne Hathaway, who bore him three children: Susanna, and twins Hamnet and Judith.

It is not known exactly when Shakespeare began writing, but contemporary allusions and records of performances show that several of his plays were on the London stage by 1592.

From 1594, Shakespeare's plays were performed only by the Lord Chamberlain's Men, a company owned by a group of players, including Shakespeare, that soon became the leading playing company in London. After the death of Queen Elizabeth in 1603, the company was awarded a royal patent by the new king, James I, and changed its name to the King's Men.

In 1599, a partnership of company members built their own theatre on the south bank of the Thames, which they called the Globe. In 1608, the partnership also took over the Blackfriar's indoor theatre. Records of Shakespeare's property purchases and investments indicate that the company made him a wealthy man. In 1597, he bought the second-largest house in Stratford, New Place.

Only two of Shakespeare's children lived to adulthood. Susanna married a physician, John Hall, in 1607, and Judith married Thomas Quiney, a vintner, in 1616, two months before Shakespeare died.

In his will, Shakespeare left the bulk of his large estate to his elder daughter Susanna. The terms instructed that she pass it down intact to "the first son of her body". The Quineys had three children, all of whom

died without marrying. The Halls had one child, Elizabeth, who married twice but died without children in 1670, ending Shakespeare's direct line. Shakespeare's will scarcely mentions his wife, Anne, who was probably entitled to one third of his estate automatically. He did make a point, however, of leaving her "my second best bed", a bequest that has led to much speculation. Some scholars see the bequest as an insult to Anne, whereas others believe that the second-best bed would have been the matrimonial bed and therefore rich in significance.

Shakespeare was buried in the chancel of the Holy Trinity Church two days after his death. Sometime before 1623, a monument was erected in his memory on the north wall. The plaque compares him to Nestor, Socrates, and Virgil. A stone slab covering his grave is inscribed with a curse against moving his bones.

Shakespeare was a respected poet and playwright in his own day, but his reputation did not rise to its present heights until the nineteenth century. The Romantics, in particular, acclaimed Shakespeare's genius, and the Victorians hero-worshipped Shakespeare with a reverence that George Bernard Shaw called "bardolatry". In the twentieth century, his work was repeatedly adopted and rediscovered by new movements in scholarship and performance. His plays remain highly popular today and are consistently performed and reinterpreted in

diverse cultural and political contexts throughout the world.

His surviving works consist of 38 plays, 154 sonnets, two long narrative poems, and several other poems. His plays have been translated into every major living language and are performed more often than those of any other playwright.

Plays

Scholars have often noted four periods in Shakespeare's writing career. Until the mid-1590s, he wrote mainly comedies influenced by Roman and Italian models and history plays in the popular chronicle tradition. This period included: *Titus Andronicus*, *The Comedy of Errors*, *The Taming of the Shrew* and *Two Gentlemen of Verona*.

His second period began in about 1595 with the tragedy *Romeo and Juliet* and ended with the tragedy of *Julius Caesar* in 1599. During this time, he wrote what are considered his greatest comedies and histories including: *A Midsummer Night's Dream*, *The Merchant of Venice*, *Much Ado About Nothing*, *As You Like It*, and *Twelfth Night*.

From about 1600 to about 1608, is considered Shakespeare's "tragic period", which includes: *Hamlet*, *Othello* and *King Lear*. He also wrote *Measure for Measure*, and *All's Well That Ends Well* during this time.

In his final period, from about 1608 to 1613, Shakespeare turned to romance or

tragicomedy and completed three more major plays: *Cymbeline*, *The Winter's Tale* and *The Tempest*, as well as the collaboration, *Pericles, Prince of Tyre*. Less bleak than the tragedies, these four plays are graver in tone than the comedies of the 1590s, but they end with reconciliation and the forgiveness of potentially tragic errors.

Writing Style

Shakespeare's standard poetic form was blank verse, composed in iambic pentameter. In practice, this meant that his verse was usually unrhymed and consisted of ten syllables to a line, spoken with a stress on every second syllable. The blank verse of his early plays is quite different from that of his later ones. It is often beautiful, but its sentences tend to start, pause, and finish at the end of lines, with the risk of monotony. Once Shakespeare mastered traditional blank verse, he began to interrupt and vary its flow. This technique releases the new power and flexibility of the poetry in plays such as *Julius Caesar* and *Hamlet*. Shakespeare uses it, for example, to convey the turmoil in Hamlet's mind:

*Sir, in my heart there was a kind of fighting
That would not let me sleep. Methought I lay
Worse than the mutines in the bilboes. Rashly—
And prais'd be rashness for it—let us know
Our indiscretion sometimes serves us well...*

Shakespeare's poetic genius was allied with a practical sense of the theatre. Like all playwrights of the time, Shakespeare

dramatized stories from other sources, such as Petrarch and Holinshed. He reshaped each plot to create several centers of interest and show as many sides of a narrative to the audience as possible. This strength of design ensures that a Shakespeare play can survive translation, cutting and wide interpretation without loss to its core drama. As Shakespeare's mastery grew, he gave his characters clearer and more varied motivations and distinctive patterns of speech. He preserved aspects of his earlier style in the later plays, however. In his late romances, he deliberately returned to a more artificial style, which emphasized the illusion of theatre.

Influence

Shakespeare's work has made a lasting impression on later theatre and literature. In particular, he expanded the dramatic potential of characterization, plot, language, and genre. Until *Romeo and Juliet*, for example, romance had not been viewed as a worthy topic for tragedy. Soliloquies had been used mainly to convey information about characters or events; but Shakespeare used them to explore characters' minds. His work heavily influenced later poetry. The Romantic poets attempted to revive Shakespearean verse drama, though with little success. Charles Dickens often quoted Shakespeare, drawing 25 of his titles from Shakespeare's works.

In Shakespeare's day, English grammar and spelling were less standardized than they are now, and his use of language helped shape modern English. Samuel Johnson quoted him more often than any other author in his *A Dictionary of the English Language*, the first serious work of its type. Expressions such as "with bated breath" (*Merchant of Venice*) and "a foregone conclusion" (*Othello*) have found their way into everyday English speech.

Critical Reputation

Shakespeare was never revered in his lifetime, but he received his share of praise. Critics of the time mostly rated Shakespeare below John Fletcher and Ben Jonson. Thomas Rymer, for example, condemned Shakespeare for mixing the comic with the tragic. But poet and critic John Dryden rated Shakespeare highly, saying of Jonson, "I admire him (Jonson), but I love Shakespeare." For several decades, Rymer's view held sway; but during the eighteenth century, critics began to respond to Shakespeare on his own terms and acclaim what they termed his natural genius.

As You Like It

Many of Shakespeare's plays are inspired from other literary sources which Shakespeare would rewrite into his own plays using many of the characters and plots from the original source. *As You Like It* is no exception, it was taken/inspired from Thomas Lodge's play *Rosalynde*.

What is the main difference between the two plays?

Lodge's play, *Rosalynde* is a celebration of love where *As You Like It*, is a philosophical discourse on love, for in *As You Like It*, the character, Rosalind does not so much woo Orlando as educate him in the proper way to love.

In *Rosalynde* the characters concern themselves greatly with whether to love, where as Shakespeare's characters are more worried with the question of how to love. Rosalind strives for the triumph of rational relationships over heady emotionalism (that is, falling in love at first sight). Rosalind strives for a romance that will allow the woman to keep her intelligence and dignity intact, but still achieve romantic bliss. No wonder she seems so modern, and pleases so many modern audiences.

Summary of As You Like It

As the play opens we learn that Duke Fredrick has overthrown his older brother, Duke Senior, and exiled him and members of his court from the Kingdom. Shortly into the play Duke Fredrick banishes, Rosalind, Duke Senior's daughter, as well, who leaves in the middle of the night disguised as a man, "Ganymede", along with her cousin Celia, disguised as a maid, "Aliena", and the jester, Touchstone. Once in the forest they come across poems left by Orlando, her love, who has fled from the kingdom into the forest to escape from his brother, Oliver who wishes to kill him. Soon Orlando and "Ganymede" meet within the forest and "Ganymede" takes to counseling Orlando on the proper way to love a woman, so that Orlando might win the heart of Rosalind. By the end of the play, many couples have fallen in love and marry, including Orlando and Rosalind. No sooner are the couples married then we learn that Duke Fredrick has repented of his actions and is restoring the kingdom back to his brother and everyone can return to their homes.

Themes from As You Like It

Wikipedia.com

The Delights of Love

As You Like It spoofs many of the conventions of poetry and literature dealing with love, such as the idea that love is a disease that brings suffering and torment to the lover, or the assumption that the male lover is the slave or servant of his mistress. These ideas were central features of the courtly love tradition, which greatly influenced European literature for hundreds of years before Shakespeare's time. In *As You Like It*, the characters lament the suffering caused by their love, but these laments are all unconvincing and ridiculous. In general, *As You Like It* ridicules those who revel in their own suffering from falling in love.

The Malleability of the Human Experience

In *As You Like It*, Shakespeare dispenses with the time-consuming and often hard-won processes involved in change. The characters do not struggle with their changes, instead their changes are instantaneous. Oliver, for instance, learns to love both his brother Orlando and a disguised Celia within moments of setting foot in the forest.

City Life versus Country Life

Pastoral literature, (literature that depicts the life of shepherds, often in a highly idealized manner), thrives on the contrast between life in the city and life in the country. Often, it suggests that the oppressions of the city can be remedied by a trip into the country's therapeutic woods and fields, and that a person's sense of balance and rightness can be restored by conversations with uncorrupted shepherds and shepherdesses. This type of

restoration, in turn, enables one to return to the city a better person, capable of making the most of urban life.

Exile

As You Like It abounds in banishment. Some characters have been forcibly removed or threatened from their homes, such as Duke Senior, Rosalind, and Orlando. Some have voluntarily abandoned their positions out of a sense of rightness, such as Senior's loyal band of lords, Celia, and the noble servant Adam. It is, then, rather remarkable that the play ends with four marriages—a ceremony that unites individuals into couples and then ushers these couples into the community which will eventually leave the forest and return to the dukedom.

The Forest of Arden

The play is set in a duchy, (a territory controlled by a duke) in France, but most of the action takes place in a location called the 'Forest of Arden', which is most likely named after a forest close to Shakespeare's home town of Stratford-upon-Avon. It could be that 'Arden' is an Anglicization of the forested Ardennes region of Belgium. Others suggest that the name 'Arden' comes from a combination of the classical region of Arcadia and the biblical Garden of Eden. Or perhaps Shakespeare just named it after his mother whose maiden name was, Mary Arden.

Critical Response

Wikipedia.com

Scholars have long disagreed about the merits of the play. Critics from Samuel Johnson to George Bernard Shaw have complained that *As You Like It* is lacking in the high artistry of which Shakespeare was capable. Shaw liked to think that Shakespeare wrote the play as a mere crowd pleaser, and signaled his own middling opinion of the work by calling it *As You Like It* — as if the playwright did not agree. Other critics have found great literary value in the work. Harold Bloom has written that Rosalind is among Shakespeare's greatest and most fully realized female characters. Despite critical disputes, the play remains one of Shakespeare's most frequently performed comedies.

Characters

ROSALIND

The heroine of the play. Rosalind is the daughter of the exiled Duke Senior and the constant companion of her cousin Celia. She is independent-minded, strong-willed, good-hearted, and terribly clever. Rather than slink off into defeated exile, Rosalind resourcefully uses her trip to the Forest of Arden as an opportunity to take control of her own destiny. When she disguises herself as Ganymede, a handsome young man, and offers herself as a tutor in the ways of love to her beloved Orlando, Rosalind's talents and charms are on full display. Rosalind teaches those around her to think, feel, and love better than they have previously.

ORLANDO

The youngest son of Sir Rowland de Bois and younger brother of Oliver. Orlando is a handsome young man who, under his brother's neglectful care, has languished without a gentleman's education or training. Regardless, he considers himself to have great potential, and his victorious battle with Charles proves him right. Orlando cares for the aging Adam in the Forest of Arden and later risks his life to save Oliver from a hungry lioness, proving himself a proper gentleman and fitting mate for Rosalind.

DUKE SENIOR

The father of Rosalind and the rightful ruler of the dukedom in which the play is set. Having been banished by his usurping brother, Frederick, Duke Senior now lives in exile in the Forest of Arden with a number of loyal men, including Lord Amiens and Jaques. Far from resenting his banishment, Duke Senior celebrates his life in the forest and his freedom from the rivalries and corruption of the court. Content in the forest, where he claims to learn as much from stones and brooks as he would in a church or library, Duke Senior demonstrates himself to be a kind and fair-minded ruler.

JAQUES

A faithful lord who accompanies Duke Senior into exile in the Forest of Arden. Jaques is an example of a stock figure in Elizabethan comedy, the man possessed of a hopelessly melancholy disposition. Jaques stands on the sidelines of life, watching and judging the actions of the other characters without ever fully participating in the action around him. Jaques alone refuses to follow Duke Senior and the other courtiers back to court, and instead resolves to assume a solitary and contemplative life in a monastery.

CELIA

The daughter of Duke Frederick and Rosalind's dearest friend. Celia's devotion to Rosalind is unmatched, as evidenced by her decision to follow her cousin into exile. To make the trip, Celia assumes the disguise of a simple shepherdess and calls herself Aliena. As we see from her extreme love of Rosalind and her immediate devotion to Oliver, whom she marries at the end of the play, Celia possesses a loving heart, but is impetuous and prone to deep, almost excessive emotions.

DUKE FREDERICK

The brother of Duke Senior and usurper of his throne. Duke Frederick's cruel nature and volatile temper are displayed when he banishes his niece, Rosalind, from court without reason. That Celia, his own daughter, cannot mitigate his unfounded anger demonstrates the intensity of the duke's hatefulness. Frederick mounts an army against his exiled brother but aborts his vengeful mission after he meets an old religious man on the road to the Forest of Arden.

TOUCHSTONE

A clown or jester in Duke Frederick's court who accompanies Rosalind and Celia in their flight to Arden. Although it is Touchstone's job, as a professional fool, to criticize the behavior and point out the folly of those around him, he does so in a very different style from Rosalind. Compared with his mistress, Touchstone is hilariously vulgar and unromantic, infusing almost every line he speaks with bawdy innuendo.

OLIVER

The oldest son of Sir Rowland de Bois and sole inheritor of the de Bois estate. Oliver is a loveless young man who begrudges his brother, Orlando, a gentleman's education. He admits to hating Orlando without cause or reason, and goes to great lengths to ensure Orlando's downfall.

SILVIUS

A young shepherd desperately in love with the proud and disdainful Phoebe. Following the conventions of the love poetry of the time, Silvius prostrates himself before a woman who refuses to return his affections. In the end, however, he wins the object of his desire.

PHOEBE

A young shepherdess who disdains the affections of Silvius. She falls in love with Ganymede, who is really Rosalind in disguise, but Rosalind tricks Phoebe into marrying Silvius.

LORD AMIENS

A faithful lord who accompanies Duke Senior into exile in the Forest of Arden. Lord Amiens is jolly and loves to sing.

CHARLES

A professional wrestler in Duke Frederick's court. Charles demonstrates both his caring nature and his political savvy when he asks Oliver to intercede in his upcoming fight with Orlando.

ADAM

The ancient former servant of Sir Rowland de Bois. Having witnessed Orlando's hardships, Adam offers not only to accompany his young master into exile but to fund their journey with the whole of his modest life's savings. He is a model of loyalty and devoted service.

SIR ROWLAND DE BOIS

The father of Oliver and Orlando, friend of Duke Senior, and enemy of Duke Frederick. Upon Sir Rowland's death, the vast majority of his estate was handed over to Oliver according to the custom of primogeniture.

CORIN

A shepherd. Corin attempts to counsel his friend Silvius in the ways of love, but Silvius refuses to listen.

AUDREY

A simpleminded goatherd who agrees to marry Touchstone, despite the fact that she understands very little of what he says.

WILLIAM

A young country boy in love with Audrey, and thus Touchstone's rival.

Our Production

One of the major story elements with *As You Like It*, is the creation of an unsafe Kingdom contrasted against a free willed, free loving society in the forest. Although *As You Like It* was written over 400 years ago, this dichotomy between this government and society is a perfect representation of America during the 1960's. When John F. Kennedy was president the American people had a strong sense of patriotism, a hope in the future, a pride in their past,

and a desire for continued progression. When Kennedy was assassinated all of that ended. Suddenly Americans were feeling frustrated with their lives and their futures; soon nearly everyone was wrestling with sorrow, anger, fear, and confusion from the assassination. What was once the foundation of American pride and stability, (the presidency, especially J.F.K.), now became the target of distrust (Lynden B. Johnson, and especially clandestine operations), which, to varying degrees has never returned.

Meanwhile, in San Francisco, during the 1960's, the idea of living a new philosophy started. The Peace Sign, loving each other, Eastern Philosophies and a new way of living emerged which railed against not only the regime of the American government, but also against the traditions and cultural habits of America. The leaders of the hippie movement asked people to think deeper and broader. To look outside the box and see what's there. There was a new focus to compensate victim's groups and to atone for American's guilt. America, and its government, was no longer a righteous Camelot.

Karen Lund, the director of Taproot Theatre's production of *As You Like It* has decided to place the show in America during the 1960's to capture these feelings. Her artistic vision is to set the Dukedom/court as the White House, with the court characters playing presidential aides, and to set The Forest of Arden as the Hippie movement in San Francisco during the 1960's.

A few things about the design

Mark Lund is our set designer for the show and the main thing he wants to do is to show the difference between a very symmetric, cold feeling court vs. a very warm, organic feeling forest. One of the many ways Mark is going about doing this is by creating the court scenes as hyper-realistic while making the forest very theatrical. By hyper-realistic I mean, creating a set that looks very real as opposed to a set that is exaggerated, suggestive or looks artificial. Mark wants to create a set that actually looks like it could be the White House Rose Garden. In contrast, he's creating the forest to be very theatrical, meaning very artistic and representative. To create a theatrical looking forest Mark is using thin lengths of fabric to suggest tree trunks and a large fabric sheet of leaves and other fabrics, which will cover most of the back wall, to create a forested background. He also wants to use a fabric that has a crinkled, tie-dyed look to it.

One of the main events of *As You Like It* is Rosalind cross dressing as a man. The 1960's work really well for addressing this issue since it was a time where fashion broke away from tradition. Men grew their hair out long, people wore baggier clothes, and in general, fashion became a bit more unisex; men would wear women's shirts while women would wear men's. It became a lot harder to identify a person's gender based on what a person was wearing.

Characteristics of the Hippie Movement

From Wikipedia.com

Hippies sought to free themselves from societal restrictions, choose their own way and find new meaning in life. One expression of hippie independence from societal norms was their unusual standard of dress and grooming. This made hippies instantly recognizable to one another and served as a visual symbol of their respect for individual rights and their willingness to question authority.

Hippie fashion reflected a disorderly, often vagrant style. As with other adolescent, white middle-class movements, deviant behavior of the hippies involved challenging the prevailing gender differences of their time: both men and women in the hippie movement wore jeans and maintained long hair, and both genders wore sandals or went barefoot. Men often wore beards, while women wore little or no makeup. Hippies often chose brightly colored clothing and wore unusual styles, such as bell-bottom pants, vests, tie-dyed garments, dashikis, peasant blouses, and long, full skirts; non-Western inspired clothing with Native American, African and Latin American motifs were also popular. Much of hippie clothing was self-made in defiance of corporate culture, and hippies often purchased their clothes from flea markets and second-hand shops. Favored accessories for both men and women included Native American jewelry, head scarves, headbands and long beaded necklaces. Hippie homes, vehicles and other possessions were often decorated with psychedelic art.

Is it true that Shakespeare worked on the King James Bible?

In 1604 King James authorized a new translation of the Christian Bible in the hopes of ending disputes from a previous translation and also severing ties with the Catholic Church and their translated version of the Bible. King James gathered a committee of 47 people, broke them into 6 groups, and had each group focus on a specific section of the Bible. After 7 years of translating and revising the King James Version, or Authorized Version as it was known by, was finally published in 1611.

But did Shakespeare write it? It's a very slim possibility seeing as William Shakespeare is not listed as one of the original 47 translators or revisers, but if you go to the Book of Psalms and turn to Chapter 46, count 46 words in and you get the word, "Shake". Count 46 words back from the end of the chapter you get, "Spear". It was also published in 1611, when Shakespeare would have been 46 years old.

Some believe that Psalm 46 and perhaps other parts of the Bible may have been translated by Shakespeare for this reason, but it's doubtful. If nothing else it certainly makes for a good legend!

How to read verse and prose

Many actors get very nervous about performing Shakespeare because they're scared of the poetry, but really, there's nothing to be afraid of. In fact, Shakespeare was such a great writer that he uses the rhythm of Iambic Pentameter to tell you how to read the line. Let's talk about prose first. You know you're reading prose if the dialogue goes all the way to the end of the page and doesn't start with a capital letter on the following line. There's nothing special about prose, just read it how you normally would. Easy, right?

You know if you're reading verse because each line of verse will start with a capital letter, even if it's in the middle of a sentence! Verse has a specific pulse or rhythm to it which typically has ten beats per line, the technical name for this is Iambic Pentameter. And if the verse doesn't rhyme then it's called blank verse. The pulse or rhythm of Iambic Pentameter will alternate accented syllables with unaccented ones; Shakespeare typically starts with an unaccented syllable so he can end on an accented one. Most people are able to read the pulse of verse by beating out the rhythm like this, "de-DUM de-DUM de-DUM de-DUM de-DUM." If we put this pattern on a line it would look like this:

He jests at scars that never felt a wound.
1 2 3 4 5 6-7 8 9 10

Most of the verse you read or hear is spoken like this. Ten beats in a line with nothing special about it. Still easy, right?

There's a few things to note at this point. First is that Shakespeare usually tries to stick with 10 beats per line and because of this he will contract many two syllable words into one syllable and three syllable words into two syllable words. Here's a few examples:

Evening = Ev'n, 3 beats to 1

It was = 'twas, 2 beats to 1

Sometimes though Shakespeare will expand the ending of words, which was common in his day. So a word like diseased, will actually be pronounced, "disease-ed". Likewise, words that end with "tion" will sometimes be expanded. So Imagination will sound, "E-mag-in-a-she-un". Also, some words that have a v in the middle will get condensed. So seven will be sev'n, and will only count as one syllable. (Although it's pretty hard to say sev'n as one syllable!)

OK, back to reading verse! There are a few variations which you'll need to be aware of for reading verse.

Sometimes Shakespeare will switch the accent from the second syllable to the first syllable. This allows the sentence to start and end strong. (No other syllables change in the line) Here's the opening line from Richard III.

Now is the winter of our discontent
1 2 3 4 5 6 7 8 9 10

Another variation Shakespeare will do is add an extra unstressed syllable at the end of a line, which I'll mark by an (E), meaning extra beat. The extra beat will usually happen at the end of a line or just before a comma or period. He does this to break the monotony of always ending sentences with a strong syllable. Here's a good example for you:

I come to bury Caesar, not to praise him
1 2 3 4 5 6 7 8 9 10 (E)

Shakespeare will also put pauses into his verse. These are important because Shakespeare will typically use some variations around a pause. Sometimes that's an extra unstressed syllable before the pause and sometimes it's at the end of the line. Here's a line from Hamlet's famous soliloquy:

To be or not to be. That is the question.
1 2 3 4 5 6 7 8 9 10 (E)

Here's another line which has two extra unaccented syllables.

My Father's brother, but no more like my father
1 2 3 4 (E) 6 7 8 9 10 11 (E)

Shakespeare will also combine two of these variations into one line. Here's a line that starts out strong and ends with an extra syllable.

Free from the bondage you are in, Messala
1 2 3 4 5 6 7 8 9 10 (E)

And lastly, Shakespeare is notorious for not keeping the pronunciation of a character name consistent. For instance, let's look at one of Shakespeare's most famous line. Here's how everybody pronounces this line.

Romeo, Romeo, Wherefore art thou Romeo
1-2-3 4-5-6 7 8 9 10 11-12-13

But when you beat out the rhythm it doesn't work! "Romeo" needs to be pronounced with two syllables instead of three, even though this makes the name sound different.

Romeo, Romeo, Wherefore art thou Romeo
1-2 3-4 5 6 7 8 9-10

OK, let's review what we know so far:

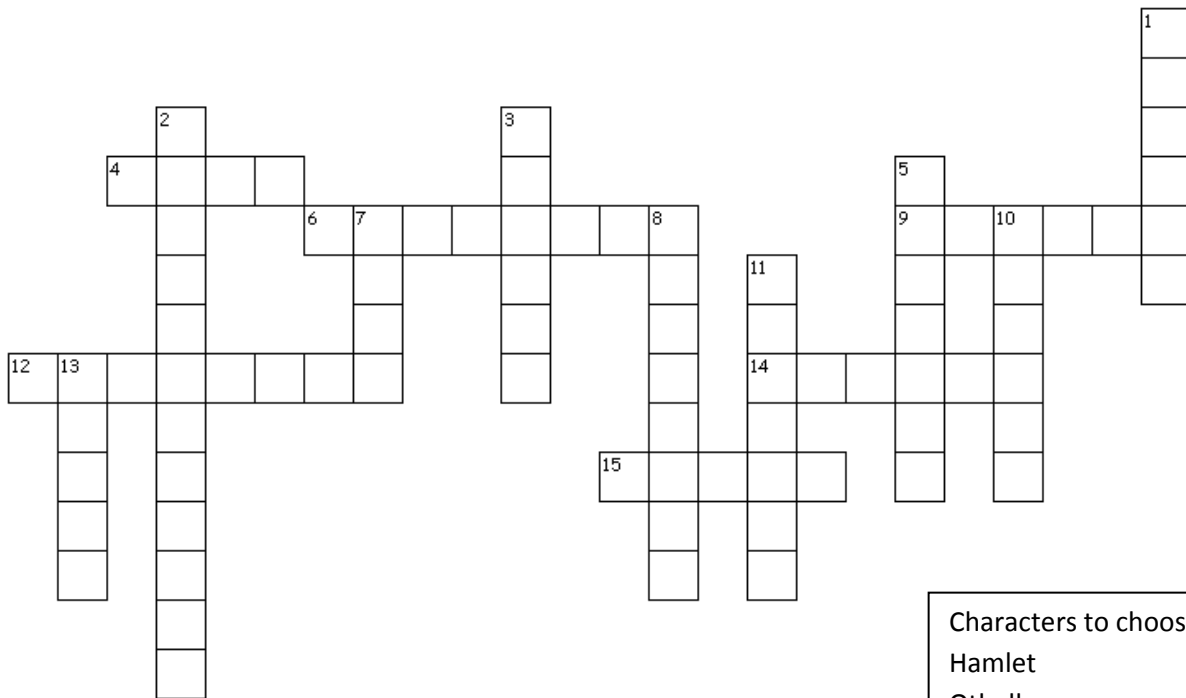
1. Shakespeare usually writes in 10 beat lines
2. Some words get contracted or expanded to fit 10 beats
3. An extra beat is usually unaccented
4. An extra beat is usually found at the end of a line or near a comma or period
5. Sometimes the first two accents will be switched to start a line off strong
6. Sometimes names can change to accommodate the rhythm of verse

There are a few more rules for reading verse, but they're pretty rare and with what you've learned you should be able to get pretty far. I listed a few books in the bibliography if you're interested in pursuing this further. Good luck!

Activities

How well do you know Shakespearean characters? I'll give you clues to which character it is and then fill in the crosswords puzzle below.

Shakespearean Characters



Across

- A fairy from A Midsummer Night's Dream
- Has three daughters and goes insane
- Is killed in a duel with Romeo
- The father in The Tempest
- The Prince of Denmark
- She cross-dresses as "Cesario" in 12th Night

Down

- Saying his name in a theater is bad luck
- The Ruler of Rome
- She's a Capulet
- A Moor, and General of the Venetian Army
- The bad guy in Othello
- She cross-dresses as "Ganymede" in *As You Like It*
- Kills Julius Caesar
- Hamlet's girlfriend
- He's a Montague

Characters to choose from

Hamlet
Othello
Iago
King Lear
Puck
Macbeth
Ophelia
Prospero
Julius Caesar
Romeo
Brutus
Juliet
Tybalt
Rosalind
Viola

Famous Shakespearean Lines

Hamlet

To be, or not to be: that is the question". - (Act III, Scene I

As You Like It

"All the world 's a stage, and all the men and women merely players. They have their exits and their entrances; And one man in his time plays many parts" - (Act II, Scene VII).

King Richard III

"Now is the winter of our discontent". - (Act I, Scene I).

"A horse! a horse! my kingdom for a horse!". - (Act V, Scene IV).

Romeo and Juliet

"O Romeo, Romeo! wherefore art thou Romeo?". - (Act II, Scene II).

The Merchant of Venice

"If you prick us, do we not bleed? if you tickle us, do we not laugh? if you poison us, do we not die? and if you wrong us, shall we not revenge?". - (Act III, Scene I).

Julius Caesar

"Friends, Romans, countrymen, lend me your ears; I come to bury Caesar, not to praise him". - (Act III, Scene II).

"But, for my own part, it was Greek to me". - (Act I, Scene II).

Macbeth

"Double, double toil and trouble; Fire burn, and cauldron bubble." - (Act IV, Scene I).

"Out, damned spot! out, I say!" - (Act V, Scene I).

Twelfth Night

"Be not afraid of greatness: some are born great, some achieve greatness and some have greatness thrust upon them". - (Act II, Scene V).

The Tempest

"We are such stuff as dreams are made on, rounded with a little sleep".

A Midsummer Night's Dream

"The course of true love never did run smooth". - (Act I, Scene I).

Taming of the Shrew

"Out of the jaws of death". - (Act III, Scene IV).

Chronology of Shakespeare plays

From Wikipedia, the free encyclopedia

The precise **chronology of Shakespeare's plays** as they were first written and performed is impossible to determine, as there is no authoritative record and many of the plays were performed many years before they were published.

Scholars beginning with Edmond Malone have reconstructed the plays' relative chronology by various means, including contemporary allusions and records of performance, entries in the Stationers' Register, dates of publication as reflected on the title pages of individual plays, visceral impressions and computer studies of the development of the playwright's writing style over time, and (particularly) a 1598 list of many of Shakespeare's plays then extant by Francis Meres.

List of Plays with Estimated Dates

1590 <i><u>Henry VI, Part I</u></i>	1600 <i><u>The Merry Wives of Windsor</u></i>
1590 <i><u>Henry VI, Part II</u></i>	1600 <i><u>Hamlet</u></i>
1590 <i><u>Henry VI, Part III</u></i>	1602 <i><u>Twelfth Night</u></i>
1592 <i><u>Richard III</u></i>	1602 <i><u>Troilus and Cressida</u></i>
1592 <i><u>The Comedy of Errors</u></i>	1603 <i><u>All's Well That Ends Well</u></i>
1593 <i><u>Titus Andronicus</u></i>	1603 <i><u>Othello</u></i>
1593 <i><u>Taming of the Shrew</u></i>	1603 <i><u>Measure for Measure</u></i>
1594 <i><u>The Two Gentlemen of Verona</u></i>	1606 <i><u>King Lear</u></i>
1594 <i><u>Love's Labour's Lost</u></i>	1606 <i><u>Macbeth</u></i>
1596 <i><u>Romeo and Juliet</u></i>	1606 <i><u>Antony and Cleopatra</u></i>
1595 <i><u>Richard II</u></i>	1607 <i><u>Coriolanus</u></i>
1595 <i><u>A Midsummer Night's Dream</u></i>	1607 <i><u>Timon of Athens</u></i>
1596 <i><u>King John</u></i>	1608 <i><u>Pericles Prince of Tyre</u></i>
1596 <i><u>The Merchant of Venice</u></i>	1609 <i><u>Cymbeline</u></i>
1597 <i><u>Henry IV, Part I</u></i>	1610 <i><u>The Winter's Tale</u></i>
1597 <i><u>Love's Labour's Won</u></i>	1611 <i><u>The Tempest</u></i>
1598 <i><u>Henry IV, Part II</u></i>	1612 <i><u>Henry VIII</u></i>
1599 <i><u>Henry V</u></i>	1612 <i><u>Cardenio</u></i> *
1599 <i><u>Julius Caesar</u></i>	1612 <i><u>The Two Noble Kinsmen</u></i> *
1599 <i><u>Much Ado About Nothing</u></i>	*written with John Fletcher.
1599 <i><u>As You Like It</u></i>	

Additional resources

Further reading

- Schoenbaum, S. (1991). *Shakespeare's Lives*. Oxford: Oxford University Press.
- Greenblatt, Stephen (2005). *Will in the World: How Shakespeare Became Shakespeare*. London: Pimlico.
- Honan, Park (1998). *Shakespeare: A Life*. Oxford; New York: Oxford University Press.
- Wells, Stanley, *et al* (2005). *The Oxford Shakespeare: The Complete Works*, 2nd Edition. Oxford: Oxford University Press.

For those wanting more information about verse speaking I recommend the following works on the subject:

- Berry, Cicely. *The Actor and the Text*. Revised Edition ed. New York: Applause Books, 1992.
- Berry, Cicely. *Voice and the Actor*. 1st American Edition ed. New York: Macmillan, 1974.
- Linklater, Kristin. *Freeing Shakespeare's Voice*. New York, New York: Theater Communications Group, 1992.
- Linklater, Kristin. *Freeing the Natural Voice*. New York: Drama Book Specialists, 1975.

Recent Films

Directed by Kenneth Branagh

1. [As You Like It](#) (2006)
2. [Love's Labour's Lost](#) (2000)
3. [Hamlet](#) (1996)
4. [Much Ado About Nothing](#) (1993)
5. [Henry V](#) (1989)

A Midsummer Night's Dream
(1999) Directed by Michael Hoffman

Romeo and Juliet
(1996) Directed by Baz Luhrmann

Production Team	
Director	Karen Lund
Sound & Scene Designer	Mark Lund
Costume Designer	Sarah Gordon
Stage Manager	Rebecca Olson
Lighting Designer	Jody Briggs
Props Master	Dustin Morache
Dramaturg	Frankie Rentas
Fight Choreographer	Bob Borwick
Assistant Director	Gabe Franken
ASM	Elizabeth Cocco
Dresser	Mandy Mueller
Light Board Operator	Robin Foote
Sound Board Operator	Dustin Morache

Set Design by Mark Lund



As You Like It - Court

We are so glad you are joining Taproot Theatre for a student matinee performance. Audience Etiquette is important for everyone to experience an enriching and educational experience. See you at the performance!

Audience Etiquette

- It is appropriate to talk quietly until the performance begins.
- If you need to use the restroom, please do so before the performance begins. Restrooms are located in the upper and lower lobbies.
- Be sure to be seated before the performance begins
- No food, gum, candy or beverages are to be brought into the theatre.
- Please don't wear headphones during the performance.
- Please turn off watch alarms, cellular phones, and other electronic devices.
- Students who disturb other members of the audience may be asked to leave the theatre and wait in the lobby.
- Remember: you will get an opportunity to talk with the actors and director at the end of the performance. Be prepared with questions about the production!
- Please stay out of the aisles (also called "voms") during the performance.
- Enjoy the Show!

Taproot Theatre Company

Taproot Theatre Company is a professional, nonprofit theatre company with a multi-faceted production program. Founded in 1976, they serve the Pacific Northwest with Mainstage Productions, Touring Productions and Acting Studio. Taproot exists to create theatre that explores the beauty and questions of life while bringing hope to our search for meaning.

If You've Always Wanted to be On Stage, **It's Time to Act!**

Whether you are a budding star or seasoned actor, Taproot's Acting Studio has classes for you!

Spring Quarter 2008:



YOUTH CLASSES

Youth Scene Study

This class is for young actors who wish to deepen their understanding of the craft of acting. Using scene work, students will explore character, subtext, relationship and environment.

Ages 9 - 17 years. Tuesdays, Apr. 8-May 20, 6:00-8:00 PM, 7 weeks, \$235. No class during Spring Break. Class meets at Grace Fellowship Church.

Class Code

08-SPYSS

Dramatic Adventures - Fairy Tales

Session 1: Ages 4-6 years

08-SPDA I

Session 2: Ages 7-9 years

08-SPDA II

Students will let their imaginations run wild as they create their own play using drama and movement. Family and friends are invited to the final class to see the show!

Saturdays, Apr. 19-May 24, 10:00-11:30 AM, 6 weeks, \$185. Class meets at Grace Fellowship Church.

Spring Break Camp

Session 1: Ages 7-11 years

08-SPBC I

Session 2: Ages 12-18 years

08-SPBC II

Students will sample a buffet of acting skills such as improv, stage combat, Shakespeare and musical theatre in this one-week adventure! Parents will enjoy a presentation the final day of camp.

Mon.-Fri., March 31-Apr. 4, 10:00 AM-4:00 PM, 1 week, \$265. Performance: Fri., Apr. 4, 3:00 PM at Taproot Theatre. Class meets at Taproot Theatre.

Session 3: Ages 4-6 years

08-SPBC III

Especially for our youngest actors! Students aged 4-6 will create an original performance while learning the building blocks of acting.

Mon.-Fri., March 31-Apr. 4, 10:00 AM-2:00 PM, 1 week, \$175. Performance: Fri., Apr. 4, 1 PM at Grace Fellowship Church. Class meets at Grace Fellowship Church.

YOUNG ADULT/ADULT CLASSES

Introductory Dance

08-SPDA

Introductory classes for new dancers or dancers who'd like to have a sampling of styles all in one series! Skill set for each class will be based on class participants and will range from beginning to intermediate levels. Classes taught by 6th Day Dance Company members. Tap shoes and appropriate dance clothes a must!

Ages High School-Adult. Mondays, Apr. 7-May 26, 6:00-7:30 PM, 8 weeks, \$100. Class meets at Taproot Theatre.

Scene Study

08-SPSS

This in-depth class is for adult actors who wish to deepen their understanding of the craft of acting. Using scene work, we will explore character, subtext, relationship, and environment as we intensify our exploration of the actor's process.

Mondays, Apr. 7-May 26, 7:00-10:00 PM, 8 weeks, \$265. Class meets at Grace Fellowship Church.



TAPROOT THEATRE
ACTING STUDIO