3-D Shakespeare

Teacher Notes

Photocopy the group scene (10 or so parts—split roles if appropriate)

Reading 1

Choose readers (not volunteers –avoid drama types, confident readers for "good parts")
Students are to read for sense rather than acting the part; we're not casting a play but involving students in the text and its meanings

Parts:

Bottom 1		
Bottom 2		
Bottom 3		
Quince 1		
Quince 2		
Quince 3		
Flute		
Starveling		
Snout		
Snug		

New Bottom, Quince for each page; Starveling and Snout have one line each
No real "discussion" here – answer any spontaneous questions, but don't ask for any

Reading 2

to encourage familiarity
Watch for (1)-differences and (2)-new information

Questions
1. Who are these guys? How do you know?
2. What's going on?
3. Do these guys know each other? (hand vote; majority rules)
4. Who's the boss? How do you know?
5. Who wants to be the boss? How do you know? *[tension]*
6. Why are they putting on the play?
   etc., etc., etc…

Reading 3

(watch for differences and new information)
Circle any words or phrases you don't understand. ("used in a new and unusual way")

Questions
Now questions that will require some imagination; some "directing"
1. Who wrote this play? One character? Committee? Adapted? from…?
2. Is Bottom a bully? loudmouth? egomaniac? good actor? a leader?

about the "minor" characters
3. What do Snug, Snout, Starveling, and Flute think of the play?
   of the tension between Bottom and Quice?
   Have they seen the Quince and Bottom show before and so have little reaction? Are they stunned into quiet?
4. Why might they be so quiet during the scene?
5. Do they want to be in the play?
6. Is Snug ill? nervous? slow? new to town/the group? very shy?
7. Snout… Starveling… Flute…
8. How old are these guys?
9. Are any of them related?
10. Are any of them doing anything during the scene?
11. Other comments or questions
12. What words do you have circled?

Up on its Feet
New cast; the class will direct the scene.

"Actors"	"Directors" [class]
Read and rehearse lines	Decide on: 1. setting (place/time of year/age) scenery? [what does it look like?] 2. Entrances and exits 3. Focus ("MVP"? most 'important'?) 4. Character (for audience to understand)
Perform	Interruption? (limited or none might be best)

New class discussion of what worked, what to change

REVIEW

Students have:
❖ Come to understand a scene
❖ Acquired some Shakespearean language
❖ Engaged in some literary analysis
❖ Established a relationship with the playwright
❖ Come to see that the text directs some of the action and reading
❖ Come to see that the director has many decisions to make

based on: Michael Tolaydo, "Three-Dimensional Shakespeare" in Peggy O'Brien,
Shakespeare Set Free: Teaching Romeo & Juliet, Macbeth & Midsummer Night's Dream,
New York: Simon & Schuster, 2006. Print.

A MIDSUMMER NIGHT'S DREAM

Act 1, scene 2

Enter QUINCE the carpenter and SNUG the joiner and BOTTOM the weaver and FLUTE the bellows mender nd SNOUT the tinker and STARVELING the tailor.

Quince 1 Is all our company here?

Bottom 1 You were best to call them generally, man by man, according to the scrip.

Quince 1 Here is the scroll of every man's name, which is thought fit, through all Athens, to play in our enterlude before the Duke and the Duchess, on his wedding day at night.

Bottom 1 First, good Peter Quince, say what the play treats on; then read the names of the actors; and so grow to a point.

Quince 1 Marry, our play is The most lamentable comedy and most cruel death of Pyramus and Thisby.

Bottom 1 A very good piece of work, I assure you, and a merry. Now, good Peter Quince, call forth your actors by the scroll. Masters, spread yourselves.

Quince 1 Answer as I call you. Nick Bottom the weaver.

Bottom 1 Ready. Name what part I am for, and proceed.

Quince 1 You, Nick Bottom, are set down for Pyramus.

Bottom 1 What is Pyramus? a lover, or a tyrant?

Quince 1 A lover, that kills himself most gallant for love.

Bottom 1 That will ask some tears in the true performing of it. If I do it, let the audience look to their eyes. I will move storms; I will condole in some measure. To the rest––yet my chief humor is for a tyrant. I could play Ercles rarely, or a part to tear a cat in, to make all split.

The raging rocks
And shivering shocks
Shall break the locks
Of prison gates;
And Phibbus' car
Shall shine from far,
And make and mar
The foolish Fates.

This was lofty! Now name the rest of the players.This is Ercles' vein, a tyrant's vein; a lover is more condoling.

Quince 2 Francis Flute the bellows mender.

Flute 2 Here, Peter Quince.

Quince 2 Flute, you must take Thisby on you.

Flute 2 What is Thisby? a wand'ring knight?

Quince 2 It is the lady that Pyramus must love.

Flute 2 Nay, faith; let not me play a woman; I have a beard coming.

Quince 2 That's all one; you shall play it in a mask, and you may speak as small as you will.

Bottom 2	And I may hide my face, let me play Thisby too. I'll speak in a monstrous little voice, "Thisne! Thisne! Ah, Pyramus, my lover dear! thy Thisby dear, and lady dear!"
Quince 2	No, no, you must play Pyramus; and, Flute, you Thisby.
Bottom 2	Well, proceed.
Quince 2	Robin Starveling the tailor.
Starveling 2	Here, Peter Quince.
Quince 2	Robin Starveling, you must play Thisby's mother. Tom Snout the tinker.
Snout 2	Here, Peter Quince.
Quince 2	You, Pyramus' father; myself, Thisby's father; Snug the joiner, you the lion's part. And I hope here is a play fitted.
Snug 2	Have you the lion's part written? Pray you, if it be, give it me, for I am slow of study.
Quince 2	You may do it extempore, for it is nothing but roaring.
Bottom 2	Let me play the lion too. I will roar, that I will do any man's heart good to hear me. I will roar, that I will make the Duke say, "Let him roar again; let him roar again."
Quince 2	And you should do it too terribly, you would fright the Duchess and the ladies, that they would shrike; and that were enough to hang us all.
All	That would hang us, every mother's son.
Bottom 2	I grant you, friends, if you should fright the ladies out of their wits, they would have no more discretion but to hang us; but I will aggravate my voice so that I will roar you as gently as any sucking dove; I will roar you and 'twere any nightingale.
Quince 3	You can play no part but Pyramus; for Pyramus is a sweet fac'd man; a proper man as one shall see in a summer's day; a most lovely gentleman like man: therefore you must needs play Pyramus.
Bottom 3	Well; I will undertake it. What beard were I best to play it in?
Quince 3	Why, what you will.
Bottom 3	I will discharge it in either your strawcolor beard, your orange tawny beard, your purple in grain beard, or your French crown color beard, your perfit yellow.
Quince 3	Some of your French crowns have no hair at all; and then you will play barefac'd. But, masters, here are your parts, and I am to entreat you, request you, and desire you, to con them by tomorrow night; and meet me in the palace wood, a mile without the town, by moonlight; there will we rehearse; for if we meet in the city, we shall be dogg'd with company, and our devices known. In the mean time I will draw a bill of properties, such as our play wants. I pray you fail me not.
Bottom 3	We will meet, and there we may rehearse most obscenely and courageously. Take pains, be perfit; adieu.
Quince 3	At the Duke's oak we meet.
Bottom 3	Enough; hold, or cut bow strings.

Exeunt

"The Witches' Spell"

Shakespeare

Macbeth, Act 4, Scene 1

Background Effects

1 Witch	Thrice the brinded cat hat mew'd	**1**
2 Witch	Thrice: and once the hedge-pig whin'd.	**1**
3 Witch	Harpier cries: -- 'tis time, 'tis time.	**1**
1 Witch	Round about the caldron go;	**2**
	In the poison'd entrails throw.--	**2**
	Days and nights hast thirty-one	**2**
	Swelter'd venom sleeping got,	**3**
	Boil thou first i' the charmed pot!	**3**
All	Double, double toil and trouble;	**3**
	Fire, burn; and, caldron, bubble.	**1 & 3**
2 Witch	Fillet of a fenny snake,	**2**
	In the caldron boil and bake;	**2**
	Eye of newt, and toe of frog,	**2**
	Wool of bat, and tongue of dog,	**1**
	Adder's fork, and blind-worm's sting,	**1**
	Lizard's leg, and howlet's wing,--	**1**
	For a charm of powerful trouble,	**1, 2 & 3**
	Like a hell-broth boil and bubble.	**3**
All	Double, double toil and trouble;	**3**
	Fire, burn; and, caldron, bubble.	**3**
3 Witch	Scale of dragon, tooth of wolf,	**1 & 2**
	Witches' mummy, maw and gulf	**3**
	Of the ravin'd salt-sea shark,	**3**
	Root of hemlock, digg'd i' the dark	**1 & 2**
All	Double, double toil and trouble;	**3**
	Fire, burn; and, caldron, bubble.	**1, 2 & 3**

1. Wind   *Group 1 = Sounds of wind*

2. Dogs (wolves & the like)   *Group 2 = Wild dogs howling &c.*

3. Birds (owls & the like)   *Group 3 = Owls hooting, birds of prey &c.*

Decoding Shakespeare

Students need to understand that Shakespeare's language differs from their own partly (chiefly?) because of the limitations of their English, partly because of some changes, most of them superficial, in the language since 1600, partly because Shakespeare wrote poetry. Faced with Shakespeare, kids are trying to deal with at least six discrete sets of problems, three of them primarily language problems:

1. THE MYSTIQUE

    1. No one understands everything about the play. *No one.*
    2. No one reads Shakespeare easily the first few times through a play.
    3. The "missing" stage directions are an invitation, not a hindrance.

2. Reading: Print problems:
    1. Read sentences, not lines.
    2. Insert pauses and 'beat changes'.
    3. Use voice inflection to communicate subtext.

3. CONVENTIONS: Shakespeare writes for the theater.

    1. Impenetrability of disguises
    2. Boy actors
    3. The soliloquy and the aside
    4. Royal address and reference

4. WORDS: Shakespeare wields an unmatched vocabulary.

    1. modern words kids don't know
    2. words now obsolete *(anon, beseech, ere, forsooth, liege, withal, *unplausive)*
    3. words whose meanings have shifted *(fair, proper, attend, nice, silly)*
    4. lost idioms *(needs must...)*

5. Inflections: Shakespeare writes in early *modern English.*

    1. Familiar pronouns & verb inflections (-*st*)
    2. Obsolete third person inflections (-*th*)
    3. Some rare obsolete plural forms (as *eyen* for *eyes*)
    4. Omitted words *(go; do* in commands *'Ask me not'* and in questions)
    5. Inversion for questions *('How looked he?')*

6. POETIC LANGUAGE: Shakespeare writes poetry.

    1. meter [inverted word order • elided syllables • omitted words • stressed syllables]
    2. figurative language [metaphor • simile • personification]
    3. sound patterns [rhyme • alliteration • assonance/consonance]
    4. shifts in parts of speech *('He words me, girls, he words me.' 'Pride me no prides.')*
    5. rhetorical devices [antithesis • apostrophe • oxymoron]
    6. playfulness with language [puns • irony]
    7. images and imagery patterns

Early Modern Engli∫h Grammar©

❧ The Second Per∫on Familiar

Modern English has dropped a set of pronouns and verbs called the "familiar" or "thee and thou" forms once used among close friends and family and to children, inferiors, animals, and inanimate objects. These old forms did, though, survive into Elizabethan England and appear frequently in Shakespeare. They correspond roughly to the *tu* forms of the Romance languages, the *ty* forms of the Slavic languages, the *su* forms of Greek, and the *kimi* forms of Japanese. Shakespeare will have characters shift from the 'you' to the 'thou' forms with purpose.

	Singular			Plural		
	1st	*2nd*	*3rd*	*1st*	*2nd*	*3rd*
Subject [nominative]	I	**thou**	he/she/it	we	you	they
Object [accusative]	me	**thee**	him/her/it	us	you	them
Possessive adjective [genitive]	my mine*	**thy thine***	his/her/its	our	your	their
Possessive pronoun	mine	**thine**	his/hers/its	ours	yours	theirs

*Substitute forms used before a noun beginning with a vowel

❧ Second per∫on familiar verb infle∆ions

Second person singular (familiar): adds the ending **-est**, **-'st**, or **-st**.

Examples: thou giv**est**, thou sing**'st**
irregular example: thou **wilt** hear

Some irregular verbs:

present:	*you*	*are*	*have*	*will*	*can*	*shall*	*do*
	thou	**art**	**hast**	**wilt**	**canst**	**shalt**	**dost**
past:	*you*	*were*	*had*	*would*	*could*	*should*	*did*
	thou	**wast**	**hadst**	**wouldst**	**couldst**	**shouldst**	**didst**

The negative of the second person familiar is often formed by adding the word *not* after the verb.

Examples: thou art not, thou canst not, thou couldst not

❧Third per∫on ∫ingular verb infle∆ions

The third person singular often substitutes *-th* for more modern *-s.*

Examples: she giv**eth** (for she give**s**), it rain**eth** every day (for rain**s**).

Acting Companies: Performance Preparation

Editing

1. Make copies of the scene for everyone in the company

2. Read the scene aloud going around the group. As you read, circle any words and phrases you don't understand.

3. For those words, decide on a definition. Only if you feel a pressing need, get a definition from notes, dictionary, or the teacher.

4. Read the scene again, deciding together what each speech means.

5. Read the scene again, deciding on the objective of each character. Agree on the subtexts.

6. Decide how your passage fits into the context of the act and the whole play.

7. Read the scene again to edit out lines. Remember that your performance is limited to ten minutes, but cut only lines unessential to the scene's meaning.

8. Read the scene again; decide if the editing works.

Casting

9. When everyone has a comfortable understanding of the scene, cast parts.

10. If you don't have enough people in your company, you may have members "double," that is, play two roles—or, if the extra characters have only one or two lines, you might find other ways to work the scene.

11. If you have too many people, you may split larger parts (have two Violas, for instance) or consider including choral reading.

12. Appoint a director to oversee the whole production.

Blocking

13. Read thorough the scene, locating character entrances and exits. They do not have to be in the places the original script has them.

14. Decide on appropriate placement and movements for the characters and write them into your script.

15. Move through the blocking several times, talking about what to do is not the same. Are you avoiding lining up like prisoners awaiting execution?

Characterization

16. Read through your lines silently and aloud many times until you're sure you understand what you want every word, phrase, and sentence to mean.

17. Identify your character's objective in the passage.

18. Decide what words, phrases, or ideas need to be stressed and indicate them on your script.

19. Decide where pauses are appropriate and indicate them on your script

20. Identify your movements and gestures.

21. Read your part aloud many times. You are to memorize the part fully, but you should feel comfortable with it when you perform for the class. You will not read your lines during the performance.

22. *Enjoy yourselves. But remember that you will play the scene 'straight.' Parodies forfeit all credit.*

Furniture, Props, Costumes

23. Decide if you need furniture. Remember that classroom desks can be trees, walls, nearly anything.

24. Decide what props you need and who will bring them. Rehearse at least twice with all the physical pieces you will use.

25. Decide on costumes. These should not be elaborate but should clearly suggest your character.

Rehearse

26. Rehearse your scene several times. Remember the more you practice, the more relaxed you will be.

27. Get on your feet and go through the scene, acting out the parts.

28. Use your notes on blocking to help you decide where to come in, where to stand, which direction to turn while speaking, where to exit, and the like.

29. Listen to your director for suggestions about changes in blocking, movement, inflections, pauses, characterization, and the like.

30. Consider making a video of your rehearsal. Then watch it and decide what you want to improve. Improve it.

31. Recruit someone from outside your team to act as prompter during your performance.

adapted from *Shakespeare Set Free.*

Performance Evaluation

Acting Company Name ....

Scene Performed ....

Character	Played by	Comments

Possible	Points	To what extent does the performance show:
15		Careful reading and rehearsal
15		Understanding of characters
15		Understanding of plot
20		Understanding of language
15		Ability to use language to portray character
10		Well planned movements
10		Well planned use of props and costumes
---		Something extra
100 TOTAL		

Comments:

Annotating a Scene

The stage

1.	Scenery	Describe the scenery at the scene's opening and use marginal notes to show where changes are needed.	*Bare stage*
2.	Costumes	Describe the costumes at each character's entrance and with marginal notes where changes are needed.	*Traditional costume for the play*
3.	Sound	*Effects*: Show with a marginal note at the appropriate line; indicate if the sound is to precede, accompany, or follow a specific word.	*No sounds*
		Music: Identify the music and show with a marginal note at the appropriate line where it is to begin and where it is to end.	*No music*
4.	Lighting	Identify what kind of lighting is to be used; describe colors and brightness; identify characters to be lit differently from the rest of the stage; use marginal notes to indicate lighting changes or spotlights on characters or objects.	*No stage lighting; natural lighting only on stage and house*
5.	Properties	Identify the props needed for the scene in a separate list at the end of the script.	*No props*
6.	Blocking	Indicate in the margin at the appropriate line where characters are to enter, stand, change position on the stage, and exit.	*All actors grouped at center stage down*
7.	Gestures and Business.	Indicate marginally gestures to be made by the speaker (or by others on stage) and "business," telling which character is to start and stop doing what at what points	*No gestures or stage business*

The script

1.	Cut lines	Indicate lines to be cut by a single line through the words to be deleted.	*All lines as printed*
2.	Rearrange lines	Indicate lines to be moved by arrows or by recopying.	
3.	Reassign lines	Indicate lines to be given to different characters by changing the speech label.	
4.	Stress	Indicate words or phrases to be stressed by underlining.	*Monotone delivery*
5.	Pauses	Indicate pauses by a double slash: [//].	*No pauses*