



Teaching Shakespeare's Language

Advanced Placement Summer Institute

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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 and 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 shriek; 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

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 Quince?
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: <ol style="list-style-type: none">1. setting (place/time of year/age) scenery? [what does it look like?]2. Entrances and exits3. 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.

Rhythm and Meter

Say!
I **like** green **eggs** and **ham**!
I **do**! I **like** them, **Sam-I-am**!
And I would **eat** them **in** a **boat**.
And I would **eat** them **with** a **goat**...
And I will **eat** them **in** the **rain**.
And **in** the **dark**. And **on** a **train**.
And **in** a **car**. And **in** a **tree**.
They **are** so **good**, so **good**, you **see**!

So I will **eat** them **in** a **box**.
And I will **eat** them **with** a **fox**.
And I will **eat** them **in** a **house**.
And I will **eat** them **with** a **mouse**.
And I will **eat** them **here** and **there**.
Say! I will **eat** them **ANYWHERE**!
I **do** so **like** green **eggs** and **ham**!
Thank you! **Thank** you, **Sam-I-am**!

If we **shadows** **have** offended,
Think but **this**, and **all** is **mended**,
That you **have** but **slumb**'red **here**
While these **visions** **did** appear.

And this **weak** and **idle** **theme**,
No more **yielding** **but** a **dream**,
Gentles, **do** not **reprehend**.
If you **pardon**, **we** will **mend**.

And, **as** I **am** an **honest** **Puck**,
If we **have** **unearnèd** **luck**
Now to 'scape the **serpent**'s **tongue**,
We will **make** **amends** ere **long**;
Else the **Puck** a **liar** **call**.
So, good **night** unto you **all**.
Give **me** your **hands**, if **we** be
friends,
And **Robin** **shall** restore **amends**.

[*Exit.*]

(*A Midsummer Night's Dream*, 5.1.423-38)

“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. Find the "right" word to stress.
4. 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, *unplausible*)
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 English Grammar®

🐉 The Second Person 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 <i>mine</i> *	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 person familiar verb inflections

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:

<i>present:</i>	you	<i>are</i>	<i>have</i>	<i>will</i>	<i>can</i>	<i>shall</i>	<i>do</i>
	thou	art	hast	wilt	canst	shalt	dost
<i>past:</i>	you	<i>were</i>	<i>had</i>	<i>would</i>	<i>could</i>	<i>should</i>	<i>did</i>
	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 person singular verb inflections

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

Examples: she giv**eth** (for she gives),
it rain**eth** every day (for rains).

Shakespeare's Plays

Plays ranked by length

Play	Lines	Words	Spchs
1 HAMLET	4,042	29,551	1,136
2 CORIOLANUS	3,752	26,579	1,107
3 CYMBELINE	3,707	26,778	856
4 RICHARD III	3,667	28,309	1,086
5 OTHELLO	3,551	25,884	1,185
6 TROILUS AND CRESSIDA	3,531	25,516	1,139
7 ANTONY AND CLEOPATRA	3,522	23,742	1,177
8 KING LEAR	3,487	25,221	1,067
9 WINTER'S TALE	3,348	24,543	746
10 HENRY IV, PART TWO	3,326	25,706	904
11 HENRY V	3,297	25,577	741
12 TWO NOBLE KINSMEN	3,261	23,403	838
13 HENRY VIII	3,221	23,325	711
14 HENRY VI, PART TWO	3,130	24,450	794
15 ROMEO AND JULIET	3,099	23,913	840
16 HENRY IV, PART ONE	3,081	23,955	776
17 ALL'S WELL THAT ENDS WELL	3,013	22,550	936
18 HENRY VI, PART THREE	2,915	23,295	813
19 MERRY WIVES OF WINDSOR	2,891	21,119	1,022
20 MEASURE FOR MEASURE	2,891	21,269	899
21 LOVE'S LABOR'S LOST	2,829	21,033	1,050
22 AS YOU LIKE IT	2,810	21,305	815
23 RICHARD II	2,796	21,809	554
24 MUCH ADO ABOUT NOTHING	2,787	20,768	979
25 MERCHANT OF VENICE	2,701	20,921	636
26 HENRY VI, PART ONE	2,695	20,515	662
27 TAMING OF THE SHREW	2,676	20,411	893
28 KING JOHN	2,638	20,386	549
29 TWELFTH NIGHT	2,591	19,041	925
30 JULIUS CAESAR	2,591	19,110	794
31 TITUS ANDRONICUS	2,538	19,790	567
32 TIMON OF ATHENS	2,488	12,748	802
33 PERICLES	2,459	17,723	638
34 MACBETH	2,349	16,436	649
35 TWO GENTLEMEN OF VERONA	2,288	16,883	858
36 TEMPEST	2,283	16,036	653
37 MIDSUMMER NIGHT'S DREAM	2,192	16,087	504
38 COMEDY OF ERRORS	1,787	14,369	608

Total: 112,230 830,056 31909
 Average: 2,953 21,844 840
 High: 4,042 29,551 1185
 Low: 1,787 12,748 504

Plays ranked by unique words

Play	Unique words
1 HAMLET	4,700
2 HENRY V	4,562
3 CYMBELINE	4,260
4 TROILUS AND CRESSIDA	4,251
5 KING LEAR	4,166
6 HENRY IV, PART TWO	4,122
7 HENRY IV, PART ONE	4,122
8 RICHARD III	4,092
9 HENRY VI, PART TWO	4,058
10 HENRY VI, PART ONE	4,058
11 CORIOLANUS	4,015
12 WINTER'S TALE	3,913
13 ANTONY AND CLEOPATRA	3,906
14 TWO NOBLE KINSMEN	3,895
15 OTHELLO	3,783
16 LOVE'S LABOR'S LOST	3,772
17 ROMEO AND JULIET	3,707
18 RICHARD II	3,671
19 HENRY VI, PART THREE	3,581
20 KING JOHN	3,567
21 HENRY VIII	3,558
22 ALL'S WELL THAT ENDS WELL	3,513
23 TITUS ANDRONICUS	3,397
24 MEASURE FOR MEASURE	3,325
25 MACBETH	3,306
26 PERICLES	3,270
27 TIMON OF ATHENS	3,269
28 MERRY WIVES OF WINDSOR	3,267
29 MERCHANT OF VENICE	3,265
30 AS YOU LIKE IT	3,248
31 TAMING OF THE SHREW	3,240
32 TEMPEST	3,149
33 TWELFTH NIGHT	3,096
34 MIDSUMMER NIGHT'S DREAM	2,984
35 MUCH ADO ABOUT NOTHING	2,954
36 JULIUS CAESAR	2,867
37 TWO GENTLEMEN OF VERONA	2,718
38 COMEDY OF ERRORS	2,522

Total: 137,149
 Average: 3,609
 High: 4,700
 Low: 2,522

Romeo and Juliet / 2.2

Juliet O Romeo, Romeo, wherefore **are you** Romeo?
Deny **your** father and refuse **your** name;
Or, if **you will** not, be but sworn my love,
And I'll no longer be a Capulet...
5 'Tis but **your** name that is my enemy;...
Romeo, doff **your** name,
And for **your** name, which is no part of **you**,
Take all myself.

Romeo I take **you** at **your** word.
10 Call me but love, and I'll be new baptiz'd;
Henceforth I never will be Romeo.

Juliet What man **are you** that thus bescreen'd in night
So stumble on my counsel?

Romeo By a name
15 I know not how to tell **you** who I am.
My name, dear saint, is hateful to myself,
Because it is an enemy to **you**;
Had I it written, I would tear the word.

Juliet My ears have yet not drunk a hundred words
20 Of **your** tongue's uttering, yet I know the sound.
Are you not Romeo, and a Montague?

Romeo Neither, fair maid, if either *thee* dislike.

Juliet How **came you** hither, tell me, and wherefore?
25 The orchard walls are high and hard to climb,
And the place death, considering who **you are**,
If any of my kinsmen find **you** here.

Romeo With love's light wings did I o'erperch these walls,
For stony limits cannot hold love out,
30 And what love can do, that dares love attempt;
Therefore **your** kinsmen are no stop to me.

Juliet If they do see **you**, they will murder **you**.

Romeo Alack, there lies more peril in **your** eye
Than twenty of their swords! Look **you** but sweet,
And I am proof against their enmity.

35 **Juliet** I would not for the world they saw **you** here.

Romeo I have night's cloak to hide me from their eyes,
And but **you** love me, let them find me here;
My life were better ended by their hate,
Than death prorogued, wanting of **your** love.

40 **Juliet** By whose direction found **you** out this place?

Romeo By love, that first did prompt me to inquire;
He lent me counsel, and I lent him eyes.
I am no pilot, yet, were **you** as far
As that vast shore [wash'd] with the farthest sea,
45 I should adventure for such merchandise.

Juliet **You** know the mask of night is on my face,
Else would a maiden blush bepaint my cheek
For that which **you** have heard me speak to-night.
Fain would I dwell on form, fain, fain deny
50 What I have spoke, but farewell compliment!
Do **you** love me? I know **you** will say, "Ay,"
And I will take **your** word; yet, if **you** swear,
You may prove false: at lovers' perjuries
They say Jove laughs. O gentle Romeo,
55 If **you** do love, pronounce it faithfully;
Or if **you** think I am too quickly won,
I'll frown and be perverse, and say **you** nay,
So **you** will woo, but else not for the world.
In truth, fair Montague, I am too fond,
60 And therefore **you** may think my behavior light,
But trust me, gentleman, I'll prove more true

Than those that have [more] coying to be strange.
I should have been more strange, I must confess,
But that **you** overheard, ere I was ware,
65 My true-love passion; therefore pardon me,
And not impute this yielding to light love,
Which the dark night hath so discovered.

Romeo Lady, by yonder blessed moon I vow,
That tips with silver all these fruit-tree tops --

70 **Juliet** O, swear not by the moon, th' inconstant moon,
That monthly changes in her [circled] orb,
Lest that **your** love prove likewise variable.

Romeo What shall I swear by?

75 **Juliet** Do not swear at all;
Or if **you** will, swear by **your** gracious self,
Which is the god of my idolatry,
And I'll believe **you**.

Romeo If my heart's dear love --

80 **Juliet** Well, do not swear. Although I joy in **you**,
I have no joy of this contract to-night,
It is too rash, too unadvis'd, too sudden,
Too like the lightning, which doth cease to be
Ere one can say it lightens. Sweet, good night!
This bud of love, by summer's ripening breath,
85 May prove a beauteous flow'r when next we meet.
Good night, good night! as sweet repose and rest
Come to **your** heart as that within my breast!

Romeo O, will **you** leave me so unsatisfied?

Juliet What satisfaction can **you** have to-night?

90 **Romeo** Th' exchange of **your** love's faithful vow for mine.

Juliet I gave **you** mine before **you** did request it;
And yet I would it were to give again.

Romeo Would **you** withdraw it? for what purpose, love?

95 **Juliet** But to be frank and give it **you** again,
And yet I wish but for the thing I have.
My bounty is as boundless as the sea,
My love as deep; the more I give to **you**,

The more I have, for both are infinite.

[Nurse calls within.]

100 I hear some noise within; dear love, adieu!
Anon, good nurse! Sweet Montague, be true.
Stay but a little, I will come again. *[Exit above.]*

Romeo O blessed, blessed night! I am afeard,
Being in night, all this is but a dream,
105 Too flattering-sweet to be substantial.

[Enter JULIET above.]

Juliet Three words, dear Romeo, and good night indeed.
If that **your** bent of love be honorable,
Your purpose marriage, send me word to-morrow,
110 By one that I'll procure to come to **you**,
Where and what time **you** will perform the rite,
And all my fortunes at **your** foot I'll lay,
And follow **you** my lord throughout the world.

[Nurse. Within.] Madam!

115 **Juliet** I come, anon. -- But if **you** mean not well,
I do beseech **you** --

[Nurse. Within.] Madam!

Juliet By and by, I come--
120 To cease **your** strife, and leave me to my grief.
To-morrow will I send.

Romeo So thrive my soul --

Juliet A thousand times good night! *[Exit above.]*

Romeo A thousand times the worse, to want **your** light.
Love goes toward love as schoolboys from their books,
125 But love from love, toward school with heavy looks.

[Retiring]

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 through 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*.

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.	<i>Bare stage</i>
2. Costumes	Describe the costumes at each character's entrance and with marginal notes where changes are needed.	<i>Traditional costume for the play</i>
3. Sound	<i>Effects:</i> Show with a marginal note at the appropriate line; indicate if the sound is to precede, accompany, or follow a specific word. <i>Music:</i> Identify the music and show with a marginal note at the appropriate line where it is to begin and where it is to end.	<i>No sounds</i> <i>No music</i>
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.	<i>No stage lighting; natural lighting only on stage and house</i>
5. Properties	Identify the props needed for the scene in a separate list at the end of the script.	<i>No props</i>
6. Blocking	Indicate in the margin at the appropriate line where characters are to enter, stand, change position on the stage, and exit.	<i>All actors grouped at center stage down</i>
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	<i>No gestures or stage business</i>

The script

1. Cut lines	Indicate lines to be cut by a single line through the words to be deleted.	<i>All lines as printed</i>
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.	<i>Monotone delivery</i>
5. Pauses	Indicate pauses by a double slash: [//].	<i>No pauses</i>

Shakespeare
Performance Evaluation

Acting Company _____

Scene Performed _____

<i>Character</i>	<i>Played by</i>	<i>Comments</i>

<i>Possible</i>	<i>Points</i>	<i>To what extent does the performance show:</i>
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:

HAMLET: WORD COUNT

Rank	Occur	Word	Rank	Occur	Word	Rank	Occur	Word	Rank	Occur	Word			
1	228	lord	57	19	hand	104	14	work	170	9	black	213	7	sorrow
2	123	good	57	19	honor	115	13	face	170	9	confess	213	7	strook
3	83	love	57	19	lie *	115	13	fool *	170	9	custom	213	7	wholesome
4	70	father	57	19	sleep	115	13	gentlemen	170	9	dread	213	7	woman
5	70	man *	57	19	spirit	115	13	kill	170	9	effect	233	6	beauty
6	67	king	63	18	brother	115	13	passion	170	9	excellent	233	6	choice
7	56	time	63	18	Denmark	121	12	brain	170	9	hope	233	6	course
8	52	think	63	18	drink	121	12	Dane	170	9	land	233	6	discourse
9	49	look	63	18	grief	121	12	fine *	170	9	letters	233	6	double
10	45	heaven	63	18	sword	121	12	foul	170	9	mouth	233	6	dull
11	44	mad(ness)	63	18	tongue	121	12	judgment	170	9	patience	233	6	fare
12	42	night	69	17	farewell	121	12	name	170	9	sea	233	6	fat
13	41	mother	69	17	fit *	121	12	Norway	170	9	shame	233	6	fie
14	40	god	69	17	grow	121	12	offense	170	9	sick	233	6	gracious
14	40	soul	69	17	little	121	12	proof/-ve	170	9	sight	233	6	hit
16	39	eye	69	17	player	121	12	strange	170	9	sure	233	6	home
17	38	death	69	17	purpose	131	11	action	170	9	woe	233	6	hot
18	36	play	69	17	remember	131	11	business	189	8	adieu	233	6	laugh
18	36	world	69	17	sound *	131	11	deed	189	8	beast	233	6	moon
20	35	hear	69	17	watch	131	11	draw	189	8	charge	233	6	prithoe
20	35	life	78	16	act	131	11	full	189	8	conscience	233	6	quiet
20	35	nature	78	16	answer	131	11	ground	189	8	dream	233	6	ready
23	33	dear *	78	16	body	131	11	hell	189	8	eat	233	6	slain
23	33	heart	78	16	cause	131	11	help	189	8	fashion	233	6	truth
23	33	pray	78	16	command	131	11	hour	189	8	fault	233	6	wicked
23	33	true	78	16	daughter	131	11	husband	189	8	heavy	233	6	wits
23	33	young/-th	78	16	fortune	131	11	joy	189	8	lack	255	5	choose
28	32	son *	78	16	grace	131	11	maid	189	8	list *	255	5	circumstance
28	32	words	78	16	grave *	131	11	peace	189	8	music	255	5	cock *
30	30	indeed	78	16	honest	131	11	tears *	189	8	note	255	5	color
31	29	dead	78	16	lady	131	11	three	189	8	particular	255	5	commission
32	29	thoughts	78	16	light *	131	11	uncle	189	8	power	255	5	conceit
33	28	call	78	16	majesty	147	10	breath	189	8	secret	255	5	disposition
34	28	fear	78	16	marry *	147	10	buried	189	8	service	255	5	dumb
35	28	follow	78	16	mind	147	10	crown	189	8	soldiers	255	5	figure
36	28	matter	78	16	question	147	10	danger	189	8	sun	255	5	flesh
37	27	blood	78	16	reason	147	10	guilty	189	8	table	255	5	fly *
38	27	day	78	16	revenge	147	10	knave	189	8	violence	255	5	hard
39	27	find	78	16	sense	147	10	late	189	8	wife	255	5	liberty
40	27	part	78	16	virtue	147	10	marriage	189	8	wrong	255	5	mass *
41	26	sweet	98	15	air	147	10	memory	189	8	year *	255	5	methinks
42	25	ear *	98	15	fellow	147	10	news	213	7	angel	255	5	morning
43	25	queen	98	15	free	147	10	obey	213	7	beard	255	5	mortal
44	24	head	98	15	mark *	147	10	phrase	213	7	breathe	255	5	motive
45	23	fire	98	15	please	147	10	place	213	7	cold	255	5	nunn'ry
46	22	live *	98	15	swear	147	10	Phyrrhus	213	7	dare *	255	5	piece
47	21	fair *	104	14	bear*	147	10	rank *	213	7	dust	255	5	read
48	20	believe	104	14	bed	147	10	return	213	7	false	255	5	report
49	20	end	104	14	damned	147	10	seal'd	213	7	feed	255	5	silence
50	20	England	104	14	die *	147	10	second	213	7	fingers	255	5	skull
50	20	lost	104	14	drown	147	10	soft	213	7	foils	255	5	stir
50	20	murther	104	14	duty	147	10	star	213	7	funeral	255	5	sudden
50	20	noble	104	14	friend	147	10	understand	213	7	ghost	255	5	terms
50	20	old	104	14	haste	147	10	wind	213	7	health	255	5	treason
50	20	poor	104	14	right	147	10	wisdom	213	7	noise	255	5	trumpet
50	20	seem	104	14	state	170	9	age	213	7	season *	255	5	vile
57	19	faith	104	14	villain	170	9	arms *	213	7	sister	286	4	snow

Hamlet • Word Study

RULES OF THE GAME

You will choose one of the topics under the number that ends your school ID number.

In each set, the first number is the word's rank (the list includes numbers 1 through 70); the second is the number of times the word occurs in the play.

You will want to find specific mentions of your word in the text of the play, although the concrete detail you use in your study certainly need not all be from lines in which your word appears.

<i>Ending in "1"</i>			<i>Ending in "2"</i>			<i>Ending in "3"</i>		
<i>rank</i>	<i>no.</i>	<i>word</i>	<i>rank</i>	<i>no.</i>	<i>word</i>	<i>rank</i>	<i>no.</i>	<i>word</i>
1	228	lord	2	123	good	3	83	love
11	44	mad(ness)	12	42	night	13	41	mother
21	35	life	22	35	nature	23	33	dear *
31	29	dead	32	29	thoughts	33	28	call
41	26	sweet	42	25	ear *	43	25	queen
51	20	lost	52	20	murther	53	20	noble
61	19	sleep	62	19	spirit	63	18	brother

<i>Ending in "4"</i>			<i>Ending in "5"</i>			<i>Ending in "6"</i>		
<i>rank</i>	<i>no.</i>	<i>word</i>	<i>rank</i>	<i>no.</i>	<i>word</i>	<i>rank</i>	<i>no.</i>	<i>word</i>
4	70	father	5	70	man *	6	67	king
14	40	god	15	40	soul	16	39	eye
24	33	heart	25	33	pray	26	33	true
34	28	fear	35	28	follow	36	28	matter
44	24	head	45	23	fire	46	22	live *
54	20	old	55	20	poor	56	20	seem
64	18	Denmark	65	18	drink	66	18	grief

<i>Ending in "7"</i>			<i>Ending in "8"</i>			<i>Ending in "9"</i>		
<i>rank</i>	<i>no.</i>	<i>word</i>	<i>rank</i>	<i>no.</i>	<i>word</i>	<i>rank</i>	<i>no.</i>	<i>word</i>
7	56	time	8	52	think	9	49	look
17	38	death	18	36	play	19	36	world
27	33	young/-th	28	32	son *	29	32	words
37	27	blood	38	27	day	39	27	find
47	21	fair *	48	20	believe	49	20	end
57	19	faith	58	19	hand	59	19	honor
67	18	sword	68	18	tongue	69	17	farewell

<i>Ending in "o"</i>			<i>Ending in "o"</i>			<i>Ending in "o"</i>		
<i>rank</i>	<i>no.</i>	<i>word</i>	<i>rank</i>	<i>no.</i>	<i>word</i>	<i>rank</i>	<i>no.</i>	<i>word</i>
10	45	heaven	30	30	indeed	60	19	lie *
20	35	hear	40	27	part	70	17	fit *
			50	20	England			

Hamlet

Soliloquy Analysis

Hamlet's soliloquies

1	1.2.129-158	O that this too, too solid flesh would melt....
2	2.2.544-601	O what a rogue and peasant slave am I....
3	3.1.56-88	To be or not to be....
4	3.2.379-390	'Tis now the very witching time of night....
5	3.3.73-96	Now might I do it pat....
6	4.4.32-66	How all occasions do inform against me....

Claudius's soliloquies

1	3.3.36-72, 97-98	O my offence is rank....
2	4.3.61-71	And England, if my love thou hold'st at aught....

Some questions

1. Who delivers the soliloquy?
2. In what act and scene the soliloquy occur?
3. What specific incident or what words of other characters seem to prompt the soliloquy?
4. What actual facts does the soliloquy contain about the plot? about the character's motivation and actions?
5. What general mood or frame of mind is the character in at the point of the soliloquy? What one dominant emotion would you have an actor work to communicate through the soliloquy, and what are your second and third choices? Should the actor show a shift in emotion or attitude? At what point?
6. What inferences can we draw from the soliloquy about the character's attitudes toward circumstances, other characters, life, or fate? Have any of those attitudes changed?
7. Does the soliloquy seem to divide naturally into parts? How many parts, and where are the divisions? Do the main ideas appear to be arranged in a deliberate order?
8. Does one question or problem dominate the soliloquy? Do any answers or solutions appear?
9. Do any words, phrases, or grammatical constructions recur during the soliloquy? What effect would they create on stage?
10. What images in the soliloquy would you have an actor try to stress? How do they relate to the rest of the play? Do any images recur during the soliloquy?
11. What figurative language stands out in the soliloquy? What irony? Would you have the actor stress it in delivery? How?
12. Do you want the actor standing, sitting, leaning, crouching? Where on the stage should the actor stand? Do you want the actor to move during the soliloquy? At what point in the speech and to where on the stage? Does the text give the actor any business during the soliloquy? Do you want to add some? Where and what?
13. How do you want the actor to read the soliloquy? At what general pace should it proceed? Where should the pace change? Where do you want the actor to pause, and for how long? What facial expressions do you want the actor to use, and where should they change?
14. What scenery and what props should be visible during the soliloquy? Do you want to project any images onto the stage? What kind of lighting would be most effective? Would it change? Would any sound effects enhance the soliloquy?



Close Reading Shakespeare

Advanced Placement Summer Institute

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KING LEAR 1.1: Teaching Notes

The lists and tables here are intended to help an instructor see more quickly some of the textual elements worth exploring in the opening scene of *King Lear*. Text and performance considerations necessarily wait on each other. But, as Professor Miriam Gilbert of the University of Iowa points out, questions about the text come first, then questions about performance.¹

The vocabulary list divides words, somewhat arbitrarily, into three categories. The first is made up of some that many students might see as obsolete but that in fact appear in the contemporary, though often formal, writing of educated speakers of English. The second consists of words now obsolete; these are glossed in most editions of the play. The third contains the dangerous words, those most students know but not with the meaning they have in the text. ‘Appear,’ for example, in Gloucester’s comment that “it appears not which of the Dukes he values most,” (4) has the now lost meaning of ‘to be apparent, clear, or obvious.’ Often the combination of context and cognates will help, as with Lear’s “To thee and thine hereditary ever / Remain this ample third of our fair kingdom...” (76-77) The word ‘hereditary’ appears to be our modern adjective, but the context makes it clear that Lear uses it here as a noun. The word’s lexical associations should help a reader recognize that it stands where we would use the noun ‘heirs.’ For many, though, a modern ear will have to rely on an understanding of character, theme, and tone to discern a problem. Reading ‘sometime’ in Lear’s calling Cordelia “my sometime daughter” (117) with the sense of occasional or on-and-off does damage to the line that Shakespeare intends as an abrupt renunciation, the culmination of a rejection so strong that it prompts Kent’s first cry of protest.

The play’s opening scene provides examples of the use of the ‘thou/thee’ forms that reward investigation. Lear uses ‘thee’ throughout to pull Goneril and Regan emotionally closer to himself. Ironically, he will use it to cast Cordelia aside. He has called her ‘you’ from the start: “What can you say...” (82) “your sisters” (83), “Mend your speech....” (91), “...mar your fortunes” (92) The *you* form normally shows respect; *thou* and *thee* mark a lack of respect, either because affection makes respect unnecessary or because words and actions have overcome any respect. So the ‘familiar’ form can be affectionate or denigrating. Sir Ian McKellen wears two wedding rings as Lear in the 2007 Royal Shakespeare Company production, telling Paul Lieberman in an interview that the king married twice, once to the mother of the depraved older daughters, then to a “beloved second Queen Lear [who] died in

childbirth....”² From what Lieberman calls the “complex feelings in the recesses of the king’s mind,” may grow the respect he shows Cordelia. But when she gives him a response he does not want, he first shifts to the familiar to remind her that she is his child and must show obedience— “But goes thy heart with this?” (103). When that fails, the familiar becomes the withering medium of his curse: “Let it be so: thy truth then be thy dower!” (105) Shakespeare reinforces the notion when he has Lear revert to calling Cordelia ‘you,’ when they are reunited in Act 5, even before he acknowledges that he recognizes her.

We can speculate on other relationships. Goneril and Regan, incapable of affection, use the polite forms even on each other. Lear calls France “you,” but shifts when France takes up Cordelia, “Thou hast her, France, let her be thine....” (259) France and Kent call Cordelia “thou”; Goneril and Burgundy call her “you.” Clearly, there’s food for interpretative study.

The prosody of the play’s opening scene can lead into rich discussion. Shakespeare clearly marks the distinction between the court assembly that dominates the scene and the more private conversations that begin and end it. Lear’s commanding presence changes the lines to verse, where they stay until he exits. Noticing where, how, and why the two shifts occur will prepare a tool that will become more and more useful throughout the play.

Shakespeare will have characters share lines of blank verse, sometimes to pull them close to each other, sometimes to underscore conflict. In this scene the most dramatic examples lie in the increasingly fiery exchange between Lear and Kent who interrupt each other’s lines, if not always each other’s speech, no fewer than seven times in the forty-six lines that pick up speed from the pattern (117-163). Shakespeare begins to draw France and Cordelia together when he has them share line 220, although both are talking to Lear. By their next shared line, though, France is easing her away from the family that has turned on her, “Well may you prosper! / Come, my fair Cordelia.” (279) Neither Goneril nor Regan shares a line with anyone else until they unite to “gang up” on Cordelia, “[Regan] Prescribe not us our duty. [Goneril] Let your study / Be to content your lord....” (273-74).

Finally we list the antitheses that so enhance France’s taking up of Cordelia. They come ‘in happy time,’ too, helping to smooth into courteous behavior what could be played as rougher treatment of a Cordelia who has not openly consented to the bargain. (Does she look wistfully back at Burgundy as she leaves?)

¹ Miriam Gilbert. Lecture. The Shakespeare Center, Stratford-upon-Avon. 19 June 2007.

² Ian McKellen, interviewed by Paul Lieberman for “The Knight Who Would Be King,” *Los Angeles Times*, 14 October 2007, F1, Print.

Shakespeare: King Lear § Act 1, Scene 1

Enter Kent, Gloucester, and Edmund.

Kent I thought the King had more affected the Duke of Albany than Cornwall.

Gloucester It did always seem so to us; but now in the division of the kingdom, it appears not which of the Dukes he values most, for *equalities* are so weighed, that curiosity in neither can make choice of either's moiety.

Kent Is not this your son, my lord?

Gloucester His breeding, sir, hath been at my charge. I have so often blushed to acknowledge him, that now I am brazed to't.

10 **Kent** I cannot conceive you.

Gloucester Sir, this young fellow's mother could; whereupon she grew round wombed, and had indeed, sir, a son for her cradle ere she had a husband for her bed. Do you smell a fault?

15 **Kent** I cannot wish the fault undone, the issue of it being so proper.

Gloucester But I have a son, sir, by order of law, some year elder than this, who yet is no dearer in my account. Though this knave came something saucily to the world before he was sent for, yet was his mother fair, there was good sport at his making, and the whoreson must be acknowledged. Do you know this noble gentleman, Edmund?

Edmund No, my lord.

Gloucester My Lord of Kent. Remember him hereafter as my honourable friend.

25 **Edmund** My services to your lordship.

Kent I must love you, and sue to know you better.

Edmund Sir, I shall study deserving.

Gloucester He hath been out nine years, and away he shall again.

[Sound a sennet.] The King is coming.

Enter one with a coronet, King Lear, Cornwall, Albany, Goneril, Regan, Cordelia, and attendants.

30 **Lear** Attend the lords of France and Burgundy, Gloucester.

Gloucester I shall, my lord.

Exit with Edmund

Lear Mean time we shall express our darker purpose. Give me the map there. Know that we have divided In three our kingdom; and 'tis our fast intent To shake all cares and business from our age, Conferring them on younger strengths, while we Unburthen'd crawl toward death. Our son of Cornwall, And you, our no less loving son of Albany, We have this hour a constant will to publish Our daughters' several dowers, that future strife May be prevented now. The princes, France and Burgundy, Great rivals in our youngest daughter's love, Long in our court have made their amorous sojourn, And here are to be answer'd. Tell me, my daughters (Since now we will divest us both of rule, Interest of territory, cares of state), Which of you shall we say doth love us most, That we our largest bounty may extend Where nature doth with merit challenge? Goneril, Our eldest born, speak first.

Goneril Sir, I love you more than *words* can wield the matter, Dearer than eyesight, space, and liberty, Beyond what can be valued, rich or rare, No less than life, with grace, health, beauty, honour; As much as child e'er lov'd, or father found; A love that makes breath poor, and speech unable: Beyond all manner of so much I love you.

Cordelia [*Aside*] What shall Cordelia speak? Love, and be silent.

60 *Lear* Of all these bounds, even from this line to this,
 With shadowy forests and with champains rich'd,
 With plenteous rivers and wide-skirted meads,
 We make thee lady. To thine and Albany's [issue]
 Be this perpetual. What says our second daughter,
 Our dearest Regan, wife of Cornwall? *Speak*.

65 *Regan* I am made of that self metal as my sister,
 And prize me at her worth. In my true heart
 I find she names my very deed of love;
 Only she comes too short, that I profess
 Myself an enemy to all other joys
 70 Which the most precious square of sense *possesses*,
 And find I am alone felicitate
 In your dear Highness' love.

Cordelia [*Aside*] Then poor Cordelia!
 And yet not so, since I am sure my love's
 75 More ponderous than my tongue.

Lear To thee and thine hereditary ever
 Remain this ample third of our fair kingdom,
 No less in space, validity, and pleasure,
 Than that conferred on Goneril. — Now, our joy,
 80 Although our last and least, to whose young love
 The vines of France and milk of Burgundy
 Strive to be interest'd, what can you say to draw
 A third more opulent than your sisters'? *Speak*.

Cordelia Nothing, my lord.

85 *Lear* Nothing?

Cordelia Nothing.

Lear Nothing will come of nothing, speak again.

Cordelia Unhappy that I am, I cannot heave
 My heart into my mouth. I love your Majesty
 90 According to my bond, no more nor less.

Lear How, how, Cordelia? Mend your speech a little,

Lest you may mar your fortunes.

Cordelia Good my lord,
 You have begot me, bred me, lov'd me: I
 Return those duties back as are right fit,
 95 Obey you, love you, and most honour you.
 Why have my sisters husbands, if they say
 They love you all? Happily, when I shall wed,
 That lord whose hand must take my plight shall carry
 Half my love with him, half my care and duty.
 100 Sure I shall never marry like my sisters,
 To love my father all.

Lear But goes thy heart with this?

Cordelia Ay, my good lord.

Lear So young, and so untender?

Cordelia So young, my lord, and true.

105 *Lear* Let it be so: thy truth then be thy dower!
 For by the sacred radiance of the sun,
 The *mysteries* of Hecate and the night;
 By all the operation of the orbs,
 From whom we do exist and cease to be;
 110 Here I disclaim all my paternal care,
 Propinquity and property of blood,
 And as a stranger to my heart and me
 Hold thee from this for ever. The barbarous Scythian,
 Or he that makes his generation messes
 115 To gorge his appetite, shall to my bosom
 Be as well neighbour'd, pitied, and reliev'd,
 As thou my sometime daughter.

Kent Good my liege —

Lear Peace, Kent!
 Come not between the dragon and his wrath;
 I loved her most, and thought to set my rest
 On her kind nursery. [*to Cordelia.*] Hence, and avoid my
 sight!
 So be my grave my peace, as here I give

Her father's heart from her. Call France. Who stirs?
 Call Burgundy. Cornwall and Albany,
 125 With my two daughters' dowers digest the third;
 Let pride, which she calls plainness, marry her.
 I do invest you jointly with my power,
 Pre-eminence, and all the large effects
 That troop with majesty. Ourself, by monthly course,
 130 With reservation of an hundred knights
 By you to be sustained, shall our abode
 Make with you by due turn. Only we shall retain
 The name, and all th' addition to a king;
 The sway, revenue, execution of the rest,
 135 Beloved sons, be yours, which to confirm,
 This coronet part between you.
Kent Royal Lear,
 Whom I have ever honoured as my king,
 Loved as my father, as my master followed,
 As my great patron thought on in my prayers —
 140 *Lear* The bow is bent and drawn, make from the shaft.
Kent Let it fall rather, though the fork invade
 The region of my heart; be Kent unmannerly
 When Lear is mad. What wouldst thou do, old man?
 Think'st thou that duty shall have dread to speak
 145 When power to flattery bows? To plainness honour's
 bound,
 When majesty falls to folly. Reserve thy state,
 And in thy best consideration check
 This hideous rashness. Answer my life my judgment,
 Thy youngest daughter does not love thee least,
 150 Nor are those empty-hearted whose low sounds
 Reverb no hollowness.
Lear Kent, on thy life, no more.
Kent My life I never held but as a pawn
 To wage against thine enemies, *nor fear* to lose it,
 Thy safety being motive.
Lear Out of my sight!
 155 *Kent* See better, Lear, and let me still remain

The true blank of thine eye.

Lear Now, by Apollo —

Kent Now, by Apollo, King,
 Thou swear'st thy gods in vain.

Lear O vassal! Miscreant [*Starts to draw his sword.*]

Alb & Corn. Dear sir, forbear.

160 *Kent* Kill thy physician, and *the* fee bestow
 Upon the foul disease. Revoke thy gift,
 Or whilst I can vent clamor from my throat,
 I'll tell thee thou dost evil.

Lear Hear me, recreant,
 On thine allegiance, hear me!
 165 That thou hast sought to make us break our vows,
 Which we durst never yet, and with strain'd pride
 To come betwixt our sentence and our power,
 Which nor our nature nor our place can bear,
 Our potency made good, take thy reward.
 170 Five days we do allot thee, for provision
 To shield thee from disasters of the world,
 And on the sixth to turn thy hated back
 Upon our kingdom. If, on the tenth day following,
 Thy banished trunk be found in our dominions,
 175 The moment is thy death. Away! By Jupiter,
 This shall not be revok'd.

Kent Fare thee well, King; sith thus thou wilt appear,
 Freedom lives hence, and banishment is here.
 [*To Cordelia.*] The gods to their dear shelter take thee, maid,
 180 That justly think'st and hast most rightly said!
 [*To Regan and Goneril.*] And your large speeches may your
 deeds approve,
 That good effects may spring from words of love.
 Thus Kent, O princes, bids you all adieu,
 He'll shape his old course in a country new.

Exit
Flourish. Enter Gloucester with France and Burgundy, attendants.

185 *Cordelia ?* Here's France and Burgundy, my noble lord.
Lear My Lord of Burgundy,
We first address toward you, who with this king
Hath rivalled for our daughter. What, in the least,
Will you require in present dower with her,
190 Or cease your quest of love?

Burgundy Most royal Majesty,
I crave no more than hath your Highness offered,
Nor will you tender less.

Lear Right noble Burgundy,
When she was dear to us, we did hold her so,
But now her price is fallen. Sir, there she stands:
195 If aught within that little seeming substance,
Or all of it, with our displeasure pieced,
And nothing more, may fitly like your Grace,
She's there, and she is yours.

Burgundy I know no answer.

Lear Will you, with those infirmities she owes,
200 Unfriended, new adopted to our hate,
Dowered with our curse, and strangered with our oath,
Take her, or leave her?

Burgundy Pardon me, royal sir,
Election makes not up in such conditions.

Lear Then leave her, sir, for by the power that made me,
205 I tell you all her wealth. [*To France.*] For you, great King,
I would not from your love make such a stray
To match you where I hate; therefore beseech you
T' avert your liking a more worthier way
Than on a wretch whom Nature is ashamed
210 Almost t' acknowledge hers.

France This is most strange,
That she, whom even but now was your *best* object,
The argument of your praise, balm of your age,
The best, the dearest, should in this trice of time
Commit a thing so monstrous, to dismantle
215 So many folds of favour. Sure her offence
Must be of such unnatural degree

That monsters it, or your fore-vouch'd affection
Fall into taint; which to believe of her
Must be a faith that reason without miracle
220 Should never plant in me.

Cordelia I yet beseech your Majesty —
If for I want that glib and oily art
To speak and purpose not, since what I *well* intend,
I'll do't before I speak — that you make known
225 It is no vicious blot, murther, or foulness,
No unchaste action, or dishonoured step,
That hath deprived me of your grace and favour,
But even for want of that for which I am richer —
A still-soliciting eye, and such a tongue
230 That I am glad I have not, though not to have it
Hath lost me in your liking.

Lear Better thou
Hadst not been born than not t' have pleased me better.

France Is it but this — a tardiness in nature
Which often leaves the history unspoke
That it intends to do? My Lord of Burgundy,
235 What say you to the lady? Love's not love
When it is mingled with regards that stands
Aloof from th' entire point. Will you have her?
She is herself a dowry.

Burgundy Royal King,
240 Give but that portion which yourself proposed,
And here I take Cordelia by the hand,
Duchess of Burgundy.

Lear Nothing. I have sworn, I am firm.

Burgundy I am sorry then you have so lost a father
That you must lose a husband.

Cordelia Peace be with Burgundy!
245 Since that *respect and fortune* are his love,
I shall not be his wife.

France Fairest Cordelia, that art most rich being poor,
Most choice forsaken, and most loved despised,
Thee and thy virtues here I seize upon,

250 Be it lawful I take up what's cast away.
 Gods, gods! 'tis strange that from their cold'st neglect
 My love should kindle to inflamed respect.
 Thy dowerless daughter, King, thrown to my chance,
 Is queen of us, of ours, and our fair France.

255 Not all the dukes of waterish Burgundy
 Can buy this unprized precious maid of me.
 Bid them farewell, Cordelia, though unkind,
 Thou lovest here, a better where to find.

Lear 260 Thou hast her, France, let her be thine, for we
 Have no such daughter, nor shall ever see
 That face of hers again. *[to Cordelia.]* Therefore be gone,
 Without our grace, our love, our benison. —
 Come, noble Burgundy.

[Flourish. Exeunt all but France, Goneril, Regan, and Cordelia]

France Bid farewell to your sisters.

265 *Cordelia* The jewels of our father, with washed eyes
 Cordelia leaves you. I know you what you are,
 And like a sister am most loath to call
 Your faults as they are named. Love well our father;
 To your professed bosoms I commit him,
 270 But yet, alas, stood I within his grace,
 I would prefer him to a better place.
 So farewell to you both.

Regan Prescribe not us our duty.
Goneril Let your study
 275 Be to content your lord, who hath received you
 At fortune's alms. You have obedience scanted,
 And well are worth the want that you have wanted.

Cordelia Time shall unfold what plighted cunning hides,
 Who covers faults, at last with shame derides.
 Well may you prosper!

France Come, my fair Cordelia.

[Exeunt France and Cordelia.]

280 *Goneril* Sister, it is not little I have to say of what most nearly
 appertains to us both. I think our father will hence

to-night.

Regan That's most certain, and with you; next month with us.

Goneril 285 You see how full of changes his age is; the observation we
 have made of it hath not been little. He always loved our
 sister most, and with what poor judgment he hath now
 cast her off appears too grossly.

Regan 'Tis the infirmity of his age, yet he hath ever but slenderly
 known himself.

Goneril 290 The best and soundest of his time hath been but rash;
 then must we look from his age to receive not alone the
 imperfections of long-ingrafted condition, but therewithal
 the unruly waywardness that infirm and choleric years
 bring with them.

Regan 295 Such unconstant starts are we like to have from him as
 this of Kent's banishment.

Goneril There is further compliment of leave-taking between
 France and him. Pray *you* let us *hit* together; if our father
 carry authority with such disposition as he bears, this last
 300 surrender of his will but offend us.

Regan We shall further think of it.

Goneril We must do something, and i' th' heat. *[Exeunt.]*

KING LEAR 1.1

Teaching Notes for a Close Reading Exercise

1. Vocabulary

Current words			Obsolete words			‘Danger’ words		
<i>line</i>	<i>word</i>		<i>line</i>	<i>word</i>		<i>line</i>	<i>word</i>	
1	6	moiety	1	21	whoreson	1	4	appears
2	9	brazen (v)	2	71	felicitate ?	2	10	conceive
3	19	saucily	3	82	interest	3	15	issue
4	43	amorous	4	158	miscreant	4	20	fair
5	43	sojourn	5	159	forbear	5	27	study
6	51	wield	6	166	durst	6	34	fast
7	60	champaign	7	168	nor... nor...	7	39	constant
8	61	mead	8	177	sith	8	40	several
9	62	issue	9	195	aught / naught	9	48	bounty
10	75	ponderous	10	291	therewhital	10	52	space
11	83	opulent				11	65	self
12	105	dower				12	65	metal
13	111	propinquity				13	70	square
14	114	mess				14	76	hereditary
15	121	hence				15	91	how
16	158	vassal				16	94	fit
17	195	aught				17	97	happily
18	207	beseech				18	114	mess
19	213	trice				19	117	sometime(s)
20	275	alms				20	121	nursery
21	293	choleric				21	141	fork
						22	144	dread
						23	146	reserve
						24	152	pawn
						25	192	right
						26	197	like
						27	211	even
						28	215	fold
						29	221	want
						30	222	purpose
						31	239	portion
						32	273	study
						33	298	hit

2. Familiar and Formal Address

Characters who use formal address:

<i>Speaker</i>		<i>addressed</i>	<i>form</i>	<i>line</i>
Kent	to	Gloucester	you	7
Gloucester	to	Edmund	you	13
Edmund	to	Kent	you	25
Kent	to	Edmund	you	26
Lear	to	Albany	you	38
Goneril	to	Lear	you	51
Regan	to	Lear	you	72
Lear	to	Cordelia	you	82
Cordelia	to	Lear	you	89
Lear	to	Burgundy	you	187
Burgundy	to	Lear	you	191
Lear	to	France	you	205
France	to	Burgundy	you	235
Burgundy	to	Cordelia	you	243
Goneril	to	Cordelia	you	273
Regan	to	Goneril	you	283
Goneril	to	Regan	you	284
France	to	Lear	your	211

Characters who use 'familiar' address:

<i>speaker</i>		<i>addressed</i>	<i>form</i>	<i>line</i>
France	to	Cordelia	art	247
Lear	to	Goneril	thee	62
Lear	to	Regan	thee	76
Kent	to	Cordelia	thee	179
Kent	to	Lear	thou	143
Lear	to	France	thou	259
Lear	to	Cordelia	thy	102
Lear	to	Kent	thy	151

Summary

- There are 26 pairs of characters
 8 use the familiar forms
 (5 of those are Lear)
 1 character changes his form of
 address (Lear to Cordelia)

3. Prosody

Lines 1-31 are prose (Kent, Gloucester, and Edmund)

Lines 32-279 are verse (the court scene)

Lines 280-302 are prose (Goneril and Regan)

So:

Prose accounts for 54 lines, or 18% of the scene

Verse accounts for 248 lines or 82% of the scene

No character uses any prose while King Lear is on stage.

Lear has the first line of blank verse; Cordelia has the last.

When Goneril and Regan are left alone, they fall immediately into prose.

Both Kent and Gloucester change from prose to blank verse when Lear enters.

4. Shared Lines

<i>Line</i>	<i>Begun by</i>	<i>Ended by</i>	<i>Line</i>	<i>Begun by</i>	<i>Ended by</i>
92	Lear	Cordelia	198	Lear	Burgundy
102	Lear	Cordelia	203	Lear	Burgundy
117	Lear	Kent	210	Lear	France
136	Lear	Kent	220	France	Cordelia
151	Kent	Lear	230	Cordelia	Lear
154	Kent	Lear	238	France	Burgundy
157	Lear	Kent	244	Burgundy	Cordelia
158	Kent	Lear	264	Lear	France
163	Kent	Lear	273	Regan	Goneril
190	Lear	Burgundy	279	Cordelia	France
192	Burgundy	Lear			

5. Antithesis

France's speech on Cordelia:

<i>line</i>		
247	rich	poor
248	choice	forsaken
248	loved	despised
250	take up	cast away
251-52	cold	inflamed
251-52	neglect	respect
253	dowerless	queen
256	unprized	precious

KING LEAR 1.1

Text Questions

Familiar forms of address

- Does Shakespeare have Burgundy address Cordelia as you or thou? Why? Does he have France address Cordelia as you or thou? Why?
- Lear calls Cordelia you in lines 82, 91, and 92. But he shifts to thy in line 102 and will not call her you again. Why does Shakespeare have him change?
- Why does Lear say call Goneril and Regan thou/thee/thy in lines 62 and 76, while he is still calling Cordelia you?
- Kent addresses Lear by titles only, without pronouns, calling him “good my liege,” “Royal Lear,” “my king... my father... my master... my great patron.” Why does he shift suddenly to thou in line 143?

Prosody

- Why does Shakespeare have Kent, Gloucester, and Edmund speak in prose in lines 1-31?
- Why does he shift to verse for the court scene of lines 32-279?
- Why does he shift back to prose for the balance of the scene?
- To which character does Shakespeare give the first line of blank verse in the scene? What comment might he be making about him?
To which character does Shakespeare give the last line of blank verse in the scene? What comment might he be making about her?

Shared Lines

- Shakespeare will often have two characters share a line of blank verse, usually to subtly indicate a closeness, sometimes to quicken the pace of an exchange. (Occasionally it’s not Shakespeare at all but a type compositor or editor who has split the line.) What purposes can we reasonably attribute to the sharing of the following lines?
 - Lear and Kent in lines 117 and 136
 - Kent and Lear in lines 154 and 158
 - Lear and Burgundy in lines 190 and 198
 - Lear and France in line 264
 - Regan and Goneril in line 273
 - Cordelia and France in line 279

Antithesis and Paradox

- Shakespeare structures the King of France’s comment on Cordelia around a set of antitheses, beginning with *rich—poor* in line 247. List six or seven more examples from that speech. Then decide what impression of Cordelia they are intended to make on the audience. What impression of France do they create? What impression of Lear? of Burgundy?

Word Order

- Shakespeare will alter the normal order of words in an English sentence in order to keep the meter of a line of verse or to emphasize a word or phrase by moving it to the end of a phrase or sentence. Rewrite the following lines, putting the words back in their normal order. Then decide why he makes each change. (Words have been omitted in some places here; you do not need to replace them.)
 - he... shall to my bosom/Be as well neighbour'd... As thou my sometime daughter. (114-117)
 - Ourself, by monthly course,
With reservation of an hundred knights
By you to be sustained, shall our abode
Make with you by due turn. (129-132)
 - The gods to their dear shelter take thee, maid, (179)
 - He'll shape his old course in a country new. (184)
 - We shall further think of it. (301)

Word omission

- Shakespeare will often omit words we would not drop in normal speech. (The verb *to go* often disappears, as it does in line 28). Again, he's often preserving the meter or adding emphasis. What words are missing from these lines?
 - The gods to their dear shelter take thee, maid, (179)
 - Bid them farewell, Cordelia, though unkind. (257)

Shifting Parts of Speech

- Shakespeare will often create a new word by changing the part of speech of a familiar one. France says Cordelia's misdeed must be monstrous by verbalizing the noun *monster*: "Her offence/Must be of such unnatural degree/That monsters it" (217). Explain the similar shifts in the following lines:
 - Thou lovest **here**, a better **where** to find. (258)
 - And find I am alone **felicitate**
In your dear Highness' love. (71-72)

KING LEAR 1.1

Production Questions

1. If Lear plans to divide his kingdom among his three daughters, why do Kent and Gloucester talk as if they already know he is going to split it between Albany and Cornwall? (1-6)
2. Why does Kent change the subject so suddenly and quickly? (7)
3. Does Edmund hear what his father says about him? (8-21) If so, how does he react? If not, does someone enter with him at line 1? Who?
4. In what tone does Gloucester deliver the comments about Edmund? Are they comments bitter insults? good-humored joking? didactic warnings? something else? Is his audience for these lines Kent or Edmund or himself or some combination of the three?
5. What is the 'subtext' of Edmund's line 'I must love you'? (26) Do you want the actor to say 'must' in a tone that shows that he means he feels a desire? he feels a social obligation? he is obliged to follow his father's unreasonable orders? Something else?
6. Does Edmund react to Gloucester's statement that 'away he shall again'? (28) If so, how?
7. To whom is Lear speaking in the first part of line 33? Where did the map come from? What does it look like? Does Lear take it? put it on a table? the floor? the wall?
8. How big a crowd is on stage here? Do you want a huge court assembly with a score of unnamed courtiers looking on? Is it more of a family gathering? Something else?
9. We learn in line 44 that it's a special day at court. How does Lear say lines 41-44? How do those on stage react? Cordelia? Burgundy? France? Kent? Goneril? Regan?
10. Has Lear prepared this speech? Is he delivering it impromptu or from notes? How attentively is each of the others listening? Why?
11. Why on earth does Lear suddenly break away from announcing his favorite daughter's engagement to start the 'love test'? Notice that Shakespeare doesn't even let him wait until the end of a line.
12. The parenthetical lines 45-46 do not appear in the Quarto version of the play. Should they be included here? If so, in what tone do you want the actor to read them?
13. Do Goneril and Regan know this game is coming? Are they delivering prepared speeches?
14. Shakespeare has Lear mention Goneril and Regan's children, knowing that neither has one to inherit the kingdom (lines 62 and 76). Is he mocking them or their husbands? Implying a request? a command? something else?
15. What possible topics or themes of the play might Shakespeare be signaling this early in these lines:
 - ❖ Out of my sight!
See better, Lear, and let me still remain
The true blank of thine eye. (154-56)
 - ❖ a wretch whom Nature is ashamed
Almost t' acknowledge hers. (209-210)
 - ❖ That we our largest bounty may extend
Where nature doth with merit challenge (48-49)
 - ❖ be Kent unmannerly
When Lear is mad. (142-43)
 - ❖ To plainness honour's bound,
When majesty falls to folly. (145-46)
 - ❖ Who covers faults, at last with shame derides.
(278)