Classroom Performance

Advanced Placement Summer Institute

2011

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South Pasadena High School
South Pasadena, California

University of California, Riverside, Extension

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.*

Group Participation Evaluation

Name of group: Play: Date:

	Criteria (1 (low – 10 (high)	*own name*	*member*	*member*	*member*	*member*	*member*
1	Attended all meetings *Present at all scheduled meetings*						
2	Came on time to all meetings						
3	Was positive *Helped the group move toward success*						
4	Completed responsibilities *Indicate which responsibilities (e.g., actor, leader, editor, recorder, wardrobe, research, video, or specify which other)*						
5	Worked as a group member						

Total possible: 50

Positive comments:	Negative comments: (if any)

Folger Shakespeare Library [Alice Kotake, Honolulu]

Live Performance Reviews

Some purposes of viewing live performances for students are to acquaint them with final productions, to familiarize them with different genres, to expose them to what is possible and to heighten their skills of analysis. At a play, you want to watch, among other things:

- the actors
- the staging
- the audience

Assess the actors:

- Are they believable? Why or why not?
- Can you hear them?
- Does it seem like the characters are listening to each other and responding as people?
- Are the actors' movements distracting or a part of the character?
- Was there any energy?
- Which characters were most memorable? Why?

The staging includes sets, lights, sound effects, makeup/costumes, props, and overall blocking (movement around the stage).

- Describe and evaluate the sets, lights, and sound. Did these things seem unified? Did they help the overall meaning of the play? Why or why not?
- Was the stage balanced? Did the movements of the characters seem random? Purposeful?
- Were there any dominant or symbolic uses of color, etc.?

Audiences play a large role in the total theatre experience. Size and responsiveness are key elements to the actors' performances.

- Did the audience laugh appropriately?
- Was there applause?
- Did the audience talk about the performance during or after the show? What did they say? Why?

The following table describes the criteria on which your performance reviews will be evaluated.

	ACTING	STAGING	AUDIENCE	QUALITY OF WRITING
5	Adds more depth to actor evaluation. Adds valid areas for judgement and supports all opinions.	Adds more depth. Adds valid areas for judgement and supports all opinions.	Really looks at the audience and gives specifics of reactions. Explains the reactions.	Smooth prose, few errors. Does not read like a worksheet.
4	Addresses all of the questions above.	Addresses all of the questions above	Addresses all of the questions above	Clear, though brief. No more than asked for.
3	May leave out some details and one of the questions. Doesn't support judgement with specifics.	May leave out some details and one of the questions. Doesn't support judgement with specifics.	May leave out some details and one of the questions. Doesn't support judgement with specifics.	Errors. Some factual or writing problems. May be sloppy and hard to read.
2	Very brief. No/few details.	Very brief. No/few details.	Leaves this one out or too vague.	Many writing errors and too brief. Could also just be a weak paper.
1	Can barely tell if show was seen. Leaves out one of these three sections or more.	Can barely tell if show was seen. Leaves out one of these three sections or more.	Can barely tell if show was seen. Leaves out one of these three sections or more.	Many writing errors and too brief
0	Nothing	Nothing	Nothing	Nothing

Kristina Z YOUNG [kristinayoung@juno.com]Wed 8/30/00 16:01

Annotating a Scene

The stage		*The default*
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*

Character Analysis Sheet

...a place to start

Physiology

1. Sex
2. Age
3. Height and weight
4. Color of hair, eyes, skin
5. Posture and character center
6. Appearance— the impression your physical appearance creates (sloppy, neat, dirty, clean, stylish, tacky, etc.)
7. Defects (deformities, abnormalities, diseases)

Sociology

8. Class (lower, middle, upper)
9. Occupation (type of work, hours, income, working conditions, feeling about job, suitability for job, career ambitions)
10. Education (amount, kind of schools, marks, favorite subject, poorest subject)
11. Home life (parents: are they living? are they divorced? Do they work?
    Do you have siblings?
    Your family status: single? married? with children?)
12. Religion
13. Nationality
14. Position in the community (community leader, very social, few friends, loner, etc.)
15. Political affiliations
16. Amusements, hobbies

Psychology

17. Sex life
18. Moral standards
19. Personal goals (major emotional wants or needs which you would like fulfilled)
20. Frustrations, chief disappointments
21. Chief sources of pride, satisfaction, fulfillment
22. Chief fears, inhibitions, superstitions, phobias

Favorites / Allergies

23.
24.
25.

Rosemary Walsh,
DukeEllington High School for the Arts,
Washington, DC

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

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 **sha**dows **have** off**end**ed,
Think but **this**, and **all** is **mend**ed,
That you **have** but **slum**b'red **here**
While these **vis**ions **did** app**ear**.
And this **weak** and **id**le **theme**,
No more **yield**ing **but** a **dream**,
Gentles, **do** not **rep**re**hend**.
If you **par**don, **we** will **mend**.

And, **as** I **am** an **hon**est **Puck**,
If we **have** un**earn**èd **luck**
Now to '**scape** the **ser**pent's **tongue**,
We will **make** a**mends** ere **long**;
Else the **Puck** a **li**ar **call**.
So, good **night** un**to** you **all**.
Give **me** your **hands**, if **we** be
friends,
And **Rob**in **shall** res**tore** am**ends**.
[*Exit*.]

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

THE STORY

Lear, king of Britain, a petulant and unwise old man, has three daughters: Goneril, wife of the duke of Albany, Regan, wife of the duke of Cornwall, and Cordelia, for whom the king of France and duke of Burgundy are suitors. Intending to divide his kingdom among his daughters according to their affection for him, he bids them say which loves him most. Goneril and Regan profess extreme affection, and each receives one-third of the kingdom. Cordelia, disgusted with their hollow flattery, says she loves him according to her duty, not more nor less. Infuriated with this reply, Lear divides her portion between his other daughters, with the condition that he, with 100 knights, shall live with each daughter in turn. Burgundy withdraws his suit for Cordelia, and the king of France accepts her without dowry. The earl of Kent takes her part and is banished.

Goneril and Regan reveal their heartless character by refusing their father the maintenance they had promised, and finally turning him out of doors in a storm. The earl of Gloucester shows pity for the old king, and is suspected of complicity with the French, who have landed in England. His eyes are put out by Cornwall, who receives a death-wound in the affray. Gloucester's son Edgar, who has been traduced to his father by his bastard brother Edmund, takes the disguise of a lunatic beggar, and tends his father till Gloucester dies. Lear, who has gone mad from rage and ill-treatment, is taken by the disguised faithful Kent to Dover, where Cordelia receives him. Meanwhile Goneril and Regan have both turned their affections to Edmund. Embittered by this rivalry, Goneril poisons Regan and takes her own life.

The English forces under Edmund and Albany defeat the French, and Lear and Cordelia are imprisoned, by Edmund's order. Cordelia is hanged, and Lear dies from grief. The treachery of Edmund is proved by his brother Edgar. Gloucester's heart has "Twixt two extremes of passion, joy and grief, Burst smilingly.' Albany, who has not abetted Goneril in her cruel treatment of Lear, takes over the kingdom

ABOUT PRODUCTION

The rule for producing Shakespeare's plays is that no words are ever to be added. Directors often move lines, though, or assign them to other characters and are always free to cut words, lines, or whole scenes. The director must also add stage "business," since the text gives little.

There is no "right" way to do a Shakespeare play since setting, too, always reflects directorial—not authorial— decision. so directors must decide in what general place and time they are going to set a play..Shakespeare's plays get "moved" frequently. We've seen *The Tempest* set in tropical islands, fantasy islands (yes!), and outer space. We've seen Hamlet wearing everything from armor to pyjamas to jeans and cowboy boots.

Tonight's production of *King Lear* will use modern dress and sets.

Now *you* think as a producer/director:

- What setting will you use?
- What kids of costumes will you choose for each of the characters? What colors will you have dominate the sets and costumes?
- What one special effect will you use to enhance your production? (Money's no object.)

What music will help your production, and in what scenes?

SIX IDEAS

King Lear can be studied as a definition. Choose one or two major characters and watch what they say and do to give definition to one of these terms:

love	duty	madness
loyalty	evil	sight/blindness

The summary of *King Lear* is adapted from Margaret Drabble, *The Oxford Companion to English Literature, revised 5th ed.*, Oxford: Oxford UP, 1995. Print.

KING LEAR

The Long Beach Shakespeare Company

The Richard Goad Theater
Long Beach

Our High School
Drama & English

THE FOOL

Fools were popular well before Elizabethan times, In the Middle Ages, jesters were common as household servants to the rich. They often wore the traditional costume of the coxcomb (jester's cap) with hells, and a motley (multi-coloured) coat Their role—to entertain with witty words and songs, and to make critical comment on contemporary behaviour. An 'allowed fool', such as Feste in *Twelfth Night,* was able to say what he thought without fear of punishment.

Lear's Fool is 'all-licensed', and so can speak frankly and critically about anything and anyone, especially his master, the king He acts as a kind of dramatic chorus, an ironic commentator on the action he observes,, constantly reminding Lear of his folly. Lear is relentlessly used as the butt of the Fool's barbed comments.

The Fool moves easily between different styles of humour: stand-up comedy ('Thou hadst little wit in thy bald crown when thou gav'st thy golden one away'), song ('Fools had ne'er less grace in a year ***...'),*** rhyme or proverb ('Fathers that wear rags / Do make their children blind ***...');*** and innuendo ('She that's a maid now . ***')***

Some of the Fool's words may be puzzling, but all carry significance for Lear's plight For example, 'So out went the candle, and we were left darkling', spoken as Goneril begins to undermine Lear's sanity, eerily prophesies the blindness and confusion that follow. From his first appearance, his special relationship with Lear is evident. It allows him to escape punishment for his stinging criticisms, and sees him following Lear selflessly into the storm, almost as **if** he were Lear's *alter ego,* his second, more sane self

One production highlighted the relationship between Cordelia and the Fool by beginning with an ominous tableau of them with their necks linked by a hangman's noose. And… it's not unusual to cast the same actor to play both roles, another way to leave an echo in an audience's mind.

SOME GRAMMAR OF EARLY MODERN ENGLISH

"Familiar" pronouns:

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 inferiors children, animals, and inanimate objects. These old forms did, though, survive into Elizabethan England and appear frequently in Shakespeare.

Singular

1st	I	me	my, *mine
2nd	**thou**	**thee**	**thy, *thine**
3rd	he, she	him, her	his, hers

Plural

1st	we	us	our, ours
2nd	you (ye)	you	your, yours
3rd	they	them	their, theirs

*forms used before a noun beginning with a vowel or unpronounced 'h'

Verb forms:

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

Examples: *thou gives, thou sing's*

Here are the forms of some "irregular" verbs:

present	you	are	have	will
	thou	**art**	**hast**	**wilt**
past	you	were	had	would
	thou	**wert**	**hadst**	**wouldst**

present	you	can	shall	do
	thou	**canst**	**shalt**	**dost**
past	you	could	should	did
	thou	**couldst**	**shouldst**	**didst**

Third-person verb endings:

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

Examples*:* she *giv**eth*** (for she give**s**)

it *rain**eth*** every day (for rain**s)**

HEARING SHAKESPEARE

We talk about "seeing" or "going to," a play or a movie. People in Renaissance England, though, spoke of "hearing" a play. We watch to see what happens. They knew what was to happen; they listened for how it sounded.

The biggest challenge Shakespeare's plays pose for us is not that the language is old; it isn't; it's Modern English. The challenge is that it's poetry. Nearly all of *Lear* is written in "blank verse," that is, in unrhymed iambic pentameter—lines of five "feet," each one an iamb, or set of two syllables, the first of which is unstressed and the second of which is stressed—like the word 'to-DAY.' Cordelia tells her father that she loves him, "acc*ord*ing *to* my *bond*, no *more*, nor *less*." Although that rhythm is entirely natural to English speech, Shakespeare will often do things we are not used to in order to accommodate the beat. Words will come in an unusual order, as when France says, "Thee and thy virtues here I seize upon" instead of "Here I seize upon thee and thy virtues." Words even disappear at times, as in "Let's away" for "Let's *go* away."

It takes most people about 15 minutes to get used to the rhythms and word order and to be comfortable with the language. The best advice is to relax and listen to it as music. The meaning will come. Honest.

The second challenge comes from the grammar (see the panel to the left).

The third challenge is Shakespeare's huge vocabulary. There are a few tricks for dealing with it, but in the theater it's best to let the actors help define the words with tone and gesture. This table might help with six common words:

	here	there	where
to	***hither***	***thither***	***wither***
from	***hence***	***thence***	***whence***

"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 = Dogs howling &c.***
3. Birds (owls & the like) — ***Group 3 = Owls hooting &c.***

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?

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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? That 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?

Writing with Shakespeare Study

While reading: Dialectical journal

Summarize each act briefly, with key actions

Assign titles, chosen from the words in the text, to acts or scenes

Collect pieces of "thick text"—hard parts, great parts, pattern parts

Respond to those quotations in your journal with

- **Questions** on words or actions
- **Ideas for staging**
- **Connections** to anything you find relevant

Before casting: Application paragraphs

Name three roles you would like to play: one major, one "character part," one minor.

Identify a key line or pattern of words in each role, and write a paragraph for each role, explaining how you see yourself delivering those lines.

During rehearsal: Helpful questions for actors in your company

Write out thoughtful questions to help other actors clarify certain lines for you. You are their first audience. Help them connect. Deliver the questions on paper or electronically and then work on those you receive about your role. Write back, but also enact the answer on stage.

After casting: Character development

Identify the lines that create complexity, tension, or contradiction in your character. Or is your character "all one way"? not many characters in Shakespeare are.

List important single words or phrases that you particularly want to shape, pop, spring, thrust, squeeze, wring, bubble up, spit, holler, or toot for your audience.

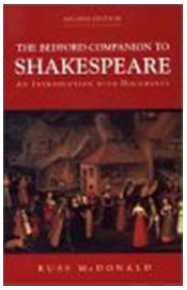
Research option: look up these words in the Oxford English Dictionary and the Harvard Concordance to Shakespeare. Record in your journals what alternate meanings were used around Shakespeare's time (*OED*) and other uses of these words in this and other plays. What can these rich possibilities do for your role?

Write a creative response to your character: a "biography" or sequel, a poem or missing scene, an interior monologue, or any other literary writing that will help you make this character your own. The only limits are Shakespeare's own words; you must resonate with them.

Paul Sullivan; Austin; Skip Nicholson, Los Angeles

Some Resources for Teaching Shakespeare

General Overviews:



Russ McDonald. *The Bedford Companion to Shakespeare: An Introduction with Documents, 2nd ed.* Bedford/St Martin's, 2001. Print. ISBN: 978-0312237134

J. C. Trewin. *The Pocket Companion to Shakespeare's Plays, rev. ed.*. London: Mitchell Beazley, 1999. Print. ISBN: 1857323408

Leslie Dunton-Downer and Alan Riding. *Essential Shakespeare Handbook*. New York: D. K. Publishing, 2004.Print. ISBN: 0 7894 93333 0

Editions of the Plays

The Cambridge School Shakespeare Series:

Hamlet [The Cambridge School Shakespeare] 2nd ed. Richard Andrews (volume ed.), Rex Gibson (series ed.). Cambridge UP, 2005. Print. ISBN-13: 978-0521618748

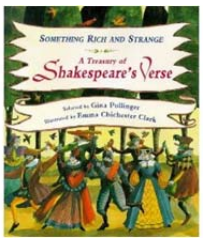
Teaching Shakespeare:

Louis Fantasia. *Instant Shakespeare: A Proven Technique for Actors, Directors, and Teachers.* Chicago: Ivan R. Dee, 2002. Print. ISBN-13: 978-1566635035

Peggy O'Brien, ed. *Shakespeare Set Free*. Washington Square Press (2006): Book 1: *Teaching Romeo and Juliet: Macbeth: A Midsummer Night's Dream* ,1993. Print. ISBN-13: 978-0743288507; Book 2: *Teaching Hamlet, Henry IV, Part 1*, 1994. Print. ISBN-13: 978-0743288491; Book 3: *Teaching Twelfth Night, Othello*, 1995. Print. ISBN-13: 978-0743288514.

For Younger *(chronologically or at heart)* ***Readers***

Barbara Holdridge. *Under the Greenwood Tree: Shakespeare for Young People*. Owings Mills: Stemmer House, 1986. Print. ISBN: 978-0880450294



Gina Pollinger. *Something Rich and Strange: A Treasury of Shakespeare's Verse*. New York: Kingfisher, 1995. Print. ISBN: 978-0753402955

Anita Ganeri. *The Young Person's Guide to Shakespeare* [Book and CD set]. London: Pavilion, 1999. Print. ISBN: 978-0152021016

Renwick St James and James C. Christensen. *A Shakespeare Sketchbook*. Shelton: Greenwich Workshop Press, 2001. Print.