



**Teaching
Resources**
compiled by Daniel Allan





To the teacher

We hope you and your students will enjoy (or did enjoy) *Shakespeare: As You Write It*. It hopefully serves to demystify the bard for your students a little. Because the show is improvised around a structure we hope that the students can see that there is more to the study of Shakespeare than incomprehensible language and puffy pants. There are also some quite identifiable elements such as scene and story structure, settings, and character types. The following activities follow the structure of the performance and we hope that by completing the activities, students will further formalise their understanding of everything that goes into making a play 'Shakespearean.'

After (or even before) you have seen *Shakespeare: As You Write It*, you may

be starting to get students involved in their own textual studies or pieces of Shakespeare. The following activities might be good to pick and choose from depending on the direction of study and what level the students are at. Or, if you have senior Drama students who needs a crash course on Shakespeare you could work through the entire booklet. We have labelled the activities depending on relevancy to subject and year level but these are rough guides only and you will know better than us what your students need.

While the activities are enjoyable, they are mostly introductory in nature and if you are going in-depth with performance or essay writing we highly recommend you refer to the websites listed at the end of the booklet.

We hope you enjoy passing on the love of Shakespeare to your students as much as we have.

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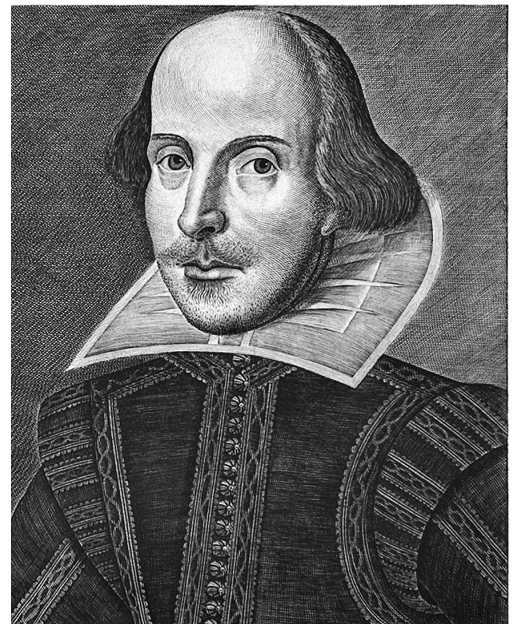
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The Wooden 'O'

Shakespeare's Globe

Identify the parts of the Globe Theatre

Here are some facts about The Globe Theatre where Shakespeare's plays were first produced. The facts are from No Sweat Shakespeare.com, which has a lot of useful information in plain English about Shakespeare.

Read the facts and then have a go at labelling the parts of the theatre on the diagram on the next page.

Fifteen Globe Theatre Facts

1. The Globe Theatre was built in 1599 in Southwark on the south bank of London's River Thames by Richard Burbage.
2. The timber for The Globe Theatre was actually reused wood from "The Theatre" – an earlier theatre owned by Richard Burbage's father.
3. The Globe was built as a large, round, open air theatre. There was a roof around the circumference which covered the seating area, leaving the theatre looking like a donut from above.
4. The Globe had three stories of seating and was able to hold up to 3,000 spectators in its 100 foot diameter.
5. At the base of the stage was an area called "the pit" which held "the groundlings" – people who paid just a penny to stand and watch a performance.
6. Part of the stage was called the "apron stage" – a rectangular platform that thrust out amongst the audience into the pit.
7. William Shakespeare was a shareholder who owned 12.5% of The Globe Theatre. As a young writer Shakespeare bought shares in the theatre and benefited financially as his popularity grew.
8. Colour coded flags were used outside the theatre to advertise the type of play to be performed – a red flag for a history play, white for a comedy play and black for a tragedy play.
9. A crest above the main entrance to The Globe Theatre was inscribed with motto "Totus mundus agit histrionem" – Latin for "The whole world is a playhouse".
10. There were no actresses performing at The Globe Theatre – or any other theatre at that time. Female roles were played by young boys as theatre stages were considered too risqué a place for ladies.
11. The Globe Theatre burnt down in 1613 when a special effect on stage went wrong. A cannon used for a performance of Henry VIII set light to the thatched roof and the fire quickly spread, reportedly taking less than two hours to burn down completely.
12. According to one of the few surviving documents of the event, no one was hurt when The Globe Theatre burned down – except for a man whose burning trousers were put out with a bottle of beer!
13. After burning down in 1613 The Globe Theatre was rebuilt on the same spot in 1614. The Puritans brought an end to The Globe Theatre in 1642 with an order suppressing all stage plays. In 1644 The Globe Theatre was turned into tenement housing, ending 85 years of turbulent history.
14. The Globe was generally considered to be a circular building, however when a small part of the theatre's foundations were uncovered the late 1980's it seems that the building was actually a polygon of 20 sides.
15. In 1997 a third version and faithful reconstruction of The Globe Theatre was built as "Shakespeare's Globe Theatre", close to the original site in Southwark.

Task 1

On the diagram of The Globe Theatre below, label the following:

1. The apron stage
2. The flag to show a performance in progress
3. The trap door
4. Musicians' gallery (above the stage)
5. The Galleries (more expensive seating)
6. The 'Gentlemen's Rooms' (close to the stage for wealthier people)
7. The 'yard' or 'pit' (where the 'groundlings' stood and watched)
8. The heavens (the ceiling of the stage)
9. Wardrobe and storage rooms
10. The Tiring Room (where the actors changed)

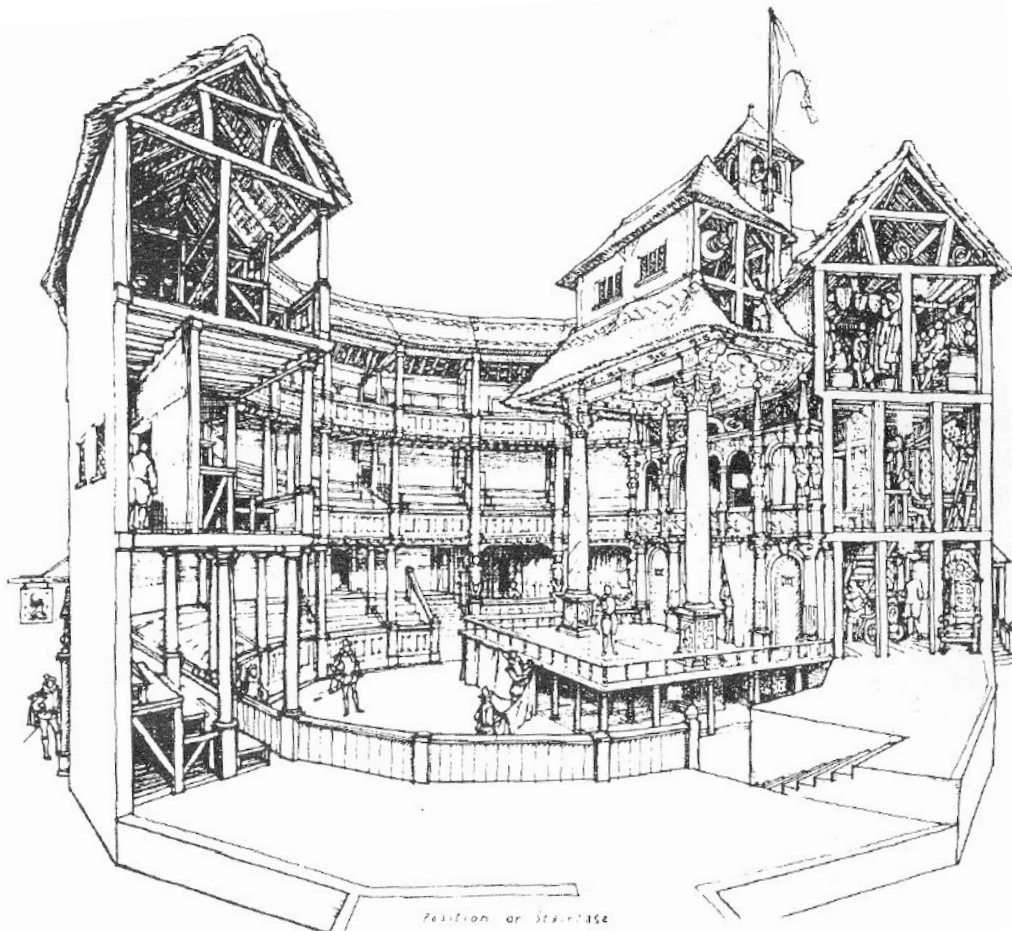
Task 2

Draw on to the diagram:

1. An ale seller
2. Several groundlings
3. A musician in the balcony
4. Two actors having a duel on stage
5. A nobleman watching a performance on the stage.

Task 3 • Creative Writing

After reading or discussing the Globe Theatre and the types of performances that went on there, imagine that you are a 'groundling' going to watch a new performance of one of Shakespeare's plays (you choose which one). It is a hot Summer's day and the theatre is packed with people. Write a story in which you describe your experience. Try to capture the excitement and atmosphere of the afternoon as well as a little bit of the content of the play. Maybe something unusual, amusing or frightening happened amongst the crowd or outside the theatre that made the outing even more memorable.



Tragedy, Comedy, or History

Where do they belong?

Perhaps because Shakespeare wrote so many plays, there is an historical tradition of classifying them, using three broad labels to place them in categories that could restrict the ways in which we might think about them.

Tragedies centre around an important central character with high status, who has a recognisable human flaw that leads to their own death as well as the deaths of others.

Comedies generally centre around characters concerned with finding love. There is often mistaken identity or disguise involved and, while some lessons may be learned along the way, they will usually end with a coupling or happiness for the main characters.

Histories are the group of plays based on real historical figures, usually Kings of England.

Here is an alphabetical list of Shakespeare's plays with the year they were written.

Task

Beside each play, write whether you think it is a Tragedy, Comedy or History play. Firstly, rely on your general knowledge and what the title suggests, then see if you can answer correctly using a brief description of the plot. Finally, check your answers against a recognised list. (You may find that some of Shakespeare's plays defy categorisation and these plays are referred to as the 'Problem plays!')

- _____ All's Well That Ends Well (1602)
- _____ Antony and Cleopatra (1606)
- _____ As You Like It (1599)
- _____ Comedy of Errors (1589)
- _____ Coriolanus (1607)

- | | |
|-----------------------------------|--------------------------------------|
| _____ Cymbeline (1609) | _____ Merry Wives of Windsor (1600) |
| _____ Hamlet (1600) | _____ Midsummer Night's Dream (1595) |
| _____ Henry IV, Part I (1597) | _____ Much Ado about Nothing (1598) |
| _____ Henry IV, Part II (1597) | _____ Othello (1604) |
| _____ Henry V (1598) | _____ Pericles (1608) |
| _____ Henry VI, Part I (1591) | _____ Richard II (1595) |
| _____ Henry VI, Part II (1590) | _____ Richard III (1592) |
| _____ Henry VI, Part III (1590) | _____ Romeo and Juliet (1594) |
| _____ Henry VIII (1612) | _____ Taming of the Shrew (1593) |
| _____ Julius Caesar (1599) | _____ The Tempest (1611) |
| _____ King John (1596) | _____ Timon of Athens (1607) |
| _____ King Lear (1605) | _____ Titus Andronicus (1593) |
| _____ Love's Labour's Lost (1594) | _____ Troilus and Cressida (1601) |
| _____ Macbeth (1605) | _____ Twelfth Night (1599) |
| _____ Measure for Measure (1604) | _____ Two Gentlemen of Verona (1594) |
| _____ Merchant of Venice (1596) | _____ Winter's Tale (1610) |

Characters

Virtues and Flaws

Shakespeare's Tragic heroes, or anti-heroes usually begin the play enjoying some form of success or status, from which they must fall. Their fall is caused by their 'tragic flaw,' which is a human weakness of character that offsets their strength. For example, Macbeth's strengths are bravery and loyalty but his fatal flaw is ambition.

Task 1

Complete the table below, naming the strengths and flaws of each main character.

Character	Strengths	Tragic Flaw
Macbeth	Bravery, Loyalty	Ambition
Othello		
Hamlet		
King Lear		
Julius Caesar		
Richard III		
Antony and Cleopatra		
Romeo and Juliet		

Minor Characters

Shakespeare's supporting or minor characters can be placed into three standard types of character depending on their function in the play:

Stock Characters

These are stereotypical and one-dimensional characters. They are instantly recognizable and often predictable. They may provide comic relief, be menacing or deliver vital news.

Dynamic Characters

These characters undergo a change over the course of the play due to their experience. Polonius in Hamlet is a dynamic character; at the beginning of the play he is a proud father and comic foil. He starts scheming with the king, spying on Hamlet and loses the trust of his daughter. He is eventually killed by Hamlet and his children subsequently die too.

Foils

The sole purpose of this character is to provide a contrast with another character, often the lead character. This opposition magnifies the qualities of the lead character. Horatio from Hamlet is a foil character. He is practical and down to earth, while Hamlet is idealistic and a visionary.

Task 2

From your own knowledge or by researching the names, place the following characters into one of the three categories above:

- _____ Friar Laurence (Romeo and Juliet)
- _____ Dogberry (Much Ado About Nothing)
- _____ The Porter (Macbeth)
- _____ Puck (A Midsummer Night's Dream)
- _____ The Witches (Macbeth)
- _____ Roderigo (Othello)
- _____ Caliban (The Tempest)
- _____ Shylock (The Merchant of Venice)
- _____ Macduff (Macbeth)
- _____ Peaseblossom (A Midsummer Night's Dream)

Plagiarism

Where did Shakespeare get his stories?

These days we tend to associate the story ideas in Shakespeare's plays as his own. But while The Bard wrote the dialogue and action of his plays, the storylines were often borrowed from earlier sources. For example, Shakespeare was not the first to write about two lovers from opposite sides of a feud, or a prince, whose father has been murdered by his uncle. These plots were not his but he did turn them into great plays. The stories will no doubt continue to be recycled in different forms.

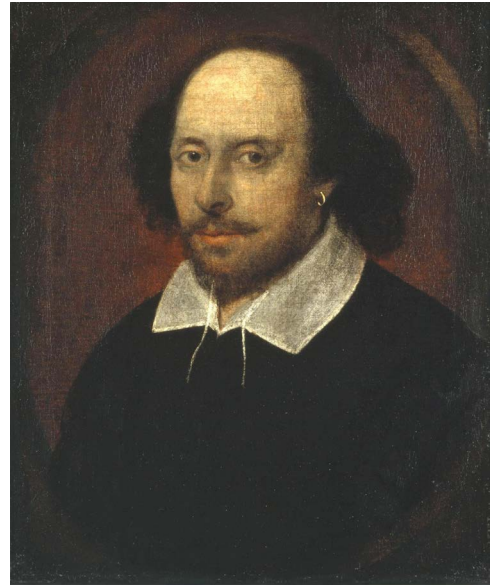
Task 1

Using internet sources, find out where Shakespeare borrowed the following storylines.

1. Romeo and Juliet
2. As You Like It
3. Macbeth
4. King Lear
5. Hamlet
6. Troilus and Cressida
7. Julius Caesar

Extension

Why did Shakespeare write Macbeth when he did? In the case of the history of Macbeth, describe the differences between the real historical figures and the play version. Why do you think he made these changes?



Task 2

For each of the following films, match the Shakespearean plot line that they are loosely related to.

1. The Lion King
2. West Side Story
3. 'O'
4. She's the Man
5. Forbidden Planet
6. Get Over It
7. 10 Things I Hate About You
8. Kiss Me Kate (musical)
9. Throne of Blood (Akira Kurosawa, Japan)
10. Ran (Akira Kurosawa, Japan)
11. The Black Adder (TV, Series 1)
12. Angoor (Bollywood adaptation)

Iambic Pentameter

The bard's poetry of choice

Much of Shakespeare's verse was written in a structure called iambic pentameter.

Task 1

Defining the sound and rhythm of Iambic Pentameter

Iambic means that there are 'iamb's present. An iamb is a "De-dah!" sound. There are lots of two syllable words that are iambs, practice saying them to feel the stress on the second part:

because; today; goodbye; pronounce; believe; abridged; survive; salute; arrange; confirm

There are also lots of pairs of one syllable words that suggest an iambic stress. Practice them:

of course; at least; at once; a lot; look out; the sun; the moon; the stars; my God; my love

Pentameter means 5 to a line.

So, iambic pentameter means five 'iamb's' to a line.

Practice applying the iambic stress to these notable Shakespearean lines:

- Thou knowst the mask of night is on thy face
- But, soft! What light through yonder window breaks,
- It is the East and Juliet is the Sun.
- To be, or not to be, that is the question
- Ill met by moonlight fair Titania

As you will experience, for modern speech patterns and pronunciations, the iambic pattern does not always fit perfectly and an actor would sound quite foolish if they blindly delivered all their lines by stressing every second syllable. The actor must find a compromise between the poetic qualities of Shakespeare's writing and the meaning of what their character is saying.

To work more in depth on delivering Shakespeare's verse, we highly recommend *The Actor and the Target* by Declan Donnellan (2002, Nick Hern Books, London) which details the author's acting system, using *Romeo and Juliet* as case studies throughout. There is a chapter called A Note on the Verse which contains some great ideas for directors and actors.

In the meantime, to practice your iambic delivery, try the improvisation exercise on the following page.

DE-DAH DE-DAH DE-DAH
DE-DAH DE-DAH
DE-DAH!

Task 2

Improv Pentameter

This activity is tricky to get the hang of, but is a great way of internalising the pattern of iambic pentameter. After a while, your improvised lines will start to sound very Shakespearean!

1. Link arms with a partner.
2. As if you're in a three legged race, step around the room together for 5 strides and follow each set of five with a pause. Repeat this over and over again until you find the regular pattern of 5 steps, pause, 5 steps, pause, etc.
3. Now on each of the five steps, person A says de-dah: "De-dah/ de-dah/ de-dah/ de-dah/ de-dah"
4. After the pause, person B takes over and says "de-dah" on each of the next 5 steps.
5. Swap speaker again, and repeat, alternating who speaks on the sets of five.
6. When this is mastered, try saying one of the famous lines to the rhythm of the steps: "Ill-met/ by-moon/ light-fair/ Ti-tan/ ee-aa/ pause"
7. Once this is ingrained, the students can then try to tell stories in this way. Walking around the room, speaking in iambs to the beat of their strides. eg. "I-went/ in-to/ the-shop/ to-buy/ some-bread/ [pause] But-I/ had-no/ mon-ey/ left-in/ my-purse [pause] etc etc"

Note: At first, the content of the story does not matter as much as the words falling in the right pattern.

Extension 1

Try different patterns, eg Quadrameter: Bub-ble, bub-ble, toil-and, troub-le

Extension 2

Try and rhyme at the end of each line to create couplets.

Extension 3

Scene in Iambic Pentameter. Students confident in scene construction and the above exercise might be challenged into trying a scene where all dialogue must be in iambic pentameter and, if you're feeling really crazy, rhyming couplets!

Task 3

Write your own verse.

Selecting one of the scenarios below, write a monologue or soliloquy for the character in iambic pentameter. Remember that the words don't all have to fit into the pattern exactly, Shakespeare's didn't!

- You are Captain Scott arriving at the South Pole by foot, and you have just found a note from your competitor that states he has beaten you to be the first man there by a matter of weeks.
- You are Neil Armstrong and you are about to land on the moon.
- You are Katy Perry and you have just performed to a sold-out stadium. You are exhausted but very happy at how the performance went.
- You are a submariner and you are on a special, once in a lifetime mission to go to the deepest place in the Earth's oceans, the Marianas trench. You are waiting at the surface about to dive.

Acts and scenes

Breaking it down

Shakespeare always wrote his plays in five acts, which is an ancient tradition. The basic content of each act could be mapped onto the plays like this:

Act I

Exposition. We meet the main characters, and time and place are established. There is a germ of conflict and dramatic tension builds.

Act II

Complications. The course of action becomes more complicated, the “tying of knots” takes place. Interests clash, intrigues are spawned, events accelerate in a definite direction. Tension mounts, and momentum builds up.

Act III

The Climax of Action. The development of conflict reaches its high point, the Hero stands at the crossroads, leading to victory or defeat, crashing or soaring.

Act IV

Falling Action. Reversals. The consequences of Act 3 play out, momentum slows, and tension is heightened by false hopes/fears. If it's a tragedy, it looks like the Hero can be saved. If not, then it looks like all may be lost.

Act V

Catastrophe. The conflict is resolved, whether through a catastrophe, the downfall of the hero, or through his victory and transfiguration.

The Act and Scene numbers of Shakespeare are almost always written using Roman numerals. Below is a table of how to convert numbers from 1 to 10 into Roman numerals.

Number	Roman Numeral	Explanation
1	I	This is I .
2	II	$1+1=2$, so we put together two I 's to make II .
3	III	$1+1+1=3$, so we put together three I 's to make III .
4	IV	Although $1+1+1+1=4$, writing four I 's in a row would be a bit tedious. Romans came up with a shorthand for when they would have to write four of the same numeral in a row. Instead of writing IIII , they write IV . Putting a smaller numeral before a larger numeral means you subtract it from that numeral. So you can think of IV as representing $5-1=4$.
5	V	This is V .
6	VI	$5+1=6$, so we put together a V and an I to make VI .
7	VII	$5+1+1=7$, so we put together a V and two I 's to make VII .
8	VIII	$5+1+1+1=8$, so we put together a V and three I 's to make VIII .
9	IX	Although $5+1+1+1+1=9$, using the same type of construction we used for writing the number 4, we'll use to write the number 10. Since there would be four I 's in a row to write 9 the normal way, we'll use the shorthand way and write IX , as $10-1=9$.
10	X	This is X .

Task

From memory, without looking at the table, translate the following numerals into numbers:

V —	XI —	VII —	IV —	XII —
III —	XIV —	XX —	XVII —	XIX —

Extension

To test yourself with more complex quizzes, visit the website cited at the end of the resource.

Task 2

Break a story into Acts and Scenes. Take one of the well known stories below and divide the plot into five acts, referring to the structure above. When you have the basic structure, add the individual scenes into each act. Use roman numerals for your headings.

- Little Red Riding Hood
- Cinderella
- Titanic (the movie)
- Lord of the Rings

Similes and metaphors

Shakespeare used many metaphors and similes as poetic features in his writing. A metaphor is a direct comparison, saying one thing is another. eg her eyes are fireflies. A simile is a comparison between two things using 'as' or 'like' (No wonder Shakespeare wrote a play called *As You Like It!*) eg. her eyes are like fireflies.

Task

Often, Shakespeare used an explanation to further extend or explain the metaphor or simile. In pairs, or going round a circle, improvise similes/metaphors with explanations of your own.

1. Person A states one thing is, or is like, another (Note: the further apart the two things are the better) eg. "the man was like a tiny seed."
2. Person B explains the simile/metaphor and completes the couplet of lines, eg. "small, but full of potential."

Extension

Person B rhymes with Person A to make a couplet, eg. "small, but could grow like a weed!"

"SIMILES
ARE
LIKE
METAPHORS"

Soliloquies and monologues

Shakespeare had an unparalleled ability with poetic language, a desire to represent the human condition, and a theatre that leant itself to direct address, so he used the conventions of soliloquies and monologues readily to relay the thoughts of his characters to the audience.

A **soliloquy** is when a character makes a speech that addresses the audience and shares inner thoughts with them, while a **monologue** is an extended speech from one character to another.

Because Shakespeare wrote so many great speeches for his characters, quotes from them have become synonymous with his plays. Perhaps the most common image used to represent Shakespeare is that of Hamlet, holding a human skull at arms length and saying "Alas, poor Yorick..." This is from a scene near the end of the play, set in a graveyard. Hamlet, newly returned from exile, has been handed the skull of his childhood Jester, Yorick, by a gravedigger who is preparing a grave. He meditates on the nature of time and death in a monologue delivered to his friend Horatio. He is soon to find out that the grave is being prepared for his love Ophelia.

Task 1

Using the internet or a copy of The Complete Works of Shakespeare, find the play, character, act and scene of the famous quotes on the following page. Read the original speeches and work out the context of why the quote is being said and what it means.

SOLILOQUIES AND MONOLOGUES

Quote	Character/Play	Act/Scene	Context
"Alas, poor Yorick"	Hamlet from Hamlet		Hamlet, newly returned from exile, has been handed the skull of his childhood Jester, Yorick.
"Romeo, Romeo, wherefore art thou Romeo?"			
"Is this a dagger I see before me?"			
"The quality of mercy is not strained..."			
"Now is the Winter of our discontent"			
"We few, we happy few. We band of brothers."			
"Bubble, bubble, toil and trouble..."			
"Out damned spot!"			

Annotations

When studying a play to perform or write about, it is a good idea to create annotations for the speeches you wish to perform or refer to. Annotations are notes in the margins of a script. They can help us to get a more thorough understanding of each thing the character is saying and they can also be notes about what the actor should be doing with their body, voice, movement and use of space while they are saying these words.

Task 2

Read the speech below, which is Katherina's speech at the end of *The Taming of the Shrew*, Act V, Scene II

Fie, fie! unknit that threatening unkind brow, And dart not scornful glances from those eyes, To wound thy lord, thy king, thy governor: It blots thy beauty as frosts do bite the meads, Confounds thy fame as whirlwinds shake fair buds, And in no sense is meet or amiable. A woman moved is like a fountain troubled, Muddy, ill-seeming, thick, bereft of beauty; And while it is so, none so dry or thirsty Will deign to sip or touch one drop of it. Thy husband is thy lord, thy life, thy keeper, Thy head, thy sovereign; one that cares for thee, And for thy maintenance commits his body To painful labour both by sea and land, To watch the night in storms, the day in cold, Whilst thou liest warm at home, secure and safe; And craves no other tribute at thy hands But love, fair looks and true obedience; Too little payment for so great a debt. Such duty as the subject owes the prince Even such a woman oweth to her husband; And when she is froward, peevish, sullen, sour,	1 5 10 15 20	And not obedient to his honest will, What is she but a foul contending rebel And graceless traitor to her loving lord? I am ashamed that women are so simple To offer war where they should kneel for peace; Or seek for rule, supremacy and sway, When they are bound to serve, love and obey. Why are our bodies soft and weak and smooth, Unapt to toil and trouble in the world, But that our soft conditions and our hearts Should well agree with our external parts? Come, come, you froward and unable worms! My mind hath been as big as one of yours, My heart as great, my reason haply more, To bandy word for word and frown for frown; But now I see our lances are but straws, Our strength as weak, our weakness past compare, That seeming to be most which we indeed least are. Then vail your stomachs, for it is no boot, And place your hands below your husband's foot: In token of which duty, if he please, My hand is ready; may it do him ease.	25 30 35 40 44
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Task 3

Annotations

Complete the following tasks for Katherina's speech. Create a colour code that connects each task to the relevant part of the speech.

1. Find all the names Katherina calls husbands and underline them in one colour.
2. Next to each name, note down connotations / associations (e.g. thy king: regal, royal, high up, wealthy, in charge, ruler)
3. Find the image of a shrewish woman as a muddy fountain and underline it in a different colour.
4. Underline in another colour all the words that Katherina says husbands do for wives.
5. According to Katherina, what do husbands ask their wives in return? Underline them in another colour.
6. Find words associated with war, weapons or rebellion and underline them in a different colour.
7. What words show Katherina thinks women are physically weaker than men? Underline them in a different colour.
8. Using the annotations from a student copy of the play, write down definitions beside the antiquated and difficult words such as 'fie' (line 1), deign (line 10) etc

Now answer these questions about the speech in paragraphs on your own paper.

- a) What is the context for this speech, i.e. what has just happened and who is Katherina addressing?
- b) What is the metaphorical rebellion that Katherina is referring to?
- c) What does the image of a "muddy fountain" show how women should behave and what will happen if they don't?
- d) What does Katherina mean when she says to 'place your hand below your husband's foot'?
- e) Are there any clues to suggest that this speech is not what Katherina truly feels?

Task 4

Watch Shakespearean speeches on YouTube. There are some powerful speeches as delivered by great actors that will help you prepare your own piece.

Here are some suggestions for Macbeth but it is worth exploring the text you are studying:

Four versions of Lady Macbeth's 'Out Damned Spot' for comparison:
<http://www.youtube.com/watch?v=RdYsFacxHqY>

Patrick Stewart performing a very simple but effective version of Macbeth's 'dagger' speech directly to camera:
<http://www.youtube.com/watch?v=pusU90ov8pQ>

A very young Ian McKellan with a quite different version of that speech:
<http://www.youtube.com/watch?v=cA0NyeFpCY8>

McKellan analysing Macbeth's 'Tomorrow' speech, a very insightful lecture, directly helpful to people deciphering that speech for performance: <http://www.youtube.com/watch?v=zGbZCgHQ9m8>

Just for fun

Here's a good way to spice up those choreographed sword-fights you come up with, it's the easy to use Shakespeare Insult Kit!

Combine one word from each of the three columns below, prefaced with "Thou":

Column 1

artless
bawdy
beslubbering
bootless
churlish
cockered
clouted
currish
dankish
dissembling
droning
errant
fawning
fobbing
froward
frothy
gleeking
goatish
gorbellied
impertinent
infectious
jarring
loggerheaded
lumpish
mammering
mangled
mewling
paunchy
pribbling
puking
puny
qualling
rank
reeky
roguish
ruttish
saucy
spleeny
spongy
surlly
tottering
unmuzzled
vain
venomed
villainous
warped
wayward
weedy
yeasty

Column 2

base-court
bat-fowling
beef-witted
beetle-headed
boil-brained
clapper-clawed
clay-brained
crook-pated
dismal-dreaming
dizzy-eyed
doghearted
dread-bolted
earth-vexing
elf-skinned
fat-kidneyed
fen-sucked
flap-mouthed
fly-bitten
folly-fallen
fool-born
full-gorged
guts-gripping
half-faced
hasty-witted
hedge-born
hell-hated
idle-headed
ill-breeding
ill-nurtured
knotty-pated
milk-livered
motley-minded
onion-eyed
plume-plucked
pottle-deep
pox-marked
reeling-ripe
rough-hewn
rude-growing
rump-fed
shard-borne
sheep-biting
spur-galled
swag-bellied
tardy-gaited
tickle-brained
toad-spotted
unchin-snouted
weather-bitten

Column 3

apple-john
baggage
barnacle
bladder
boar-pig
bugbear
bum-bailey
clack-dish
clotpole
coxcomb
codpiece
death-token
dewberry
flap-dragon
flax-wench
flirt-gill
foot-licker
fustilarian
giglet
gudgeon
haggard
harpy
hedge-pig
horn-beast
hugger-mugger
joithead
lewdster
lout
maggot-pie
malt-worm
mammet
measle
minnow
miscreant
moldwarp
mumble-news
nut-hook
pigeon-egg
pignut
puttock
pumpion
ratsbane
scut
skainsmate
strumpet
varlet
vassal
whey-face
wagtail

Shakespeare online

There is a wealth of information and resources available on the internet. Don't reinvent the wheel! Work smart by making these sites your first port of call when preparing to teach Shakespeare.

No Sweat Shakespeare is a great place for students to start deciphering the bard's plays. It has general information sections on each play as well as many fun and interesting articles on Shakespeare's life, the Globe, movie adaptations etc.

<http://www.nosweatshakespeare.com/>

Shmoop is a very student-savvy site, especially useful for senior English students pursuing extended text essay information. It has a wide range Shakespeare breakdowns: plot, theme, character, quotes, quizzes etc. and is written in an intelligent, yet teen-friendly style.

<http://www.shmoop.com/shakespeare/>

Internet Shakespeare Editions is a pretty academic site mostly centred around primary texts and research but one cool thing they have is a picture of the Globe stage which pops up information when you click on the parts, good to do in conjunction with the activities:

<http://internetshakespeare.uvic.ca/Library/SLT/stage/a%20scene/scene1.html>

Folger Shakespeare is an excellent and varied site, especially for students getting into performances and analysis of characters:

For fun junior introductory Shakespeare activities go here:

<http://www.folger.edu/template.cfm?cid=588>

For full courses of lesson plans for the most commonly taught plays go to:

<http://www.folger.edu/template.cfm?cid=2816>

For featured lesson plans, often linking to videos go to:

<http://www.folger.edu/eduLesPlan.cfm>

BBC Off By Heart is a televised secondary schools Shakespeare competition and there is lots of material to prepare students in rehearsing and developing their monologues on this site, applicable to any student preparing a monologue or soliloquy:

<http://www.bbc.co.uk/schools/teachers/offbyheart/>

And finally, just for fun...

Shakespearean Insult Generator for your sword-fights, or just as an everyday pick me up.

<http://www.pangloss.com/seidel/Shaker/index.html>

Test Your Roman Numerals

<http://www.roman-numerals.org/index.html>





This resource was compiled by Daniel Allan; actor, director, artistic director at *Body in Space*, New Zealand high school drama and English teacher, and actor/director for New Zealand Playhouse's 2013 *Shakespeare: As You Write It* tour.

The units in the resource are designed to help you prepare for and follow up from our show, but of course you might find parts of this useful at other times of the year. That's great. Use it how you like.

If you've got any questions or suggestions relating to this resource or our plays, give us a buzz on 0800 894 500 (within NZ) or +64 3 974 3499 (outside NZ) and we'd be so, so happy to chat.

Educational, inspirational,
extremely entertaining theatre