The Winter’s Tale
by William Shakespeare

a study guide
compiled and arranged by
the Education Department of
The Shakespeare Theatre of
New Jersey
The Winter’s Tale

a support packet for studying the play and attending The Shakespeare Theatre of New Jersey’s Main Stage production

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The Shakespeare Theatre of New Jersey is an independent, professional theatre located on the Drew University campus.

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The Shakespeare Theatre of New Jersey

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Many teachers have found that distributing or reading the one-page “BRIEF SYNOPSIS” has greatly increased students’ understanding and enjoyment of the production. It provides the students with a general understanding of what they will be seeing and what they can expect. Some teachers have simply taken the last five minutes of a class period to do this with very positive results.

When more class time is available prior to your visit, we recommend incorporating the background information on William Shakespeare and the play itself. One teacher divided her class into groups and assigned each group research topics based on the divisions found in the study guide. Using a copy of the corresponding study guide page as a launch pad, the students had one week to research the topics. The students then presented their information to the class in three- to five-minute oral reports. Including the questions that evolved from the presentations, the entire project took only one class period. I am told that the reading of Old English and Middle English texts was “quite entertaining and very informative.”

Using the questions found in the “TOPICS FOR DISCUSSION,” many teachers will opt to take a class period after the trip to The Shakespeare Theatre of New Jersey to discuss the play with their students. The questions help keep the comments focused on the production, while incorporating various thematic and social issues that are found in the play.

One school spent two days working through performance-based activities (a few of which are suggested in the “FOLLOW-UP ACTIVITIES” section) with a particularly “difficult and rowdy” class. They were astounded with the results. Their students took the opportunity to “ham it up,” and discovered a great joy and understanding from performing Shakespeare.

To learn more about these and many other suggestions for engaging your students, I encourage you to join us this summer for our acclaimed summer professional development institute for teachers, ShakeFest. Again, we hope you will incorporate as many portions of this study guide as you are able into your classroom experience. If you have any suggestions for activities or topics not already found in the study guide, please contact our education department. We are always interested in hearing new ways to excite young people (and teachers) about Shakespeare and live theatre.

Happy Teaching,

Brian B. Crowe, Director of Education

**CLASSROOM**

**FOR TEACHERS AND STUDENTS**

What we hear most from educators is that there is a great deal of anxiety when it comes to Shakespeare; seeing it, reading it and especially teaching it. One of the principal goals of The Shakespeare Theatre of New Jersey’s education programs is to demystify Shakespeare, take him “off the shelf” and re-energize his work for students and teachers alike. Toward these goals, this Study Guide provides educators with tools to both allay their own concerns and to expand the theatre-going experience for their students beyond the field trip to the Shakespeare Theatre.

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Brian B. Crowe, Director of Education

**“What’s My Line?”**

**Promoting Active Listening**

Teacher-tested, student-approved! Try this exercise with your students:

Before attending the production, give each student one line from the play to listen for. Discuss the meaning of the line and encourage their input in deciphering what Shakespeare meant by the line. How would the student perform the line? Why is the line important to the play? Does it advance the plot, or give the audience particular insight into a character or relationship?

Following the production, discuss the line again. Did the actor present the line in the way your student expected? If not, how was it different?
“Just plunge right in
(to Shakespeare). See a play, read it aloud, rent a video, listen to a tape. It’s up to you. When you look at Shakespeare close up, he’s not as intimidating as when he’s seen from afar.”

Norrie Epstein
The Friendly Shakespeare

Don’t worry so much!
Just make sure your ears are clean and your eyes are sharp. Listen and look and watch. Look at the distance people stand from each other; look at the relationships being developed.

Stay with it.
Don’t negate the move that Shakespeare will make toward your gut, toward your soul—because he will touch you there, if you allow yourself to be touched.”

David Suchet, actor

Tragedy can have humor, and great comedy always has elements of the tragic.

Eighteenth-century critics complained that Shakespeare’s tragedies weren’t consistently serious enough. According to the classic rules, tragedy should be uniformly somber. Shakespeare’s use of humor in his tragedies prevents us from becoming washed away in a dense fog of emotion. Rather, it forces us out of the “tragic” long enough to appreciate the level to which the play’s passions have taken us.

“Some of the plays have taken on mythic proportions. By myths, I mean we grow up knowing certain things about [Shakespeare’s] characters but we don’t know how we know them.

There are lots of SHAKESPEAREAN MICROCHIPS lodged in our brains.”

Charles Marowitz, director

“Don’t be afraid to LISTEN, WATCH AND REACT; laugh, cry, and be moved. Shakespeare wrote for a live and active audience. Both audience and actor must be involved to create a truly winning performance.”

Robert Brustein, director

There are some parts of the plays you’ll never understand. But excuse me, I thought that’s what great art was supposed to be about.

DON’T FREAK OUT OVER IT!”

Peter Sellars, Director
The Life of William Shakespeare

William Shakespeare, recognized as the greatest English dramatist, was born on April 23, 1564. He was the third of eight children born to John Shakespeare and Mary Arden of Stratford-on-Avon in Warwickshire, England. Shakespeare’s father was a prominent local merchant, and Shakespeare’s childhood, though little is known about it for certain, appears to have been quite normal. In fact, it seems that the young Shakespeare was allowed considerable leisure time because his writing contains extensive knowledge of hunting and hawking. In 1582 he married Anne Hathaway, the daughter of a farmer. She was eight years his senior, and the match was considered unconventional.

It is believed that Shakespeare left Stratford-on-Avon and went to London around 1588. By 1592 he was a successful actor and playwright. He wrote 38 plays, two epic poems, and over 150 sonnets. His work was immensely popular, appealing to members of all social spheres including Queen Elizabeth I and King James I. While they were well-liked, Shakespeare’s plays were not considered by his educated contemporaries to be exceptional. By 1608 Shakespeare’s involvement with theatre began to dwindle, and he spent more time at his country home in Stratford. He died in 1616.

Most of Shakespeare’s plays found their first major publication in 1623, seven years after Shakespeare’s death, when two of his fellow actors put the plays together in the First Folio. Other early printings of Shakespeare’s plays were called quartos, a printer’s term referring to the format in which the publication was laid out. These quartos and the First Folio texts are the sources of all modern printings of Shakespeare’s plays.

Shakespeare’s London

London, in the late 16th and early 17th centuries, was a bustling urban center filled with a wide variety of people and cultures. Although most life centered around making a living or going to church, the main source of diversion for Londoners was the theatre. It was a form of entertainment accessible to people of all classes. The rich and the poor, the aristocrats and the beggars all met at the theatre. Though often appeasing the church or the monarchy, theatre at this time did experience a freedom that was unknown in previous generations. Evidence of this can be found in the numerous bawdy and pagan references found in Shakespeare’s plays. This relative artistic license and freedom of expression made theatre extremely unpopular among certain members of society, and it was later banned entirely by the Puritans. Not until the reign of Charles II (1660–1685) was the theatre restored to the status it held in Shakespeare’s day.

The Globe Theatre, the resident playhouse for Shakespeare’s company of actors, was easily accessible to Londoners and an active social center. Actors and performers were also regularly brought to court or to private homes to entertain. Despite their social popularity, actors maintained a relatively low status, sometimes no better than a common beggar or rogue. Most performers were forced to earn a living doing trade work. The aristocracy’s desire for entertainment, however, did spur the development of numerous new theatre pieces. Often a nobleman would become a patron to an artist or company of actors, providing for their financial needs and sheltering them to some degree from official sanctions. In return, the company would adopt the name of the patron. Shakespeare’s acting company was originally named “Lord Chamberlain’s Men” after their patron, Henry Carey, Lord Chamberlain. Later, under the patronage of King James I, they were known as “The King’s Men,” an unprecedented honor at the time.

Despite the flourishing of the arts at this time, London was sometimes a desolate place. Outbreaks of the Black Plague (the bubonic plague) frequently erupted, killing thousands of citizens. Theatres, shops, and the government were all shut down during these times in hopes of preventing the spread of the disease. Elizabethans were unaware that the disease was being spread by the flea and rat populations, which well outnumbered the human population of London.

The Sonnets

You might have thought that Shakespeare wrote the sonnets earlier in his career, as a type of “stepping stone” to his plays. However, Shakespeare actually penned most of his sonnets during the various outbreaks of the plague in London, when the theatres were closed.
Are You SURE This Is English?

Contrary to popular belief, Shakespeare and his contemporaries did not write in Old English, or even Middle English. **PLAYWRIGHTS OF THE 16TH AND EARLY 17TH CENTURIES WROTE IN MODERN ENGLISH.** Shakespeare spoke (and wrote in) the same language which we speak today. It is possible to be thrown a bit by grammatical “carry-overs” from earlier English (“thee” and “thou” instead of “you”) and the poetic liberties that Shakespeare took, but there is no doubt that the words and syntax used in his plays can be understood today without any “translation.” To help clarify this point, here are some examples of Old, Middle and Modern English.

**Old English (500 - 1150 CE)**

When Julius Caesar invaded Britain in BCE 55-4, the Celtic (pronounced KEL-tic) tribes lived in the British Isles. Their languages survive today in the forms of Gaelic (Scotland and Ireland), Welsh (Wales) and Manx (Isle of Man). The Romans brought Latin to Britain. However, early English developed primarily from the language of tribes which invaded and settled England from what is now Germany. This language, known as Old English, was also influenced by the Latin spoken by Catholic missionaries from Rome as well as the Scandinavian dialects of Viking raiders and settlers.

**selection from Beowulf**

*author unknown, ca 800 CE*

*IN MODERN ENGLISH TRANSLATION:*

> Often Scyld the Seefing from squadroned foes,
> from many a tribe, the mead-bench tore,
> awing the earls. Since first he lay
> friendless, a foundling, fate repaid him:
> for he waxed under welkin, in wealth he throwe,
> till before him the folk, both far and near,
> who lived by the whale-path, heard his mandate,
> gave him gift: a good king he!

**Middle English (1150 - 1450 CE)**

The conquest of England by the Norman army in 1066 brought great changes to English life and the English language. The Old French spoken by the Normans became for many years the language of the Royal Court and of English literature. Over time, the spoken English still used by the lower classes borrowed about 10,000 words from French, as well as certain grammatical structures. By the time English reappeared as a written, literary language in the 14th century, it only distantly resembled Old English. This German-French hybrid language is known as Middle English.

**selection from The Canterbury Tales**

*by Geoffrey Chaucer, ca 1390 CE*

*IN MODERN ENGLISH TRANSLATION:*

> But nonetheless, while I have time and space
> Before I continue in this story
> I think it appropriate to speak of,
> To tell you, the condition
> Of each of them, as it seemed to me.
> And who was who, and of what degree,
> And in what fashion each was dressed.
> And with a knight then I will begin.

**Modern English (1450 - present day)**

With the invention of the printing press in the 15th century, the English language began to develop and mutate at an unprecedented rate. Books, previously a precious and expensive commodity, were now widely available to anyone with basic literacy. Works in Latin, Italian, Spanish, French and Portuguese were being translated by the hundreds, and the translators found it necessary to borrow and invent thousands of new words. English trade and exploration fueled even more cultural and linguistic exchange. The early Modern English of Shakespeare and his contemporaries has been referred to as “English in its adolescence”: daring, experimental, innovative and irreverent.

**selection from Romeo and Juliet by William Shakespeare, ca 1595 CE**

> Well, you have made a simple choice; you know not how to choose a man: Romeo! No, not he; though his face be better than any man’s, yet his leg excels all men’s; and for a hand, and a foot, and a body, though they be not to be talked on, yet they are past compare...
The Winter’s Tale: A Synopsis

King Leontes of Sicilia has enjoyed a nine-month visit from his best friend since childhood, King Polixenes of Bohemia, and begs him to extend his stay. Polixenes politely refuses, reminding Leontes that he has a son and responsibilities at home in Bohemia. Leontes asks his beautiful (and pregnant) wife, Hermione, to persuade Polixenes to change his mind. Thanks to her wit and charm, the queen succeeds and Polixenes agrees to stay a little longer. Leontes, however, misinterprets Hermione’s gracious behavior and becomes possessed with jealousy. Convinced that Polixenes and Hermione are lovers, he orders his loyal advisor, Camillo, to poison the Bohemian king. Instead, Camillo warns Polixenes of what is afoot, and the two men flee Sicilia immediately.

Furious at their escape, Leontes now publicly accuses his wife of infidelity, and declares that the child she is bearing must be illegitimate. He takes his young son, Mamillius, away from her and throws her in prison, over the protests of his nobles, who insist that the king’s actions are unjust and mistaken. To pacify them, Leontes sends two emissaries to the Oracle of Delphi for what he is sure will be confirmation of his suspicions.

Meanwhile, the queen gives birth to a baby girl, and her loyal friend Paulina brings the infant to the king, in the hopes that the sight of his child will soften his heart. He only grows angrier, however, and orders Paulina’s husband, Antigonus, to take the child and abandon it in some desolate place.

Once Antigonus leaves, a public trial is arranged for Hermione, with Leontes acting as prosecutor, judge and jury. Despite her weakened physical state, Hermione refuses to be intimidated by Leontes’ accusations and threats. The two emissaries, Cleomenes and Dion, present the sealed scroll with the oracle’s answer—Hermione, Polixenes and Camillo are innocent and faithful, Leontes has become a jealous tyrant and the kingdom will have no heir “if that which is lost be not found.” Enraged, Leontes declares Apollo’s oracle to be untrue, at which moment a servant enters with word that the little prince, Mamillius, has died of a broken heart after his separation from his mother. Hermione collapses and is carried out by Paulina. Leontes realizes that he has blasphemed the oracle, and begs Apollo’s forgiveness for his unjust actions, but Paulina returns to tell him that Hermione too has died. Leontes is crushed with grief, and vows to spend the remainder of his life in mourning for his wife and children, and repentance for his evil deeds.

Meanwhile, Antigonus arrives with the baby princess on the shores of Bohemia, reporting that Hermione’s ghost appeared to him in a dream and bade him name the girl Perdita and leave gold and other tokens on her person. With a tempest brewing, Antigonus bids farewell to the infant and tries to rush back to his ship, when he is attacked and eaten by a bear. The Sicilian ship is destroyed by the storm, leaving no witnesses to Perdita’s whereabouts. Fortunately for the baby, a kindly old shepherd and his son find her and take her in.

Sixteen years pass, and Perdita grows up to be a remarkably beautiful and graceful young shepherdess. None other than the son and heir to Polixenes, Prince Florizel, falls in love with her and begins to secretly woo her. Suspicious that he is spending so much time among the shepherds, Polixenes and Camillo attend a sheepshearing festival in disguise and watch as Florizel publicly proposes marriage to Perdita.

The party comes to an abrupt end when the angry king unmasks himself and orders his son never to see the Old Shepherd’s “low-born” daughter again. Camillo, however, has understood that Florizel and Perdita are deeply in love, and concocts a plan to aid them (and hopefully engineer his own return to his native Sicilia). Disguising themselves with the help of Florizel’s former servant, the roguish peddler and thief Autolycus, the young lovers set sail for Sicilia, with Perdita’s foster father and foster brother, to ask for the support of the one person who Polixenes once trusted most, Leontes.

Back in Sicilia, the lords have begun to urge Leontes to remarry and produce an heir, but Paulina reminds him of the oracle’s words, and assures him that when the time comes, she will find the right wife for him. He is delighted, but also pained, to welcome Florizel and his “Libyan princess,” being reminded of his own lost son and daughter. He promises to do what he can for the couple when Polixenes arrives in furious pursuit, demanding that they be arrested.

What happens next is told to us after the fact by gentlemen of the Sicilian court: the Old Shepherd tells everyone how Perdita was found and produces the tokens which Antigonus left in her cradle. Leontes realizes that she is his lost daughter, leading to general rejoicing. Knowing that Perdita is a real princess, Polixenes gladly agrees to let her marry Florizel.

Paulina then invites the two royal families to her home to see a remarkable statue of Hermione which she has commissioned. Everyone is filled with awe at the lifelike quality of the statue, and Leontes is overcome with grief, although Polixenes and Camillo try to comfort him. Paulina declares that by a “lawful art” she can make the statue move and speak, if they will agree to behold it. Then, as music plays, the statue descends and takes Leontes by the hand. Feeling the warmth of its flesh, Leontes realizes that it is no statue, but his own living wife, miraculously restored to him. As the play ends, the reunited families go off to celebrate and to make up for the time that they have lost.
Sources and History of the Play

The characters and plot of The Winter’s Tale are primarily adapted from a 1588 prose romance entitled Pandosto: The Triumph of Time. In 1607, Pandosto was republished, and enjoyed great success in the Jacobean era, usually retitled Dorastus and Fauinia (the names of the Florizel and Perdita characters). As usual, Shakespeare was keenly aware of the box office potential of adapting the literary bestsellers of his day—within a few years he had completed his stage adaptation, which was produced at the Globe in 1611.

Interestingly, Pandosto was the work of one of Shakespeare’s oldest and bitterest literary rivals, Robert Greene, the man whose pamphlet Groatsworth of Wit had attacked Shakespeare as an arrogant “upstart Crow.” Unlike Shakespeare, Greene was a university-educated writer from a well-connected family—the title page of Pandosto proudly reminds the reader that it was written by “Robert Greene, Master of Arts in Cambridge.” Despite these academic accomplishments, Greene was eluded during his lifetime by the popularity and financial success that seemed to come so easily to Shakespeare. He was deeply in debt as well as terminally ill in 1592 when he penned his bitter screed against Shakespeare, dying before the pamphlet reached London’s streets.

Other than changing the names of the characters, Shakespeare generally augmented, rather than altered, Greene’s story. The miraculous restoration of Hermione is Shakespeare’s own invention, as are the key characters of Paulina and Autolycus. While Time is a major thematic element in the source text, only Shakespeare’s play features Time as a speaking character.

We know a bit more about the performance history of The Winter’s Tale in Shakespeare’s lifetime than is the case for some of his other plays. On May 15, 1611, Simon Forman wrote in his diary that he had seen a performance of the play that afternoon at the Globe—a quack doctor who was a bit of a con artist himself, Forman seems to have been especially fascinated with (and alarmed by) the character of Autolycus. Apparently the play was a great success with the company’s royal patron, as well, since there are records of payment for performances at James’s court in 1612 and, most auspiciously, in 1613 as part of the massive wedding festivities surrounding Princess Elizabeth Stuart’s marriage to Frederick, the German Elector Palatine.

The Winter’s Tale (like Pandosto) was the kind of story that Jacobean audiences liked, filled with intrigue, high drama, and a rollercoaster ride from tragedy to comedy. After the Restoration, however, critics and theatre professionals struggled to find merit in what seemed to them to be a melodramatic mess. In 1672, John Dryden wrote that the play was “so meanly written that the Comedy neither caus’d your mirth, nor the serious part your concernment.” In the mid-18th century, David Garrick condensed the first three acts into a prologue of 150 verse lines, and presented the latter half of the play as Florizel and Perdita, a love story.

Even Shakespeare’s friends Heminges and Condell seem to have had some difficulty deciding how (or if) to publish The Winter’s Tale in their First Folio. It appears, somewhat oddly, at the end of the Comedies section, after Twelfth Night, but with a blank page between the two plays, suggesting that the printer believed that no other comedy was to follow Twelfth Night.
Commentary and Criticism

“I should conjecture of The Winter’s Tale... that only some characters, single scenes, or perhaps a few particular passages were of [Shakespeare’s] hand.”

Alexander Pope

“With what perversity is the great pastoral scene in The Winter’s Tale interspersed with long-winded intrigues, and disguises, and homilies! For these blemishes are unlike the blemishes which enrich rather than lessen the beauty of the earlier plays; they are not, like them, interesting or delightful in themselves; they are usually merely necessary to explain the action, and they are sometimes purely irrelevant. One is, it cannot be denied, often bored, and occasionally irritated, by Polixenes and Camillo... It is difficult to resist the conclusion that [Shakespeare] was getting bored himself. Bored with people, bored with real life, bored with drama, bored, in fact, with everything except poetry and poetical dreams. He is no longer interested, one often feels, in what happens, or who says what, so long as he can find place for a faultless lyric, or a new, unimagined rhythmical effect, or a grand and mystic speech.”

Lytton Strachey

“Shakespeare’s Final Period”

“The shepherd scenes, written in the full maturity of Shakespeare’s genius, owe nothing of their treatment to the pastoral tradition, nothing to convention, nothing to aught save life as it mirrored itself in the magic glass of the poet’s imagination. They represent solely the idealisation of Shakespeare’s own observation, and in spite of the marvellous and subtle glamour of golden sunlight that overspreads the whole, we may yet recognize in them the consummation towards which many sketches of natural men and women, as he found them in the English fields and lanes, seem in a less certain and conscious manner to be striving in plays of an earlier date.”

Walter W. Greg

Pastoral Poetry and Pastoral Drama

“A Midsummer Night’s Dream is a parallel case, its title ostensively implying “a weak and idle theme”... These two plays combine courtly and popular elements in a setting of courtly or pastoral romance. One is a product of Shakespeare’s professional midsummer, the other of the winter of his career... Perhaps Shakespeare, noting all this, saw with a smile a special appropriateness in his choice of title for The Winter’s Tale, in pointing back by contrast to what in some ways is a companion piece... Both plays have their eye on the Metamorphoses.”

Fitzroy Pyle

The Winter’s Tale: A Commentary on the Structure

“Lives and years which have gone cannot be recalled, evil cannot be conquered quickly or without some suffering and loss, but all the leading characters survive and these are reunited and reconciled with understanding, forgiveness, and love in as nearly complete happiness as the trials of life are ever likely to allow. It is not a Beaumont-and-Fletcherian facile reconciliation but one which has been won and earned by human effort aided by the gods.”

J.H.P. Pafford

Introduction to The Winter’s Tale (Arden Shakespeare edition)
Shakespeare’s Common Tongue

**alack**- expression of dismay or shock

**anon**- soon, right away

**ere**- before

**hath**- has

**hence**- away (from here)

**henceforth**- from now on

**lest**- or else

**naught**- nothing

**oft**- often

**perchance**- by chance, perhaps, maybe

**sirrah**- “hey, you” as said to a servant or someone of lower status

**thee**- you

**thence**- away, over there

**thine**- yours

**thither**- there

**thou**- you

**thy**- your

**whence**- where

**wherefore**- why

**whither**- where

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... and the “thys” have it

Often Shakespeare will alternate his usage of “thou” for “you”, or “thy” for “your”, or “thine” for “yours”. Though the words are synonymous, there is a great deal of information that can be obtained by looking closely at these choices.

The different use of these pronouns have to do with status, relationship, degrees of intimacy and shifting attitudes. “You” is used in formal situations and conveys respect from the speaker. It is used when addressing royalty and parents. “Thou,” used in more informal settings, also can suggest contempt or aggression from the speaker. The use of “thou” places the speaker above the status of the person to whom s/he is speaking. Children are addressed using “thou,” “thee” or “thy.” In a conversation between two people of equal status, the use of “you” suggests that everything is going along smoothly, whereas “thou” would suggest that there is some kind of upset or unrest in the relationship.

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Terms and Phrases Found In *The Winter’s Tale*

**ACT I**

- **branch**- flourish, thrive (like a plant)
- **attorneyed**- done by proxy
- **sneaping**- biting
- **gest**- schedule
- **crabbed**- bitter
- **paddling**- fondling
- **I’ fecks**- in faith
- **bawcock**- fine fellow, buddy (from the French “beau coq”)
- **virginalling**- playing (like a stringed instrument, the virginal)
- **thick my blood**- make me gloomy
- **forked one**- horned one (a cuckold)
- **conceit is soaking**- intelligence (like Camillo’s) takes everything in
- **ripe moving**- good reason
- **blish**- deceive himself
- **basilisk**- a legendary serpent whose look was fatal
- **vice**- force
- **posterns**- the rear gates of the city

**ACT II**

- **wanton**- play
- **scour**- hasten, move swiftly
- **hefts**- heavings
- **I am out**- I am mistaken
- **federary**- confederate
- **bed-swerver**- adulteress
- **stuffed sufficiency**- complete competence
- **lunes**- fits of insanity
- **blank and level**- target and aim (as of a gun)
- **moiety**- part
- **be second to**- assist
- **gossips**- godparents (the image being that Leontes is the child and his lords are behaving like doing godparents)
- **commit**- imprison
- **mankind**- masculine
- **intelligencing**- spying, nosy
- **dotard**- imbecile, idiot
- **woman-tired, unroosted**- hen-pecked and driven from the roost
- **dame Partlet**- the bossy hen in one of Chaucer’s Canterbury Tales, whose actions almost ruin her husband
- **lozel**- villain

**ACT III**

- **purgation**- clearing, exculpation
- **boot**- profit
- **wotting**- knowing
- **bug**- bugbear, monster
- **glisters**- shines
- **perfect**- sure, certain
- **squared**- ruled, governed
- **ancientry**- old people
- **curst**- mean, bad-tempered

**ACT IV**

- **list not**- do not wish to
- **argument**- story
- **o’erween**- am presumptuous
- **unspeakable estate**- untold wealth
- **angle**- fishhook
- **doxy**- female beggar or prostitute
- **die and drab**- dice and harlot
- **caparison**- outfit
- **warden**- pear
- **compassed a motion**- devised a puppet show
- **prig**- thief
- **hent**- grab hold of
- **Flora**- goddess of flowers
- **pranked up**- dressed up
- **Proserpina**- Persephone, Ceres’ daughter who was kidnapped and taken to the underworld by Hades

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A Man of Many Words

Shakespeare used over 20,000 different words in his plays and poems. Of these, 8.5% (1700 words) had never been seen in print before Shakespeare used them. To give you a sense of just how extraordinary this is, consider that the King James Bible uses only 8,000 different words. Homer is credited with using approximately 9,000 different words in his works. Milton is estimated at using 10,000 different words in his works.
**The Winter’s Tale: Food For Thought**

**What's In A Name?**

*Perdita*’s name, as the text of the play suggests, is Latin for “lost,” referring to the oracle’s prophecy.

*Florizel* is associated with flowers and flora, the natural landscape of Bohemia and the props of his courtship with Perdita.

*Autolycus* is named for one of the Argonauts of Greek myth, a renowned thief who was the son of the God Hermes and a human mother.

*Paulina*’s name is a feminine version of “Paul,” which suggests the Christian evangelist, someone equally noted for eloquence, a bold sense of morality, and a dedication to spiritual redemption.

**Wild and Woolly Fun**

Act IV, scene iv takes place at a sheep-shearing festival in Shakespeare’s fictional Bohemia, but as portrayed, the event is typical of the English countryside in which Shakespeare grew up. The traditional English sheepshearing usually took place in early June, around “Whitsunday” (or Pentecost) the religious holiday which is also mentioned in the text of the play.

The sheepshearing was a survivor of earlier pagan fertility festivals, hence the emphasis on flowers and the selection of a “Queen” of the festival. Because of the time of year, Whitsun or Pentecost celebrations throughout the Christian world have been tied to nature and vegetation (a festival. Because of the time of year, Whitsun or Pentecost celebrations throughout the Christian world have been tied to nature and vegetation (a festival. Because of the time of year, Whitsun or Pentecost celebrations throughout the Christian world have been tied to nature and vegetation (a festival. Because of the time of year, Whitsun or Pentecost celebrations throughout the Christian world have been tied to nature and vegetation (a festival. Because of the time of year, Whitsun or Pentecost celebrations throughout the Christian world have been tied to nature and vegetation (a festival. 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The English “Whitsun Ale” was not a type of beer, but a community festival that included sheepshearing, dancing, feasting, games and plays (as well as the brewing of a special beer for all to share). As Perdita suggests, disguise and pageantry were a typical part of the Whitsun celebration, which naturally led to the association with plays. William Shakespeare probably saw some of his first live theatre at such an event as a little boy in Stratford.

**A Bear Necessity**

No stage direction in literature is as famous as that in Act Three of *The Winter’s Tale*: “Exit, pursued by a bear.” Generations of actors and directors have grappled with how to stage this cryptic direction. Is the bear meant to be realistic or fantastical? Was Shakespeare intending the audience to laugh or to gasp in shock? Did he use a real, trained bear from the nearby Bear Pits or was one of the actors dressed in a bear costume?

Critics have suggested that this element of dark comedy is part of the play’s transition from the tragic first half of the play to its lighter second half. If so, the bear is a kind of fulcrum point that naturally and appropriately provokes a mixed response, funny and alarming at the same time.
The Fairy Tale in *The Winter's Tale*

In calling his play *The Winter's Tale*, Shakespeare was evoking a specific literary genre for his audience in Jacobean England: the very same oral folk literature that would later be collected by scholars such as the Brothers Grimm. By Shakespeare’s time, “winter’s tale” was already a catchphrase for an old wives’ tale, the kind of story that your grandparents might tell you to keep you entertained by the fireside on a long winter night. As such, this suggests several things about the play, some of which may strike us as odd and problematic.

For one thing, a generic “winter’s tale” is by definition trivial, a fantastic concoction to divert children, which seems deliberately misleading in light of the profound, even tragic, nature of many of the play’s events and themes. “A sad tale’s best for winter,” Mamillius states, and Shakespeare’s contemporaries generally agree with the prince. But the “sad tales” of winter are meant to be like Mamillius’ aborted story in the play, a pleasantly spooky ghost story, not a harrowing account of families torn apart and children sacrificed to their father’s paranoia. Winter’s tales are meant to traffic in the unreal, in the exaggerated hopes and fears of children and children’s magical beliefs. But Shakespeare’s play mostly eschews any “real” magic—the play’s monsters (the frightful “bug,” to use Hermione’s word) are all in Leontes’ mind, the substance of his own diseased thoughts.

J.H.P. Pafford notes, in comparing *The Winter’s Tale* to its source, Robert Greene’s *Pandosto*, that “Shakespeare has taken pains to turn improbabilities, even impossibilities, in the fable, into possibilities; and the changes to make the plot credible are striking.” Every unlikely event is given a proximate cause that is firmly rooted in nature and reality, from Mamillius’ illness and death to the “resurrection” of Hermione. It is almost as though Shakespeare were deliberately stripping the magic out of his own disease.

And yet, not. The play is still suffused with the structure and language of magic, myth, and fable. Practically every other scene takes place in the context of a ritual or ceremony of some sort, and Paulina deliberately and provocatively stages the all-important final scene as a magical deed (perhaps even a miracle). In this case, Shakespeare himself deliberately departed from Greene to inject a quintessentially mythical element into the play’s finale.

So what are we meant to think? Is this *Tale* serious stuff or trivial fantasy? Is it a fairy tale? If so, perhaps our understanding of fairy tales is itself incomplete. Perhaps Shakespeare’s title requires a kind of stereoscopic examination (appropriately in a play that is filled with twin imagery) that sees things as natural and magical at the same time—an “art” of “piedness.”

As the disguised Polixenes explains, discussing horticulture with Perdita, our arts enhance nature, but to nature’s own greater glory:

> You see, sweet maid, we marry
> A gentle scion to the wildest stock...
> This is an art

> Which does mend nature—change it rather—but
> The art itself is nature.

(IV.iv.92-97)

Horticulture is, obviously, one “art” by which to “mend nature;” classically, magic is referred to in the same terms: “If this be magic, let it be an art lawful as eating.” (V.iii.110-111). Storytelling, of course, is yet a third art that uses natural means to emend (or amend) the truth: “I love a ballad in print...for then we are sure they are true.” (IV.iv.261).

If Shakespeare is principally concerned with the “magic” of fiction, this helps explain the abrupt, mysterious appearance of Autolycus, the archetypal trickster of a million folktales who, as Marjorie Garber suggests “seems to be both in and of time and able to transcend it, ...a counter-creator, another fiction-maker, player and playwright... not only peddler and singer, but something like the spirit of springtime itself.” And, one might add, the spirit of metamorphosis, of disguise and transformation. These things all go hand-in-hand in Autolycus—tall tales are the principal means by which he effects his transformations. He is at once the most human of the characters and the one who seems most able to transcend human limitations, to belong nowhere and to no one. Significantly, Shakespeare’s Autolycus takes pains to point out that he is named for a grafted being of myth, the child of a mortal and a Greek god.

In the play’s double structure, the rascally Autolycus is somewhat improbably paired with the play’s other wonderworker, the righteous Paulina. As Autolycus “chants” (or enchants) the shepherds out of their money, so Paulina chants the “spell” that restores Hermione to life. We are told that this was all a trick, a piece of sleight-of-hand worthy of Autolycus, that for sixteen years Hermione has simply been hidden in plain sight. Yet this purely natural explanation seems somehow unsatisfactory (and even a bit improbable itself). To produce this final reconciliation, Paulina solemnly states, “it is required you do awake your faith.” (V.iii.95)

The faith that is evoked by the enchantress (and by the enchanter Shakespeare whose words she speaks) is not merely the faith that Leontes lost long ago in believing his wife to be faithless. It is also the audience’s faith, its willing suspension of disbelief, which Shakespeare evokes as a magical, transformative power in play after play. At this pivotal moment, Hermione flickers before our eyes as a product of nature and a product of art at the same time, “warm,” magical, and Shakespeare would seem to argue, magical precisely because “she’s warm.” Art melts into nature, and nature into art, in a ceaseless oscillation, to the greater glory of each.
Additional Topics for Discussion

About the Play

1. Some early critics disliked the play because they found Leontes’ descent into jealousy to be too abrupt and unmotivated. Is Shakespeare’s portrayal of jealousy realistic? Although the relationship between Leontes and Hermione is depicted as having been a happy one, are there any signs in the text that Leontes could be particularly susceptible to such jealousy? Consider especially the many references to childhood and growing up in the first act.

2. Why do Hermione and Paulina both forgive Leontes for his actions? Is this forgiveness believable? Does it make either woman seem more naive or weak, in your opinion? If not, what aspects of each woman’s character make her able to forgive him?

3. Autolycus appears in the play for little more than a single act, and his role in the plot is significant, but perhaps not crucial. Yet audiences have been fascinated with him from the play’s earliest performances. What is the function of this magnetic, mysterious character? Why did Shakespeare include him in this story?

4. In Shakespeare’s time, deceived husbands (“cuckolds”) were typically comic figures for audiences to laugh at, as were outspoken women (“scolds”). *The Winter’s Tale* subverts these stereotypes: Leontes’ paranoid jealousy makes him tragic, and even terrifying, while the stubborn eloquence of Paulina is depicted as not only healthy, but heroic. Discuss the roles of men and women in *The Winter’s Tale*. What do you think Shakespeare intended to say about these gender roles?

5. Shakespeare’s source for the story, *Pandosto*, was subtitled “The Triumph of Time.” Is Time ultimately the winner in *The Winter’s Tale* as well? In the world of this play, is Time a destructive force that brings about separation and death, or a redemptive force that brings about regeneration and evolutionary growth? Is Time benevolent, malevolent, or simply indifferent? Although Shakespeare’s Time asserts that he is more powerful than kings, does the playwright suggest that there are other forces still more powerful than Time?

About this Production

1. In Shakespeare’s text, Time appears just once, to speak the monologue that introduces Act IV, explaining that 16 years have passed in the world of the play. The director of this production, Brian Crowe, has chosen to make Time a more consistent presence in *The Winter’s Tale*, played by three different actors throughout the course of each performance. Why do you think he made this choice? How does Time’s presence affect the world of the play? Why do you think he cast three different actors in the role of Time?

2. Any director of *The Winter’s Tale* faces a major decision about how to portray the bear that chases Antigonus. In this production, was the bear attack comical, frightening, or a little of each? Discuss how the bear effect was created, and how successful you think it was.

Follow-up Activities

1. Write a review of this production of *The Winter’s Tale*. Be sure to include specific information and your own reactions to both the acting and the design elements (lights, set, costumes and sound). Explain what you liked and disliked, and support your opinions. Then submit your review to The Shakespeare Theatre of New Jersey’s Education Department, or see if it can be published in your school newspaper.

2. “Alert the media!” This play would certainly pack a news ticker: a king flees a foreign capital in the dead of night with an important defector, a queen is placed on trial, a prince drops dead under mysterious circumstances, a princess disappears, another prince elopes with a commoner, and a statue apparently comes to life. (And that’s not to mention the shipwreck and the guy who gets eaten by a bear). Assign these and other big events of the play to members of the class and create appropriate television or newspaper coverage. What do you think the people of Sicilia and Bohemia were thinking about all this excitement?

3. “I learn by this letter...” Write a letter or diary entry from the point of view of one of the characters, discussing an event or situation in the play. For example, a letter from Camillo to Leontes explaining why he decided to help Polixenes escape, a letter from Florizel to Polixenes pleading the case for his engagement to Perdita, or a farewell letter from Antigonus to Paulina before he takes the infant Perdita into exile.

4. Divide into five groups, and have each group take one act of the play. Your task is to create a three-minute version of your act, using only Shakespeare’s words. Choose carefully the lines from your act that carry the most important information and advance the story. When each group is done, you will have a 15-minute version of *The Winter’s Tale* which you can perform for one another. Afterwards, discuss both the process of adaptation and how your “abridgement” compared to the much more modest cuts which director Brian Crowe made for this production.

5. Because *The Winter’s Tale* is set in a kind of fairy-tale world, it gives directors and designers a great deal of scope for their imaginations. Individually or in small groups, come up with your own scenic or costume designs for the play. Keep in mind that your design should reflect the different, yet related, worlds of Sicilia and Bohemia, and should be faithful to Shakespeare’s text (the Bohemian shepherds probably don’t wear business suits). You can use drawings and collage as well as writing to explain and justify your design to the class.

6. In small groups, work to present a small piece of the text (Time’s monologue, for example) to the class. Each group should come up with its own unique presentation: different rhythms, echoing or underscoring key words or phrases, simple props, movement, etc. After each group has presented its interpretation of the text, discuss what was successful about each one. From this, you can develop a rubric for what makes a good performance.

Teachers:
*Do you have activities or exercises to suggest for this play? We are always looking for new ideas to inspire students (and teachers). Send your suggestions to info@ShakespeareNJ.org and we will share them with other teachers, and maybe even include them in future study guides.*
What Did He Say?

This is an opportunity to test your comprehension of Shakespeare’s language. Below you will find passages from The Winter’s Tale. Answer the questions for each passage as specifically as possible.

LEONTES

Gone already!
Inch-thick, knee-deep; o’er head and ears a fork’d one.
Go play, boy, play: thy mother plays, and I
Play too; but so disgrac’d a part, whose issue
Will hiss me to my grave: contempt and clamor
Will be my knell. Go, play, boy, play.

FLORIZEL

What you do,
Still betters what is done. When you speak, sweet,
I’d have you do it ever: when you sing,
I’d have you buy and sell so, so give alms,
Pray so, and for the ord’ring your affairs,
To sing them too: when you do dance, I wish you
A wave o’ the sea, that you might ever do
Nothing but that, move still, still so,
And own no other function.

Who Said That?

Match the spoken line to the character who speaks it. Two characters have two quotes each. Two characters have none of the quotes listed below.

A. “It is requir’d you do awake your faith.” — ANTIGONUS
B. “I’ll have thy beauty scratched with briars and made
More humble than thy state.” — PERDITA
C. “Too hot, too hot!
To mingle friendship far is mingling bloods.” — FLORIZEL
D. “Now bless thyself: thou mett’st with things dying, I with things
new-born.” — AUTOLYCUS
E. “Being now awake, I’ll queen it no inch farther,
But milk my ewes, and weep.” — LEONTES
F. “Sir, spare your threats.
The bug which you would fright me with, I seek.” — HERMIONE
G. “Indeed, sir, there are cozeners abroad; therefore it behooves
men to be wary.” — POLIXENES
H. “‘Good my lord, be cured
Of this diseased opinion, and betimes,
For ‘tis most dangerous.” — CAMILLO
I. “Do not repent these things, for they are heavier
Than all thy woes can stir: therefore betake thee
To nothing but despair.” — OLD SHEPHERD
J. “If this be magic, let it be an art lawful as eating.” — PAULINA
K. “This is the chase: I am gone forever!” — MAMILLIUS
Sources for this study guide
(and other resources):

THE ANNOTATED SHAKESPEARE, Introductions, Notes, and Bibliography by A.L Rowe
ASIMOV’S GUIDE TO SHAKESPEARE by Isaac Asimov
THE COMPLETE IDIOT’S GUIDE TO SHAKESPEARE, by Laurie Rozakis
FREEING SHAKESPEARE’S VOICE by Kristin Linklater
THE FRIENDLY SHAKESPEARE by Norrie Epstein
THE MIRACLE OF LANGUAGE by Richard Lederer
SHAKESPEARE A TO Z by Charles Boyce
SHAKESPEARE AFTER ALL by Marjorie Garber
SHAKESPEARE FOR BEGINNERS by Brandon Toropov
SHAKESPEARE’S IMAGERY by Caroline Spurgeon
SHAKESPEARE IN PERFORMANCE, Consultant Editors Keith Parsons and Pamela Mason
SHAKESPEARE: THE INVENTION OF THE HUMAN by Harold Bloom
SHAKESPEARE OUR CONTEMPORARY by Jan Kott

THEATRE: A WAY OF SEEING, Third Edition by Milly S. Barranger
THE ESSENTIAL SHAKESPEARE HANDBOOK, by Leslie Dunton-Downer and Alan Riding
SHAKESPEARE SET FREE, edited by Peggy O’Brien
SHAKING HANDS WITH SHAKESPEARE, by Alison Wedell Schumacher
A Noise Within study guide for The Winter’s Tale (www.anoisewithin.org)
National Arts Centre English Theatre study guide for The Winter’s Tale (www.nac-cna.ca)

Who Said That? Answer Key
A. Paulina
B. Polixenes
C. Leontes
D. Old Shepherd
E. Perdita
F. Hermione
G. Autolycus
H. Camillo
I. Paulina
J. Leontes
K. Antigonus
Meeting Core Curriculum Standards

In 1996, the New Jersey State Board of Education adopted Core Curriculum Content Standards that set out to clearly define what every New Jersey student should know and be able to do at the end of his/her schooling. The Shakespeare Theatre of New Jersey is committed to supporting teachers by ensuring that our educational programs are relevant to standards-based teaching and learning. Viewing a performance at The Shakespeare Theatre of New Jersey and participating in the post-performance discussion can serve as a powerful springboard for discussion, writing, and other outlets for higher-order thinking. On this page you will find suggestions for ways to align your study of our production to each standard.

LANGUAGE ARTS LITERACY STANDARDS

As a theatre dedicated to the classics, we are continually engaged in exploring some of the world’s greatest literature, and the relationship between the written text and performance. Our philosophy and practice follow the four underlying assumptions of the Language Arts Literacy CCCS: that “language is an active process for constructing meaning,” that “language develops in a social context,” that language ability increases as learners “engage in texts that are rich in ideas and increasingly complex in language,” and that learners achieve mastery not by practicing isolated skills but by “using and exploring language in its many dimensions.” In the practice of theatre, we merge all areas of the language arts, as the standards suggest, “in an integrated act of rehearsal, reflection, and learning.” Using the visual and performing arts to motivate and enhance language arts learning is explicitly recommended by the CCCS, citing extensive research.

Below, you will find just a few of the possibilities for aligning your study of our production to each of these standards.

STANDARD 3.1: All students will apply the knowledge of sounds, letters and words in written English to become independent and fluent readers, and will read a variety of materials and texts with fluency and comprehension.

STANDARD 3.2: All students will write in clear, concise, organized language that varies in content and form for different audiences and purposes.

STANDARD 3.3: All students will speak in clear, concise, organized language that varies in content and form for different audiences and purposes.

VISUAL AND PERFORMING ARTS STANDARDS

According to both No Child Left Behind and the New Jersey CCCS, the arts (including theatre) are a core subject and “experience with and knowledge of the arts is a vital part of a complete education.” In the area of performing arts, performances, workshops and study guide exercises developed by The Shakespeare Theatre address all five state standards.

Below, you will find just a few of the possibilities for aligning your study of our productions to each of these standards.

STANDARD 1.1: All students will use aesthetic knowledge in the creation of and in response to dance, music, theatre and visual art.

STANDARD 1.2: All students will utilize those skills, media, methods, and technologies appropriate to each art form in the creation, performance, and presentation of dance, music, theatre and visual art.

STANDARD 1.3: All students will demonstrate an understanding of the elements and principles of dance, music, theatre and visual art.

STANDARD 1.4: All students will develop, apply and reflect upon knowledge of the process of critique.

STANDARD 1.5: All students will understand and analyze the role, development, and continuing influence of the arts in relation to world cultures, history, and society.

compare how it was performed in the stage and film version (3.4.A/B)

STANDARD 3.5: All students will access, view, evaluate and respond to print, nonprint, and electronic texts and resources.

Discuss how the play expresses cultural values of the playwright’s time (3.5.A); compare and contrast the printed text with its staged version (3.5.B)

STANDARD 3.1: All students will apply the knowledge of sounds, letters and words in written English to become independent and fluent readers, and will read a variety of materials and texts with fluency and comprehension.

Read a scene from the play as a class and use context clues to interpret new words and expand vocabulary (3.1.C/F); demonstrate understanding by performing a scene from the play (3.1.G); compare and contrast literary elements in the play with another text being studied (3.1.H)

STANDARD 3.2: All students will write in clear, concise, organized language that varies in content and form for different audiences and purposes.

Write a new ending for the play in blank verse or in modern prose (3.2.D), write a critique of the play which will be workshopped and published in a classroom setting (3.2.A/B/D)

STANDARD 3.3: All students will speak in clear, concise, organized language that varies in content and form for different audiences and purposes.

Participate in a post-show discussion (3.3.A/B), memorize and perform a monologue or scene from the play (3.3.D)

STANDARD 3.4: All students will listen actively to information from a variety of sources in a variety of situations.

Select one speech or line from the play and

STANDARD 3.5: All students will access, view, evaluate and respond to print, nonprint, and electronic texts and resources.

Discuss how the play expresses cultural values of the playwright’s time (3.5.A); compare and contrast the printed text with its staged version (3.5.B)
About The Shakespeare Theatre of New Jersey

The acclaimed Shakespeare Theatre of New Jersey (formerly called “New Jersey Shakespeare Festival”) is one of the leading Shakespeare theatres in the nation. Serving nearly 100,000 adults and children annually, it is New Jersey’s only professional theatre company dedicated to Shakespeare’s canon and other classic masterworks. Through its distinguished productions and education programs, the company strives to illuminate the universal and lasting relevance of the classics for contemporary audiences. The longest-running Shakespeare theatre on the east coast, The Shakespeare Theatre of New Jersey marks its 46th season in 2008.

In addition to producing and presenting classic theatre, the Theatre’s mission places an equal focus on education— both for young artists and audiences of all ages. The Theatre nurtures emerging new talent for the American stage and cultivates future audiences by providing extensive student outreach opportunities. Through our work, we endeavor to promote literacy, civilization, community, cultural awareness, the theatrical tradition, and a more enlightened view of the world in which we live and the people with whom we share it.

The Shakespeare Theatre of New Jersey is one of 20 professional theatres in the state of New Jersey. The company’s dedication to the classics and commitment to excellence sets critical standards for the field. Nationwide, the Theatre has emerged as one of the most exciting “new” theatres under the leadership of Artistic Director, Bonnie J. Monte since 1990. It is one of only a handful of Shakespeare Theatres on the east coast, and in recent years has drawn larger and larger audiences and unprecedented critical acclaim. The opening of the intimate, 308-seat F.M. Kirby Shakespeare Theatre in 1998, provided the Theatre with a state-of-the-art venue with excellent sightlines, and increased access for patrons and artists with disabilities.

The Shakespeare Theatre of New Jersey is a member of ArtPride, The Shakespeare Theatre Association of America, Theatre Communications Group, and is a founding member of the New Jersey Theatre Alliance.

Other Opportunities for Students... and Teachers

**SHAKESPEARE LIVE! EDUCATIONAL TOURING COMPANY**

*Shakespeare LIVE!* is the educational touring company of The Shakespeare Theatre of New Jersey. This dynamic troupe of actors brings exceptional, visually-imaginative abridged productions of Shakespeare’s masterworks and other literary classics directly into schools. Workshops are also available in Stage Combat and Shakespeare in Performance.

**JUNIOR AND SENIOR CORPS**

The Theatre’s summer acting program for kids ages 11-17, the Junior and Senior Corps combines professional acting instruction, classic literature, and a commitment to developing the individual student’s self-confidence and creativity, all in the setting of an acclaimed theatre company. Each session culminates in an ensemble performance of Shakespeare or another classic play. Admission to this program is through audition and/or interview.

**SUMMER PROFESSIONAL TRAINING PROGRAM**

For graduating high school seniors and for university students, the intensive Summer Professional Training Program offers acting apprenticeships and professional internships, providing academic training and hands-on experience in acting, technical, artistic and arts management areas. For a full brochure of the opportunities available, please contact the Education Department.

**SHAKEFEST: SUMMER SHAKESPEARE INSTITUTE FOR TEACHERS**

Designed for elementary and secondary teachers of Shakespeare, *ShakeFest* is a weeklong professional development program filled with myriad practical ways to conquer “ShakesFear” and excite students about the Bard. In hands-on sessions, experienced teaching artists model active and exciting performance-oriented techniques to get students on their feet and “speaking the speech.”

**SHAKESPERIENCE:NJ STUDENT SHAKESPEARE FESTIVAL**

This annual festival, developed in partnership with the Folger Shakespeare Library and Rider University, gives middle and high school classes the opportunity to spend a day at the Theatre experiencing Shakespeare together as both actors and audience. The *Shakesperience:*NJ Festival celebrates the power of performance as a teaching tool on a statewide scale.

For more information about these and other educational programs at The Shakespeare Theatre of New Jersey, log onto our website, www.ShakespeareNJ.org or call (973) 408-3278