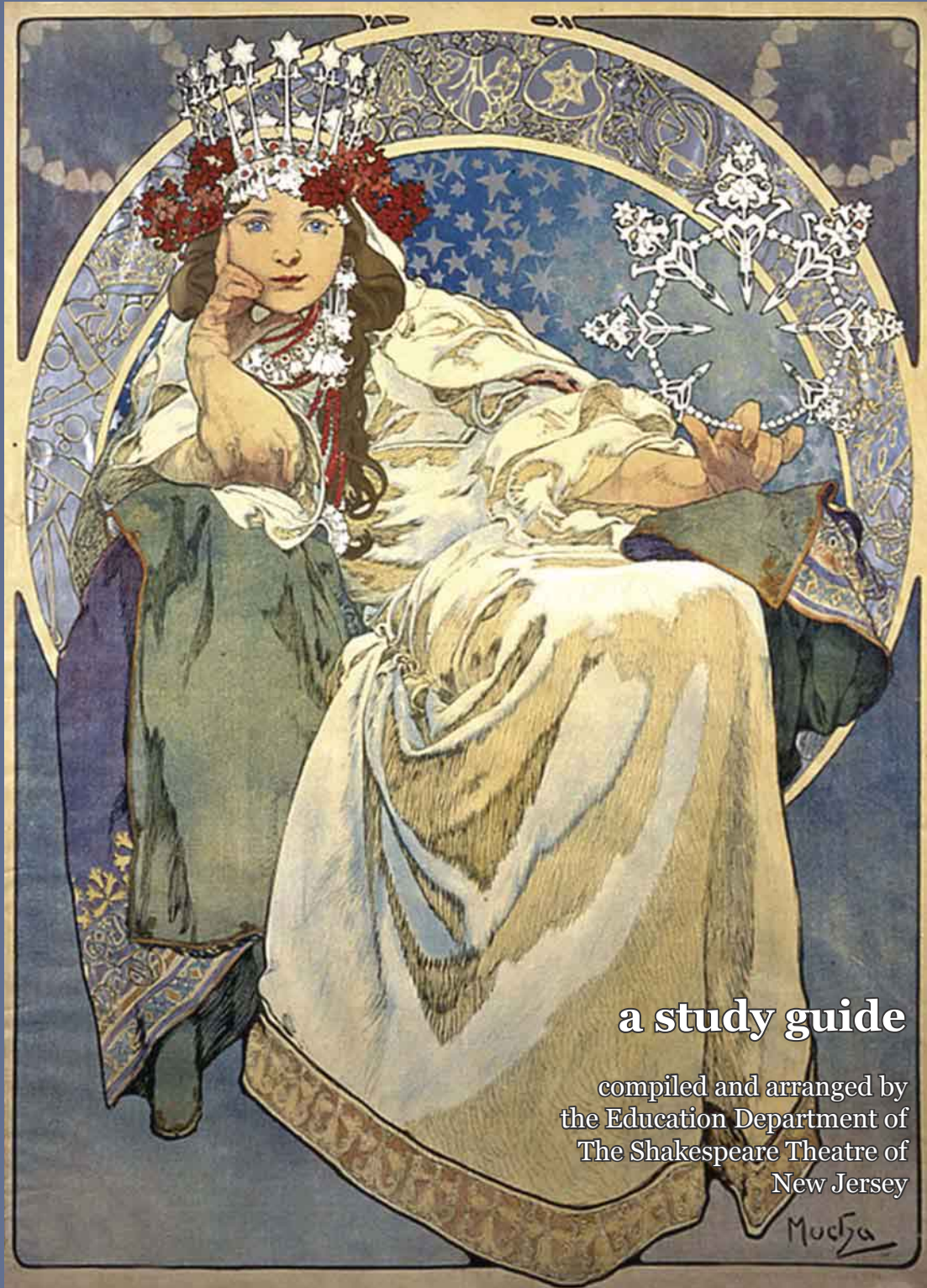


The Winter's Tale

BY WILLIAM SHAKESPEARE



a study guide

compiled and arranged by
the Education Department of
The Shakespeare Theatre of
New Jersey

Mucha

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.

The Shakespeare Theatre of New Jersey's programs are made possible, in part, by funding from the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts, as well as funds from the National Endowment for the Arts. Additional major support is received from The Geraldine R. Dodge Foundation, the F. M. Kirby Foundation, The Edward T. Cone Foundation, The Shubert Foundation and Drew University, as well as contributions from numerous corporations, foundations, government agencies and individuals. Crystal Rock Bottled Water is the official water supplier of The Shakespeare Theatre of New Jersey.

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.

The information included in this study guide will help you expand your students' understanding of Shakespeare in performance, as well as help you meet many of the New Jersey Core Curriculum Content Standards. We encourage you to impart as much of the information included in this study guide to your students as is possible. The following are some suggestions from teachers on how you can utilize elements of the study guide given limited classroom time.

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.

"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?

Happy Teaching,

Brian B. Crowe, Director of Education



ACTIVITIES

Shakespeare: Helpful Tips For Exploring & Seeing His Works

“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

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

“It was Olivier's *Henry V*
that made me realize that

Shakespeare is
about real
people
and that his language
wasn't simply beautiful
poetry.”

Robert Brustein, director



“My advice to anyone seeing 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

“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

Don't be afraid to
LISTEN, WATCH AND REACT;
laugh, cry, and be moved.

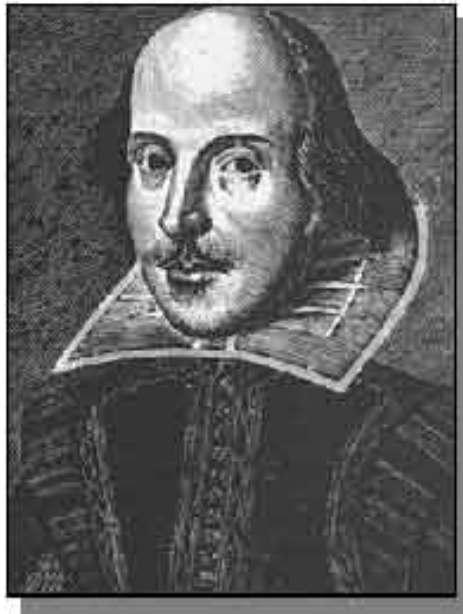
Shakespeare wrote for
a live and active audience.

Both audience and actor
must be involved to create
a truly winning performance.

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

Oft Scyld Scefing sceaðena prëstum,
monegum mægðum meodo-setla oftëah,
egsode eorlas. Syððan ærert wearð
fëasceaft funden, hë þæs frofre gebåd,
wëox under wolcnum, weorð-myndum þah,
oð-þæt him aeghwylc ymb-sittendra
ofer hron-råde hýran scolde,
gomban gyldan. þæt wæs god cyning!

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

But natheless / while I haue tyme and space
Er that I ferther / in this tale pace
Me thynketh it acordant to resoun
To telle yow / al the condiciun
Of eeche of hem / so as it seemed to me
And whiche they weere / and of what degree
And eek in what array / that they were inne
And at a knyght thanne wol I first bigynne.

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...

What did Shakespeare sound like?

While we may associate Shakespeare with the “refined” British accent of an Ian McKellen or Judi Dench, linguistic scholars say that the closest approximation to the London accent of Shakespeare's day is the accent heard nowadays in the Appalachian region of the United States.

IN MODERN ENGLISH TRANSLATION:

*Oft Scyld the Scefing 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 throve,
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!*

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.*

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 their 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 Fawnia* (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*.

Victorian-era critics, influenced by the Romantic movement with its intense interest in psychology, "recuperated" late plays like *The Winter's Tale* by defining them as part of a new genre, the stage romance, which Shakespeare and others were inventing in the Jacobean era. The mingling of "high" and "low" elements with fantastical plotlines— the subject of so much earlier critical scorn— was explained to be a defining characteristic of this "experimental," forward-looking genre.

Today, not all critics agree on the importance of such well-defined genre boundaries— *The Winter's Tale* shares as much with plays like *Othello*, *Twelfth Night* and *Hamlet* as it does with *Cymbeline* and *The Tempest*. Almost everyone, however, would now agree that *The Winter's Tale* contains great roles for actors, great passages of poetry, and some of Shakespeare's most powerful scenes of conflict and reconciliation. It has justly become one of the more frequently-produced Shakespeare plays in the 20th and 21st centuries.



The Delphic oracle as depicted by Michelangelo in his Sistine Chapel frescos.

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 ostensibly 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)

The magic of make-believe

As we have noted, when Paulina says "It is required you do awake your faith," she is speaking to the offstage audience as well as to the members of Leontes' and Polixenes' courts. Generations of scholars, directors, actors, and audiences have recognized that the astonishing phenomenon with which this play closes, the statue that comes to life, is a strong and apt figure for the transformative power of drama in general and of Shakespearean drama in particular. Evoking the audience's aid— as in other plays, like *As You Like It* and *The Tempest*, the chief actor will do in the epilogue— Paulina re-creates art as life, and life as art. The statue "is" the play... Hermione is the extraordinary emblem of Shakespearean craftsmanship— a blend of nature and art, awakened by the faith of the Shakespearean audience, the same power that centuries later Coleridge would call the "willing suspension of disbelief," but here dramatized and set before our eyes.

Marjorie Garber
Shakespeare After All



Perdita and Florizel by C.R. Leslie, from an illustration in Knight's Imperial Shakespeare, 1870.

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
hither- here
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

... 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.

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
blench- 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 doting 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

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.

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

Dis- Hades, god of the underworld
Cytherea- another name for Aphrodite
Phoebus- Apollo, god of the sun
Whitsun pastorals- plays and dances presented as part of communal festivities on Whitsunday, the seventh Sunday after Easter
turtles- turtledoves
blood look on't- blush
feeding- property (for sheep to feed upon)
featly- nimbly
cozened- cheated, scammed
carbonadoed- grilled
gallimaufry- assortment, hodge-podge
handed- pledged (by taking a woman's hand)
marted- traded
soft- not so fast
knack- toy, plaything
curious- tricky, difficult
discase- undress
clog- impediment
fardel- bundle
excrement- accessories
cap-a-pe- from head to toe
in hand-fast- in custody
aqua-vitae- brandy

aboard him- aboard the ship where he is

ACT V

tempt- pressure
affront- confront
framed- planned, premeditated
proselytes- disciples
at friend- as a friend
offices- courtesies
climate- dwell temporarily
haply- perhaps
pregnant by circumstance- obvious from the evidence
character- handwriting
clipping- embracing
declined- cast down (in sorrow)
preposterous- a malapropism (he means to say "prosperous")
boors and franklins- crude peasants and farmers
paid home- rewarded in full
singularities- rare and remarkable sights
lively mocked- vividly imitated

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.

Autolykus 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 tradition that dates back to the Jewish holiday of Shavuot).

The English "Whitsun Ale" was not a type of beer, but a community festival that included sheep-shearing, 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.

The Coast of Bohemia?!

Shakespeare's sharp-tongued friend, Ben Jonson, famously mocked the Bard for having set a major scene of *The Winter's Tale* on the seashore of Bohemia, an entirely landlocked country whose boundaries were more or less similar to the present-day Czech Republic. In Shakespeare's defense, it was actually his source, Robert Greene, who decided to depict Bohemia as having a coastline.

However, it is a fact that during the Middle Ages, around the turn of the 14th century, Bohemia extended all the way south to the Adriatic Sea, incorporating parts of what are now Slovenia and Croatia. Thus, it would have been possible at that time to sail from Sicily to Bohemia.

Other scholars have argued that Greene meant to write "Bithynia," a region of Asia Minor, or that Apulia, part of Southern Italy, was once referred to as "Bohemia."

It is more likely, however, that Greene and Shakespeare knew that they were writing in the genre of romance, where magic and improbable happenings were to be expected, and simply used the name "Bohemia" to represent a generic "kingdom far, far away."

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.

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.

1. To whom is Leontes speaking? About whom is he speaking?
2. In the third and fourth lines, Shakespeare puns on the word "play," using it with three different meanings in the same sentence. What are the three kinds of "play" to which Leontes refers?
3. What does Leontes mean when he says that the "issue" of the part that he plays "will hiss me to my grave?"
4. What kind of sounds predominate in Leontes' speech in this passage? What do these clusters of sounds tell you about the king's emotions at this moment?
5. This passage is extremely heavily punctuated. What is the effect of so much punctuation? What does it tell you about the speaker and his emotions?

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.

1. To whom is Florizel speaking?
2. What does it mean that what his listener does "still betters what is done?"
3. What is meant by comparing his listener to "a wave o' the sea?"
4. In the next-to-last line, there is a play on words. Can you identify it?

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 |



Autolycus by C.R. Leslie, from an illustration in Knight's Imperial Shakespeare, 1870.

Sources for this study guide (and other resources):

THE ANNOTATED SHAKESPEARE, Introductions, Notes, and Bibliography by A.L Rowe

THE ARDEN SHAKESPEARE: THE WINTER'S TALE, edited by J. H. P. Pafford

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 FOR DUMMIES by Doyle, Lischner, and Dench

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	G. Autolycus
B. Polixenes	H. Camillo
C. Leontes	I. Paulina
D. Old Shepherd	J. Leontes
E. Perdita	K. Antigonus
F. Hermione	

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 productions 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.
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

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)

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.
Discuss the use of metaphor in both the text and the design of the production; discuss how the play expresses cultural values of its period and/or of today

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.
Perform a monologue or scene from the play; participate in a classroom workshop that develops the physical and technical skills required to create and present theatre

STANDARD 1.3: All students will demonstrate an understanding of the elements and principles of dance, music, theatre and visual art.
Participate in a post-show discussion of elements such as physicality and creating motivated action; discuss the relationship between playtext and production design

STANDARD 1.4: All students will develop, apply and reflect upon knowledge of the process of critique.
Write a review of the production using domain-appropriate terminology; develop a class rubric for effective theatrical presentations; compare and contrast the play with work by other artists

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.
Discuss the representation of social issues (class, political leadership, etc.) in the play; research how the historical period affected the writer's work; compare the play to work from other historical periods

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 *Shakespeare: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**