



# *All's Well That Ends Well*

BY WILLIAM SHAKESPEARE

a study guide

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

The  
**SHAKESPEARE**  
Theatre of  
New Jersey

## All's Well That Ends Well

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.

Significant support for The Shakespeare Theatre's 2010 education programs is provided by Ameriprise Financial, Investors Savings Bank, The Merrill G. and Emta E. Hastings Foundation, and The Provident Bank Foundation.

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# 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 for which to listen. 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!”**

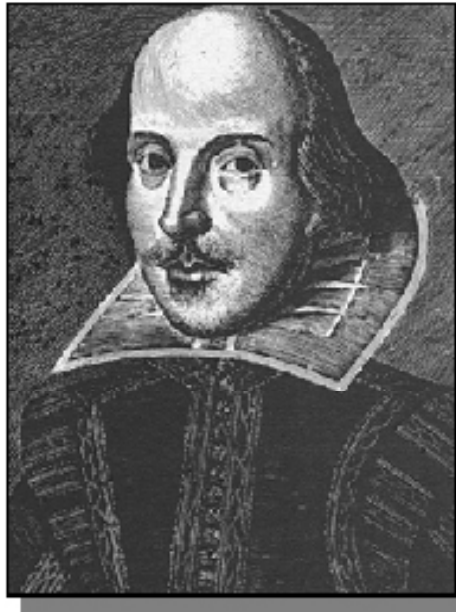
Peter Sellars,  
Director

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 hæc 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!

*Often 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!*

## 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.

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...*

### 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.

## All's Well That Ends Well: A Synopsis

The play begins in a state of mourning, at the home of the Count of Rossillion in southern France. Upon the recent death of his father, young Bertram has assumed the title of Count, and is to be sent to the royal court in Paris to become a ward of the King and complete his education as a courtier. His chaperone, the elderly lord Lafew, has arrived in Rossillion and Bertram is preparing to bid his mother, the Countess, farewell.

Also present is Helena, the orphaned daughter of a famous doctor who has also recently died. For years, Helena has lived in the Rossillion household as the Countess' ward, and during that time has developed a secret love for Bertram, although she dares not tell him because he is so far above her in social status. As it turns out, however, the Countess is well aware of Helena's feelings (and indeed approves of them). After Bertram leaves for Paris, she persuades Helena to confess her feelings and encourages her to act upon them.

Against this "backdrop" of deceased fathers, the King of France is also deathly ill, and after many failed treatments, has all but abandoned hope of recovery. Among her father's papers, Helena finds a prescription of his own devising that she feels might hold a cure for the King. She seizes upon this opportunity to follow Bertram to Paris and (she hopes) win such honor and renown that she will become worthy of his hand.

Although the King is skeptical of the young woman who appears so boldly before him, Helena's eloquence persuades him to try her cure. He promises her that, if successful, she will have her pick of the young lords at court as a husband. The cure succeeds within days, and Helena, of course, picks Bertram, who is quite put off by the prospect. From his perspective, Helena is beneath him and unworthy of his notice. The King insists that he will add property and titles to Helena's inherent virtue and beauty, but Bertram is insistent, and even petulant. The King warns him that his continued refusal will dishonor both of them and violate Bertram's oath of loyalty to his monarch. In the end, Bertram is ordered to marry Helena, and he sulkily assents.

Helena returns to Rossillion and the Countess, at first assuming that Bertram will soon return for their wedding. Bertram, however, has no intention of keeping his promise to the King. With his companion, the braggart Parolles, he runs away to Italy to take part in the wars between Florence and Siena (something the King has also expressly forbidden him to do, stating that he is still too young). He sends word to Helena that she may not call him husband until she obtains his signet ring (which he always wears) and can bear him a child—seemingly impossible tasks given Bertram's determination to avoid her.

Once again, Helena takes matters into her own hands and sets out to follow her love. She leaves a note for the Countess, stating her intention to make a pilgrimage to Spain, to the shrine of St. James at Compostela. In her pilgrim's disguise, however, she arrives in Florence and takes up lodging with a widow who runs an inn or guesthouse for female pilgrims.

Fortune is on Helena's side again: the widow's daughter, Diana, is the current object of Bertram's affections, and he has been attempting to seduce her since his own arrival in Florence. Helena

reveals to the widow and Diana that she is legally betrothed to Bertram, and persuades them to help her. Diana will pretend to give in to Bertram's advances, but demand his ring as a pledge of faith. When the time comes to consummate their liaison in a darkened room, Helena will take Diana's place (the so-called "bed trick.") To complete her plan, Helena gives Diana a ring which the King of France gave to her, and instructs her to give it in turn to Bertram.

Meanwhile, the other French lords have launched a scheme of their own: to convince Bertram that Parolles is a scoundrel unworthy of his friendship and company. Though disbelieving, Bertram agrees to their wager, and sends Parolles on a phony mission during which the disguised lords ambush him, capture him, and take him away for interrogation. Believing himself in the hands of the enemy, Parolles instantly betrays his countrymen and his master. His captors reveal themselves, and a humiliated Parolles is cast out of the army.

With rumors spreading that Helena has died somewhere on the road to Compostela, Bertram decides that he can now return to France, covered in military glory, and regain the King's good graces. Indeed, the King forgives a seemingly humbled Bertram, and Lafew offers the hand of his own daughter as a new wife for the "bereaved" young man. However, when Bertram offers an engagement ring, the King easily recognizes it as the very ring which he himself gave to Helena. Bertram is caught in a series of lies, and the appalled King begins to suspect that he has murdered Helena. Adding to Bertram's misery, Diana and her mother arrive demanding justice. Hearing her tale of seduction and abandonment, the King and Lafew grow even angrier and more horrified, and Bertram resorts to even more lies, accusing Diana of being a common prostitute. At last, when Bertram is begrudgingly forced to admit that he slept with Diana, Helena appears in court to the wonder of all, bearing Bertram's ring and carrying his unborn child. The astonished Bertram stammers out a plea for forgiveness and a promise to love Helena "dearly, ever, ever dearly." The King rejoices at the denouement and promises to find a worthy husband for Diana as well.



Parolles (Clark Carmichael) consoles Bertram (Clifton Duncan) in The Shakespeare Theatre of New Jersey's 2010 Main Stage production of *All's Well That Ends Well*. Photo © Gerry Goodstein.

## Sources and History of the Play

The date of composition for *All's Well That Ends Well* is uncertain, and is made more problematic by the fact that the only surviving text seems to have been printed from a draft of a work-in-progress (what Shakespeare scholars call “foul papers.”) Speech attributions vary throughout the original text set down in the Folio (the Countess is variously noted as “Mother,” “Lady,” “Old Countess;” other characters such as the Clown, the Steward and the French Lords start as such and only gain names in the later acts: “Lavatch,” “Rynaldo,” “the brothers Dumaine.”) There are also numerous minor errors and apparently confused or missing words.

Given that the 1623 Folio is the only original edition of the play, and there is no record of its performance in Shakespeare’s lifetime, other clues must be sought in order to date the work. The most common dating places it between 1601 and 1606, grouping it with *Troilus and Cressida* and *Measure for Measure* in what are often referred to as Shakespeare’s “problem plays” or “dark comedies.” All three share a somewhat bitter, worldly wit and a more jaded view of human relations that can be seen as contrasting sharply with earlier, sunnier comedies like *Twelfth Night* and *As You Like It*. The darker sensibility is embodied, this theory argues, in the coarse pragmatism surrounding sexual love and sexual intercourse in *All's Well That Ends Well* and the difficulties of fully rejoicing about a “happy ending” that unites such a potentially ill-suited couple as Helena and Bertram.

Nevertheless, what might seem like “coarse pragmatism” was probably more commonplace in Shakespeare (and in Elizabethan and Jacobean culture generally) than many 19th- and early 20th-century critics would like to believe. Frank, unidealized viewpoints

on sex are equally present in Shakespeare’s comedies of the 1590s such as *The Comedy of Errors* and *The Two Gentlemen of Verona*. It may be overstating the case a bit to see the plays of the early 1600s as evidence of some kind of seismic shift in Shakespeare’s own psyche or world view.

Meanwhile, an alternative dating, held by a minority of critics, places the play’s writing in 1598 or earlier and associates it with a “lost play” called *Love’s Labour’s Won*, which is listed in a 1598 catalog of Shakespeare’s plays but has never been seen or mentioned elsewhere. *All's Well That Ends Well*, it is argued, matches the title of this work admirably— Helena “labors” to gain her love and wins. Supporters of this dating claim that *All's Well That Ends Well* is likely a reworked version that Shakespeare published under the new title at a later date.

In either case, the source for the story is quite obvious—it is derived, more or less directly, from the ninth story of the third day of Boccaccio’s *Decameron*, a classic of early Renaissance literature written between 1348 and 1358. The work, and the story in question, were translated into English in the mid-sixteenth century by William Painter as *The Palace of Pleasure*, and it was this version that Shakespeare probably drew upon. Typically, Shakespeare made significant additions (and deletions) to the source material to create a richer story, adding characters like Lafew, the Countess, and Parolles while keeping essential elements like the bed-trick and the war in Florence.

The critical reception of *All's Well That Ends Well* has always been mixed, with critics and audiences often expressing discomfort or dissatisfaction with the ultimate union of Helena and Bertram. The twentieth century brought about new interest in *All's Well* as particularly “edgy” Shakespeare, but it remains a seldom-performed play.



The peasants of Florence celebrate the arrival of their soldiers. From left to right, Tamara Tunie, Ellen Adair, Isabella Steele, John Ahlin and Robin Chadwick in The Shakespeare Theatre of New Jersey’s 2010 Main Stage production of *All's Well That Ends Well*. Photo © Gerry Goodstein.



# 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 *All's Well That Ends Well*

### ACT I

**fistula** – abscess

**manners** – morals

**capable of** – receptive to

**setting down before you** – laying siege to you

**approved** – proven

**sick for breathing** –hungry for exercise

**curious** – careful

**exception** – disapproval

**plausible** – commendable

**snuff** – the charred portion of a lamp wick which causes it to sputter rather than burning evenly

**barnes** – children (from the Scottish bairns)

**quoth 'a** – says he

**many-colored Iris** – the Greek goddess of the rainbow (here used to metaphorically describe a teardrop)

**fondness** – foolishness

**clew** – a ball of string

*having passed away*

**took this lark for a bunting** – underestimated (a lark being a much larger bird than a bunting)

### ACT III

**surfeit on their ease** – grow ill from excessive leisure

**stomach** – appetite

**woman me** – make me cry

**Saint Jaques' pilgrim** – a pilgrim to the shrine of St. James (at Compostela, Spain)

**despiteful Juno** – in Greek and Roman myth, the goddess Juno persecuted Hercules by sending him on twelve dangerous quests

**honesty** – chastity

**palmer** – pilgrims (so called because medieval pilgrims to Palestine brought back a palm leaf folded into a cross as a symbol of their devotion)

**fetch off his drum** – to lose a drum in battle was a military

### ACT II

**after well-enter'd soldiers** – after gaining experience

**owes** – owns

**questant** – seeker

**kept a coil** – bothered, annoyed

**received** – fashionable

**Cressid's uncle** – in the tale of Troilus and Cressida, Cressida's uncles, Pandarus, served as their go-between

**appliance** – service, treatment

**credit** – reputation

**set up your rest** – stake everything (a term from gambling)

**square our guess by shows** – decide based on appearances

**Galen... Paracelsus** – famous physicians

**facinerious** – villainous

**ames-ace** – in dice, two ones (or "snake eyes"); i.e. the lowest possible roll, a bad circumstance

**kicky-wicky** – woman (but with an obscene implication)

**capriccio** – caprice, whim

**well** – in Shakespeare's time, "well-off" was a euphemism for

## 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.

*disgrace*

**John Drum's entertainment** – i.e., a beating

**hic jacet** – Latin for "here lies" (the standard beginning of an epitaph)

**took this lark for a bunting** – underestimated (a lark being a much larger bird than a bunting)

### ACT IV

**linsey-woolsey** – nonsense (literally, a coarse linen-woolen fabric)

**choughs** – jackdaws (noisy, chattering birds)  
**woodcock** – a stupid, easily snared bird  
**proper** – personal  
**composition** – bargain, arrangement  
**conged with** – bid farewell to  
**nicer** – more trivial  
**Hoodman comes!** – a call in the game of blind man's bluff  
**carducue** – an Anglicization of the French quart d'écu, a small coin of little value  
**cozened** – deceived  
**the fine's the crown** – the end is of most importance (from the proverb, "The end crowns the work.")

ACT V

**exceeding posting** – excessive haste  
**allow the wind** – let me stand up-wind  
**reave** – deprive  
**Plutus** – Roman god of wealth  
**toll for** – put up for sale  
**gamester** – prostitute  
**diet** – restrain yourself from  
**boggle shrewdly** – gape excessively, act very startled

Commentary and Criticism

I cannot agree with the solemn abuse which the critics have poured out upon Bertram in *All's Well That Ends Well*. He was a young nobleman in feudal times, just bursting into manhood, with all the feelings of pride of birth and appetite for pleasure and liberty natural to such a character so circumstanced. Of course he had never regarded Helena otherwise than as a dependant in the family.... Bertram surely had very good reason to look upon the king's forcing him to marry Helena as a very tyrannical act. Indeed, it must be confessed that her character is not very delicate, and it required all Shakespeare's consummate skill to interest us for her.

**Samuelt Taylor Coleridge**  
*Table Talk* (1835)

It has been customary since the late nineteenth century to call *All's Well That Ends Well* a "problem play"... But what is the problem? [The play] does not move toward a debate in which some commonly held code is called into doubt; it does not preach the abandonment of humbug; it does not suggest that the world will go well if only people will give up romantic ideas. It does not really anatomize the problem of nobility... because the lowborn heroine is so clearly right and the snobbish aristocrat so clearly wrong that there is no debate.

**Sylvan Barnet**  
*Introduction to All's Well That Ends Well*

The play that began with a dying King whose case had been abandoned by his physicians, and with a stage full of characters dressed in mourning, thus ends with a topsy-turvy reversal in which kingly condescension, a willing descent to the level of the audience, mirrors the multiple comic options of the close: a living, healthy and joyful King and Countess; a husband and wife united and expecting an heir; and a poor virgin (Diana) rewarded with a rich dowry and her choice of a husband. As the play prepares for its own reenactment, "day exceeding day," audience and actors, like king and beggar maid, will exchange places, just as the haughty Bertram becomes a beggar when confronted with his restored wife, Helena. Whatever our estimation of the callow but promising Bertram and the astonishingly patient Helena, both the genre of fairy tale and the history of noble marriage suggest that ending well— at least onstage— may be the best medicine.

**Marjorie Garber**  
*Shakespeare After All*

There is no other work of Shakespeare's which in conception and in temper seems quite so corrupt as this... There are other works of Shakespeare which are more painful; there are none less pleasing, none on which one cares less to dwell. No other, however, more clearly reveals a sense... of the deplorable, fascinating, distracting mystery which throughout human history is involved in the fact of sexual passion.

**Barrett Wendell**  
*William Shakspere* (1894)



The Lords Dumain (Jon Barker and Brian Cade) receive their orders from the King of France (John Ahlin) in The Shakespeare Theatre of New Jersey's 2010 Main Stage production of *All's Well That Ends Well*. Photo © Gerry Goodstein.

*All's Well* is in many ways Helen's story. Helen bears the name of the mythological, incredibly beautiful Helen of Troy, the object of all male desire, but the plot of *All's Well* turns on the fact that its heroine is not desired by Bertram, the man whose love she yearns for... Helen is the one who takes all the initiative in furthering their union. Such a task is a hard one in a culture that, like Shakespeare's, consigned women to the passive role of yielding to male desire....While Bertram finds fulfillment in his transgression, winning glory in battle and also finding sexual satisfaction, and while the play gives us reasons to understand his behavior, he continues to strike us more as an obstacle for Helen to overcome than as a sympathetic hero. The play tells Helen's fairy-tale story of incredible challenges met and overcome— though few today see a fairy-tale ending at the conclusion of her journey.

**Barbara A. Mowat and Paul Werstine**  
*Introduction to All 's Well That Ends Well*

## Social Climbing in Shakespeare's England and *All's Well*

Although *All's Well That Ends Well* was written in the early 1600s, over a decade before Shakespeare's death, there is no evidence that the play was ever performed in the playwright's lifetime. In fact, there are no records of any performances of the play whatsoever until well over a century later. If *All's Well* was indeed less well-received than others of Shakespeare's play, it is impossible to know with certainty why this might have been, but one possibility is that the content of the play did not sit well with English audiences who were themselves enmeshed in rapid social change. The turn of the century brought with it a new monarch – in 1603, Queen Elizabeth died and was succeeded by King James I of England. The Jacobean era ushered in a rapidly shifting world outlook from the very start, with the union of England and Scotland under King James' simultaneous rule, and with the first steps towards English global colonialism in Jamestown in 1607.

The Renaissance had saturated England with progressive thinking and new ideas, while exploration and trade were bringing the English into contact with societies around the world. Medieval society had been quite static: people were born into a status and lifestyle that was largely fixed from birth and identical to that of their parents. In a time of such rapid change, however, why couldn't any individual person advance and improve his or her own lot in life? This very question threatened the traditional social structures in Jacobean England, where a newly developing capitalism rewarded individual ambition in a way that was frequently at odds with long-standing customs and social mores. Class and status were still extremely important, but were more unstable and fluid than ever before. Jacobean society teetered on the tension and transitions between practicality and idealism, and the emergence of a concept of individual identity apart from class, race, gender, and other classifications.

Helena would have been particularly intriguing and challenging to Jacobean audiences: a young woman of, at best, lower middle-class status who is nevertheless determined to marry a count. In a world that was still greatly reliant on the popular acceptance of traditional roles, her success in this endeavor is incredibly subversive. With her wits alone, Helena manages to manipulate those around her— including the king himself— in order to attain the man of her dreams. Rather than contenting herself with unrequited love, she insists on securing a cross-class union which could easily be seen in Shakespeare's world as both inappropriate and impractical.

This kind of upward social mobility was beginning to become a real (and often legally and emotionally contentious) possibility in Jacobean England. Humanism had opened the way for the concept that individuals were not mere replicas and inheritants of their predecessors, but had the ability (and perhaps the right) to create for themselves new personal identities. Followed to its natural conclusion, such a concept would even run counter to the doctrine of the divine right of kings which kept King James on his throne. Barely a generation later, Englishmen would take up arms against their monarch based on a conviction that personal ability should trump inherited rank.

*All's Well* is a play that is also rife with mention of fathers and paternal legacies. In this light, perhaps, Bertram's resistance to marrying Helena can be seen more as an expression of a fear for his family name and its meaning than as a rejection of her as an indi-

vidual. If Bertram defines himself by his status as Count of Rossillion, then by being forced to marry a mere physician's daughter, his identity itself is at stake. Historian Jean-Christophe Agnew has labeled this cultural predicament the “crisis of representation,” because the community's agreed-upon signifiers of status (such as an aristocratic family name or noble title) had, in a changing economy, become “manipulable, detached commodities.” (Note that the King offers to create noble titles for Helena as payment for her medical services as well as inducement for Bertram to marry her.) Helena's cleverness and ability to manipulate her own environment make her own identity subversively, dangerously fluid. If a woman is able to define herself, how can she remain truly subject to the control of her husband? If a man is able to define *himself*, how can he remain truly subject to the rule of a monarch?

The Jacobean era brought this Renaissance ambivalence towards individual ambition to its peak in English popular culture, including on stage. Along with the cultivation of a market economy came shifts in thought that began to support the cause of the individual. Simultaneously, these shifts in thought eroded long-held beliefs about class, gender and status. With its unique plot and its self-conscious, probing exploration of social roles, *All's Well That Ends Well* perfectly epitomizes the mixture of fascination and fear which social climbing held for its Jacobean audience.



The braggart Parolles (Clark Carmichael) in The Shakespeare Theatre of New Jersey's 2010 Main Stage production of *All's Well That Ends Well*. Photo © Gerry Goodstein.

# All's Well That Ends Well: Food For Thought

## What's the Problem?

Starting as early as the First Folio, readers of Shakespeare categorized his plays as comedies, tragedies, and romances. In 1896, critic F.S. Boas proposed a fourth category, “problem plays,” in his book *Shakespeare and His Predecessors*. In Boas’ view, *All's Well That Ends Well*, along with *Measure for Measure* and *Troilus and Cressida*, does not fit neatly into any of the three older categories: “we move along dim untrodden paths, and at the close our feeling is neither of simple joy nor pain; we are excited, fascinated, perplexed, for the issues raised preclude a completely satisfactory outcome.” Boas suggested that the problem plays culminated with the writing of *Hamlet*, charting a supposed turn towards darkness and tragedy in Shakespeare’s professional (and perhaps, personal) life. While some critics have accepted and built upon Boas’ categorization, it is difficult to substantiate a strict chronological progression from *All's Well* to *Hamlet*, and it is just as easy to find striking differences as similarities between them. Comedies as supposedly “sunny” as *Midsummer* and *Twelfth Night* have elements of profound darkness, and even Shakespeare’s most painful tragedies have moments of warmth and humor. If these “problem plays” do indeed share something significant, it most likely stems from Shakespeare’s keen sense of his audience. Social upheaval and, in particular, issues of public versus private morality were among the most hotly debated topics in the fiction and nonfiction of Jacobean England.

## Boy, Oh Boy!

In Shakespeare’s England, it was against the law for women to perform on the public stage. For this reason, the female roles in plays were always performed by males, usually teenage boys who were of slighter stature than the other actors, had higher voices and no beards. Juliet, Lady Macbeth, and Rosalind were all played by boys. When reading or watching this play, consider how the tone of the performance might be different with a boy playing Helena.

## The “French” Play?

Many people know that *Macbeth* is regarded by some as a “cursed”—or at least deeply unlucky—play, with a reputation for maiming and killing its actors. You may not know that *All's Well* had a similar reputation for a time. This “curse” seems to have stemmed from one 1742 production at London’s famous Drury Lane Theatre, in which the actress playing Helena, Peg Woffington, fainted on stage and had to be replaced, while the actor playing the deathly-ill King of France subsequently died mid-run.

## What's in a Name?

**Parolles’** name literally means “words” in French, a substantial hint that the character himself is quite simply “all talk.” It may also foreshadow the circumstances of his fall from grace in the play: talking (rather than keeping silent) when he is “captured” by the “enemy.”

The Clown is referred to late in the play as “Monsieur **Lavatch**,” a name which is probably an Anglicization of the French *la vache*, “the cow.” It could also be derived from *lavage*, a French word used to mean “slop” or “sewage” in Shakespeare’s time.

**Helena** of course bears a form of the same name as Helen of Troy, legendary as the most beautiful and desirable woman in the world. Some critics have suggested that here (as in *A Midsummer Night’s Dream*) Shakespeare is being ironic—both Helenas find themselves pursuing (rather than pursued by) the men they love.

**Diana’s** name connects her to the Greek goddess, who was the patron of maidenhood and virginity, among other things.

**Lafew’s** name seems likely to be derived from the French *le feu*, a phrase which has two meanings, either or both of which may have inspired Shakespeare. As a noun, *feu* means “fire,” which may suggest Lafew’s sharp-tongued and somewhat peppery nature. As an adjective phrase, *le feu* means “the late” (as in, “the former,” “the deceased”), suggesting Lafew’s advanced age.

## A Lost Play in Plain Sight?

Some critics have speculated that, due to its subject material and its perceived “unevenness” of tone, *All's Well That Ends Well* is, in fact, a revised version of perhaps Shakespeare’s most famous and tantalizing “lost” play. In 1598, Francis Meres published a list of Shakespeare’s plays to date, including one *Love’s Labour’s Won*. The 1603 catalog of bookseller Christopher Hunt also lists this play as being available in quarto edition. These two mentions are, as far as we know, the only record of its existence. No scrap of the playtext or even a record of a performance has survived.

Thus, one theory is that *Love’s Labour’s Won* was an early or original title for the play that subsequently became *All's Well That Ends Well*. Proponents argue that Shakespeare wrote the play in the 1590s, then returned to it several years later and substantially revised and retitled it.

While it’s tempting to think that we have had our hands on this frustratingly mysterious play all along, there is no particular evidence to support it. We know of at least a handful of other plays which were fully or partially written by Shakespeare that have subsequently vanished, and the ending of *Love’s Labour’s Lost* strongly implies a sequel. More likely, the real *Love’s Labour’s Won* remains lost, one of the Holy Grails of Shakespeare scholarship.



## Additional Topics for Discussion

### About the Play

1. Shakespeare's comedies almost always address love and marriage in some way. In *All's Well That Ends Well*, love and marriage are complicated by issues of class and social status. How are class and social status depicted in the play? Do these notions still affect romantic relationships today? If so, how?
2. The relationship between generations is another important theme of the play. Helena and Bertram are often compared to (and measured against) their famous fathers. What does the play have to say about the ways in which younger and older generations relate? What kind of parents (or surrogate parents) are the Countess, the King, Lafew, etc.? How do they simultaneously guide their wards and allow them to make their own mistakes? How do the younger characters learn from the older ones?
3. Lavatch, the clown, might seem extraneous to the rest of the plot. What is his role in the play? How do his scenes inform or comment on the other business of the play? Why is he so closely associated with the extremely virtuous and dignified Countess?
4. The clever maiden who is able to solve riddles and perform seemingly impossible tasks is a very, very old figure from folklore and, especially, fairy tales. In what ways does *All's Well That Ends Well* resemble a fairy tale? In what ways has Shakespeare departed from the tradition of fairy tales? How do the darker or more disturbing elements of the play also relate to folklore and fairy tales?
5. Helena uses deception to win Bertram, and the Lords Dumaine use deception to unmask Parolles. Are these deceptions justified? Why or why not? What does the play have to say about deception? Is deception also in some way a fundamental element of all theatre?
6. How do you feel about the ending of the play? Is it satisfying? Dissatisfying? Provocative? Is Helena a fool or a heroine for holding onto her dream of marrying Bertram? Has Bertram really changed or grown as a character in the course of the play? What evidence does Shakespeare provide to support your opinion?

### About this Production

1. The director, Stephen Fried, worked with the designers of this production to give the world of the play a flavor of the early 20th century, perhaps around the period of World War I. Why might this period have been chosen? What historical events or themes could be referenced by this choice which could also inform your understanding of the play?
2. In this production, almost all the actors play multiple roles. What is the effect of having a single actor play, for example, both the noble King of France and the scurrilous clown Lavatch? How did the actors differentiate their characters for you? Why might Helena, Bertram and Parolles be the only three characters whose actors play just that single role and no other? Do you think the director's choice to combine so many roles enhanced your understanding of the play in any way?

## Follow-up Activities

1. *Review* Write a review for *All's Well That Ends Well*. Be sure to include specific information about the production, such as the set, lights, costumes and sound, as well as the actors and the text itself. Include your own reaction to the play. How did you respond to each of the characters? Which aspects of the production did you find effective or ineffective? Which themes jumped out at you in particular? When you are finished, submit your review to the Shakespeare Theatre of New Jersey's Education department, or see if you can print it in your school newspaper.
2. *"I learn by this letter"* Letters are an important dramatic device in Shakespeare's plays, including the critical letter from Bertram to Helena ("no wife in France") which really sets the plot in motion. Write a letter from the perspective of one of the characters in *All's Well That Ends Well*, expressing thoughts and feelings which that character does not get the opportunity to share in the course of Shakespeare's play.
3. *The Sequel* One of the troubling things for some critics and audience members has been the way in which Bertram and Helena are "thrown together" at the end of the play, with no solid evidence that their marriage will work. Write a short story, playscript or plot summary of your own proposed sequel, staying true to the characters as Shakespeare leaves them. How do things turn out for Bertram and Helena? Does he learn to truly love her? Do Helena and Diana remain close? What becomes of the disgraced Parolles?
4. *Alert the Media!* The denouement of *All's Well That Ends Well* is dripping with stunning revelations and salacious details— perfect for cable news coverage! Select a series of events from the play and create video coverage, interviewing the characters of the play on camera, creating graphics, etc. How is your version of these events like or unlike Shakespeare's?

### 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](mailto:info@ShakespeareNJ.org), and we will share them with other teachers, or maybe even include them in future study guides.*





## Meeting the Common Core Standards

Recently, the New Jersey State Board of Education adopted the Common Core Standards, joining many other states that are attempting to create a more cohesive framework for K-12 education nationwide. We were delighted to see that, among other things, the Common Core explicitly specifies that Shakespeare is an indispensable component of English Language Arts curricula. The reading standards' Note on Range and Content of Student Reading is particularly applicable to our own educational mission:

“To build a foundation for college and career readiness, students must read widely and deeply from among a broad range of high-quality, increasingly challenging literary and informational texts. Through extensive reading of stories, dramas, poems, and myths from diverse cultures and different time periods, students gain literary and cultural knowledge as well as familiarity with various text structures and elements.”

Each year, The Shakespeare Theatre of New Jersey produces exciting stage productions of several classic texts “from diverse cultures and different time periods,” each of which presents students with the opportunity to experience and negotiate rich and challenging text through reading, writing, speaking and listening.

The Shakespeare Theatre of New Jersey remains committed to supporting teachers as they transition to these new standards. Viewing a performance at The Shakespeare Theatre of New Jersey, participating in the post-performance discussion, and completing activities in this study guide can serve as a powerful springboard for higher-order thinking. On these pages you will find some suggestions for ways to align your study of our production to each standard. Given the clarity of these standards, many will likely be self-evident, but we invite you to contact us for further help.

### ELA ANCHOR STANDARDS: READING

STANDARD 1: Read closely to determine what the text says explicitly and to make logical inferences from it; cite textual evidence when writing or speaking to support conclusions drawn from the text.

STANDARD 2: Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

STANDARD 3: Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

STANDARD 4: Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

STANDARD 5: Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text relate to each other and the whole.

STANDARD 6: Assess how point of view or purpose shapes the content and style of a text.

STANDARD 7: Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words. *Analyze how visual and multimedia elements contribute to the stage performance of the text; compare and contrast the printed and staged version.*

STANDARD 8: Delineate and evaluate the argument and specific claims in a text, including the variety of reasoning as well as the relevance and sufficiency of the evidence.

STANDARD 9: Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take. *Compare and contrast the playtext with another text adapted from it or based upon it; compare and contrast the playtext's fictional portrayal of a past time/place with historical accounts of the same period.*

STANDARD 10: Read and comprehend complex literary and informational texts independently and proficiently.

### ELA ANCHOR STANDARDS: WRITING

STANDARD 1: Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

STANDARD 2: Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization and analysis of content.

STANDARD 3: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. *Write a new ending or sequel for the play; write letters in the voice/s of character/s from the play*

STANDARD 4: Produce clear and coherent writing in which the development, organization and style are appropriate to task, purpose and audience. *Write a review of the performance which is geared to a certain audience (peers, younger students, etc.); create teaching materials which can be used by future classes (summaries, character webs, etc.)*

STANDARD 5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. *Create and workshop poems using vocabulary and/or themes drawn from the playtext*

STANDARD 6: Use technology, including the internet, to produce and publish writing and to interact and collaborate with others. *Create a webinar on the playtext for younger students at the local middle or elementary school; design a website to collect student reflection and analysis of the play.*

STANDARD 7: Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under

investigation. *Research the production history or the historical circumstances of the play.*

STANDARD 8: Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism. *Use the sources cited in the study guide to write new explanatory or narrative text.*

STANDARD 9: Draw evidence from literary or informational texts to support analysis, reflection, and research.

STANDARD 10: Write routinely over extended time frames and shorter time frames for a range of tasks, purposes, and audiences.

ELA ANCHOR STANDARDS: SPEAKING AND LISTENING

STANDARD 1: Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively. *Participate in a postshow discussion; stage a classroom debate between the characters of the play.*

STANDARD 2: Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally. *View, compare, and contrast stage and film versions of the playtext.*

STANDARD 3: Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

STANDARD 4: Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

STANDARD 5: Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.

STANDARD 6: Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

ELA ANCHOR STANDARDS: LANGUAGE

STANDARD 1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking .

STANDARD 2: Demonstrate command of the conventions of standard English capitalization, punctuation and spelling when writing.

STANDARD 3: Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

STANDARD 4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.

STANDARD 5: Demonstrate understanding of word relationships and nuances in word meanings.

STANDARD 6: Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.



Lavatch the Clown, the Countess, and her steward Reynaldo in an illustration by H.C. Selous taken from *Cassell's Illustrated Shakespeare: the Plays of Shakespeare*. Ed. Charles & Mary Cowden Clarke. London: Cassell, Petter, & Galpin. Issued in parts 1864-68, then in three vols, 1868.



## Sources for this study guide (and other resources):

- ALL'S WELL THAT ENDS WELL, Signet Classic edition, edited by Sylvan Barnet
- ALL'S WELL THAT ENDS WELL, Folger Shakespeare Library edition, edited by Barbara A. Mowat and Paul Werstine
- ALL'S WELL THAT ENDS WELL, New Penguin edition, edited by Barbara Everett
- THE ANNOTATED SHAKESPEARE, Introductions, Notes, and Bibliography by A.L. Rowse
- ASIMOV'S GUIDE TO SHAKESPEARE by Isaac Asimov
- THE COMPLETE IDIOT'S GUIDE TO SHAKESPEARE, by Laurie Rozakis
- FREEDOM 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
- American Players Theatre study guide for *All's Well That Ends Well*, [www.americanplayers.org](http://www.americanplayers.org)
- Orlando Shakespeare Theatre study guide for *All's Well That Ends Well*, [www.orlandoshakes.org](http://www.orlandoshakes.org)
- Utah Shakespearean Festival study guide for *All's Well That Ends Well*, [www.bard.org](http://www.bard.org)
- Sparknotes guide to *All's Well That Ends Well*, [www.sparknotes.com](http://www.sparknotes.com)
- Wikipedia, the free online encyclopedia, [www.wikipedia.com](http://www.wikipedia.com)



Parolles, Bertram, and Helena in an illustration by H.C. Selous taken from *Cassell's Illustrated Shakespeare: the Plays of Shakespeare*. Ed. Charles & Mary Cowden Clarke. London: Cassell, Petter, & Galpin. Issued in parts 1864-68, then in three vols, 1868.

## Who Said That? Answer Key

- A. Helena
- B. King of France
- C. Parolles
- D. Countess
- E. Bertram
- F. Helena
- G. Clown (Lavatch)
- H. Lafew
- I. Diana
- J. Bertram



Roussillon (Roussillon-Languedoc) is highlighted on this map of France.

## 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 48th season in 2010.

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.

## Other Opportunities for Students... and Teachers

### **SHAKESPEARE LIVE! EDUCATIONAL TOURING COMPANY**

*Shakespeare LIVE!* is the educational touring company of The Shakespeare Theatre. This dynamic troupe of actors brings exciting, artistically-exceptional abridged productions of Shakespeare’s plays and other world classics directly into schools each spring.

### **THE JUNIOR AND SENIOR CORPS**

Two- and three-week summer acting intensives, geared for students in grades 6 through 12, these programs offer professional-caliber instruction and performance opportunities for young people who have developed a serious interest in theatre. Admission to this program is through audition and/or interview.

### **SUMMER PROFESSIONAL TRAINING PROGRAM**

For graduating high school seniors and university students, the 11-week 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.

### **SHAKEFEST: SUMMER SHAKESPEARE INSTITUTE FOR TEACHERS**

Designed for elementary and secondary teachers of Shakespeare, *ShakeFest* is an weeklong professional development intensive 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 spring 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.

### **PAGES TO PLAYERS: IN-SCHOOL RESIDENCIES**

*Pages to Players* places the Theatre’s skilled teaching artists in an English classroom for an extended period, using the performance-based study of Shakespeare to develop students’ skills in reading comprehension, vocabulary and critical thinking while also evoking collaboration, self-confidence and creativity.

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