



The  
SHAKESPEARE  
Theatre of  
New Jersey

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

# the lion in winter

BY JAMES GOLDMAN

## The *Lion in Winter*: A Synopsis

As the play opens, it is almost Christmas of the year 1183, and the English royal family, the Plantagenets, are preparing to gather for the holidays. The gathering promises to be a tense one: aging King Henry II has yet to name a new heir after the recent death of his eldest son (also named Henry). His wife, Queen Eleanor, has been imprisoned in a tower by her husband for the past decade after she backed three of his sons in a rebellion. Each of the surviving sons, Richard, Geoffrey, and John, is mapping his own path to the crown, while the French king, Philip, and his half-sister (and Henry's mistress) Alais, create additional complications.

Before the rest of the group arrives, Henry tells Alais that while he prefers his youngest son John as heir, and Eleanor prefers Richard, his primary goal is to prevent the dissolution of England through a civil war upon his death. However, Philip has demanded that Henry fulfill the treaty which promised Alais to whichever son is named heir to the English throne. If Henry fails to keep his end of the bargain, the dowry— title to the region of the Vexin— must be returned to Philip immediately. Henry scrambles to come up with a scheme to keep possession of both his mistress and the strategically-placed province.

To stall for time and to erode the alliances between the other members of the family, Henry announces that he has decided to name Richard heir and marry him to Alais. A series of schemes and betrayals begins to unfold beneath the surface of their Christmas festivities. Henry makes the proposal conditional upon Richard giving up the province of Aquitaine (Eleanor's dowry) to John. Richard angrily refuses, and the arrangement falls through (which seems to have been Henry's intention all along). Each member of the family courts Philip's support for a potential war against one or more of the others, and Philip seems to play them against each other. Through a complicated sequence of overheard conversations, Henry realizes that even his favorite, John, has betrayed him, and he becomes distraught that history will remember him as a king with no sons.

Deciding that Eleanor has turned all of their sons against him, Henry resolves to go to Rome and ask the Pope for an annulment of their marriage, which would automatically illegitimize all three princes and free Henry to marry Alais. He hopes that this will allow him to father a faithful son and heir with his new wife. A devastated Eleanor threatens that, as soon as Henry leaves for Italy, she and her sons will rise up and seize the English crown by force. Alais, meanwhile, insists that the three princes be imprisoned for life so that they cannot endanger her or her future child.

Christmas comes to a close with a dramatic showdown between Henry and his sons in the castle's wine cellar, where he has had them all imprisoned. At the last moment, Henry finds himself unable to put his children to death for treason, and they make their escape. With all their plots exploded for the moment, Henry and Eleanor share a moment of truce. Although she is to be returned to prison, Henry assures her that the family will be reunited at Easter.



King Henry II (Sherman Howard) in The Shakespeare Theatre of New Jersey's 2010 Main Stage production of *The Lion in Winter*. Photo © Gerry Goodstein.

## An Introduction to *The Lion in Winter*

*The Lion in Winter*, despite the historical specificity of subject, is decidedly modern in tone. A psychological drama and an intellectual comedy, the play succeeds at simultaneously emulating a bygone era where every day was a struggle for survival, and evoking contemporary familial, romantic, and political relationships. In many ways, the play self-consciously begs one to reflect on how far Western society has come since feudal England: “Of course he has a knife. We all have knives. It’s 1183, and we’re barbarians.” But in others ways, it forces us to remind us of how much farther we have yet to go, in the moments when we recognize our own barbaric behaviors reflected in the actions of people constantly treading the indistinguishable line between love and hate.

Although *The Lion in Winter*’s Broadway debut in 1966 saw only modest success, it launched the career of playwright and novelist James Goldman, and was adapted to the screen in the Academy Award-winning 1968 film starring Katherine Hepburn, Peter O’Toole, and a young Anthony Hopkins. Since then, there has been one more film adaptation, a handful of Broadway revivals, and innumerable stage productions in theaters across the country. *The Lion in Winter*, with its unrelenting plot, witty dialogue, psychologically complex characters, and breathtaking costumes and sets, has become a staple of the American theater and remains a favorite among audiences and actors alike.

James Goldman, most well-known for *The Lion in Winter* and for collaborating with Stephen Sondheim on the book for *Follies*, had a particular predilection for historical fiction, and a knack for portraying multi-layered, dark-edged relationships. Goldman (the brother of William Goldman, the Oscar-winning screenwriter of *Butch Cassidy and the Sundance Kid*) grew up in Chicago and graduated from Chicago University. In the midst of post-graduate studies in music criticism at Columbia University, Goldman was drafted to fight in the Korean War. When he returned, he decided to take up playwriting; his first play was *They Might Be Giants*, a story about a man who thinks he is Sherlock Holmes and sees a psychiatrist named Dr. Watson. Over the next three decades, Goldman produced several plays, screenplays, film adaptations, lyrics, and novels - many of which were heavily inspired by histori-

cal figures and events. Goldman died from a heart attack in 1998.

The characters and plot of *The Lion in Winter* are all based on real historical figures and events. Although there was no Christmas court at Chinon in 1183 (Eleanor was not released from prison until Henry’s death in 1189), Goldman has created an evocative suggestion of what might have happened based on events leading up to that fateful year, and on the so-called Angevin family curse. Henry II often quarreled and battled with his own brother, and this trend merely worsened in the next generation. King Henry and Eleanor saw four sons reach adulthood – the eldest, named after his father, was coronated as co-ruler when he was just 15, and was called Henry the Young King. Hungry for power and jealous of their father’s strict control, Henry the Young King and his brothers Richard and Geoffrey staged a massive rebellion against the king in 1173. King Henry successfully quelled the rebellion, but he imprisoned Eleanor in Salisbury Tower in England, on the grounds that she had encouraged and supported her sons in their war efforts. By 1182 Henry the Young King was again growing restless – he threatened his father, and instigated another war with the aid of Geoffrey. The next year, he contracted dysentery, and died in the summer of 1183, unreconciled with his father. *The Lion in Winter* picks up here, in the midst of the tension surrounding King Henry’s refusal to name the next heir.

Although *The Lion in Winter* may at first glance seem to be a story about destructive forces, and driven by hate, at its core it is really a story about love. It is about yearning for affection, and the stupid decisions people make when driven by that desire. It is about family, about children as extensions of our selves, guarantors of our legacies, protectors from the fear of death and its mysteries. It is about age, and how it does (or doesn’t) change us. It is about peace. It is about beauty. It is about what it truly means to endure the human experience, with all of its pleasure and all of its pain.

–Emma Leigh Waldron, Dramaturg/Assistant to the Director



Henry (Sherman Howard) threatens Richard (Tom Pelphrey) as John (Colby Chambers) cowers in fear. Eleanor (Lisa Harrow) and Alais (Laura Campbell) look on in The Shakespeare Theatre of New Jersey’s 2010 Main Stage production of *The Lion in Winter*. Photo © Gerry Goodstein.

## The People in the Play

### King Henry II (1133-1189)

Extremely athletic and an exceptional soldier, King Henry II was the first Plantagenet king of England. The family name *Plantagenet* originated as the nickname of Henry's father, Geoffrey, Count of Anjou, who frequently wore a sprig of broom (called in Latin *planta genista*). In 1135, when Henry was still an infant, his mother Matilda had her claim to the throne of England usurped by her cousin Stephen. By the age of 14, Henry was commanding an army on his mother's behalf, and in 1153, at only 20, Henry managed to force Stephen into declaring him to be the heir to the throne. Stephen died the following year, and Henry— who had already inherited a great deal of land from his father when he inherited the countship of Anjou in 1151, and from his marriage to Eleanor of Aquitaine— became King of England at 21 years old. Henry would later add Ireland to this vast empire. Although technically still a vassal of the King of France, Henry's wealth and power at his height rivalled any monarch in Europe. An excellent student of the Latin language and Roman history, Henry played an instrumental role in the development of the English legal code. However, his dedication to orderly government was unable to curb the strife and rebellion within his own family.

### Eleanor of Aquitaine (1122-1204)

Eleanor is one of history's leading women, known for the extensive territory under her rule, her numerous children, her exceptionally long life, and her indefatigable spirit. Unusually for a girl of the times, she became skilled in Latin, music, literature, riding and hunting. At 15, Eleanor inherited the provinces of Aquitaine (the largest and richest province of France) and Poitiers from her father. With this impressive dowry, she was married to her cousin, King Louis VII of France, the same year. The marriage resulted in only two girls, and Eleanor and Louis were infamously incompatible, so when Eleanor and Henry met, the annulment of her marriage to Louis was swiftly processed (based on the grounds of kinship). Eleanor, 11 years older than Henry, went on to have eight more children with him: William (who died in infancy), Henry, Matilda, Richard, Geoffrey, Eleanor, Joan, and John. Eleanor has an adventurous reputation— from accompanying Louis on the Second Crusade, to her 16-year imprisonment for assisting her sons' rebellion, to ruling England as regent during Richard II's own absence for the Crusades.

### Richard I the Lion Heart (1157-1199)

Richard, the third son of Henry and Eleanor, became the prime contender for the throne after the deaths of his brothers William and Henry. Richard was given the duchy of Aquitaine by his mother in 1171, and was regarded as a brave and fierce ruler, working to quell rebellions against his father throughout the countryside. His relationship with his father was stormy, and marked by repeated conflicts. Many historical sources suggest that Richard may have been gay or bisexual, although there is no conclusive evidence. There is little to support the relationship between Richard and Philip depicted in the play. Richard finally succeeded his father as King of England upon Henry's death in 1189. He spent little of his reign there, however. An avid warrior, Richard was instrumental in organizing and leading the Third Crusade. He died, heirless, in 1199, of complications from a battlefield injury.

### Geoffrey (1158-1186)

Although Geoffrey participated in every one of the family rebellions, unlike his brothers, he never got a chance to be King of England (or even Chancellor). Geoffrey did, however, become Duke of Brittany in 1181, due to his marriage to the heiress Constance. Geoffrey had one male heir, Arthur, whom Richard named his heir, in hopes that the crown would not be passed to John. Arthur, however, had his throne usurped by John. Historically, Geoffrey and Philip were frequent allies and, reputedly, the closest of friends. Geoffrey died at age 27, possibly in a jousting accident, while visiting Philip's court in Paris.

### John (1167-1216)

John, supported by his mother Eleanor, eventually became King of England after his brother Richard's death in 1199. John's reign was noted for his inability to retain the lands his father and brother had acquired and protected (one possible origin of his nickname "Lackland"), and for signing the Magna Carta, which guaranteed the feudal barons certain protections from royal power. He was just five years old when his mother Eleanor was imprisoned for abetting his older brothers in their rebellion. John was married twice and had five children, the eldest of which succeeded him as King Henry III. In 1216, while fleeing from a French invasion, John lost the crown jewels in a marsh, and died shortly thereafter under somewhat murky circumstances. Apparently an able ruler in some ways, John was never well-liked, and history has remembered him as a bad (and extraordinarily unlucky) monarch.

### Philip Capet (1165-1223)

Philip was the first and only son of King Louis VII of France, born to his third wife after four daughters, and 28 years into Louis' reign as king. The infant prince was given the nickname *Dieu-donné*, meaning "Gift-of-God." When Philip was 13, he was lost on a royal hunting trip, and was found the next morning with a severe fever. Distraught, King Louis traveled many miles to pray at the shrine of Thomas Becket for his son's recovery. Philip subsequently recovered, but his father suffered a stroke following the exhausting journey, and began to quickly decline. Philip was thus anointed co-ruler in 1179, and took the French throne as Philip II Augustus when his father died the following year. Philip also was married to his first wife in 1180 the same year. In 1183, after the death of Henry the Young King, Philip began lengthy negotiations with King Henry regarding the return of his half-sister Margaret's dowry (the Vexin) since her marriage to Henry the Young King had not resulted in any children. Goldman uses a version of these events in his play, but heightens the drama by substituting Philip's other half-sister Alais as the heiress of the Vexin.

### Alais Capet (1160-1220)

Alais was the daughter of King Louis VII by his second wife, and Philip's half-sister. In 1169, Louis and Henry signed a contract promising Alais' hand in marriage to Richard. Eight years old at the time, Alais was sent to England to live under Henry's guardianship until she came of age. By the time she was 16, Alais had allegedly become Henry's mistress. Her marriage to Richard, therefore, was not condoned by the church, and Richard refused to marry her. Nevertheless he was, in fact, still contractually betrothed to Alais years later when he finally married Berengaria of Navarre. Alais was eventually married (to William of Ponthieu) in 1195.

**Other People Referenced in the Play**

**Henry “the Young King” (1155-1183)**

In an unconventional move, perhaps hoping to avoid the strife that had marred the previous generation’s accession to the English throne, King Henry II crowned his eldest surviving son as co-ruler in 1170, when he was just 15. Despite the kingly title, however, Young Henry’s father did not give him much land or power, and generally kept him on a short leash. By 18, the son instigated a rebellion against his royal father with the help of his brothers Geoffrey and Richard. The rebellion was quelled, and Eleanor was imprisoned for allegedly encouraging her sons. Young Henry again became restless in 1183, and warred against Richard with Geoffrey’s help. Young Henry contracted dysentery that summer, and on his deathbed requested King Henry’s presence. Thinking it was a trick, Henry refused to come, and Young Henry died unreconciled with his father.

**King Louis VII of France (1120-1180)**

As a second son, Louis was trained for the clergy as his elder brother was expected to be the next king. When his brother unexpectedly died in 1131, Louis suddenly became the heir, and ascended the throne in 1137. A deeply pious man, Louis had a reputation for being nonconfrontational (and for frequently being taken advantage of by his supposed subject, King Henry of England). Louis was married three times, but didn’t produce a male heir until Philip was born (to his third wife) in 1165. A zealously religious man, Louis was one of the primary leaders of the Second Crusade in 1145-1149.

**Rosamund Clifford (1150-1176)**

A prominent figure in English folklore and historical record, Rosamund was famed for her remarkable beauty. Henry first met Rosamund in Wales in 1163, and brought her back to England. Their affair became public in 1174, at which point the relationship ended, and Rosamund retreated to isolation and died shortly after. Legend attributes two of Henry’s illegitimate children to Rosamund, though the historical record does not support this.

**Thomas Becket (1118-1170)**

A close friend and advisor of King Henry, Thomas Becket was appointed Chancellor of England in 1155. When the Archbishopric of Canterbury opened in 1164, Henry appointed Becket to the position under the assumption that he would help him institute church reform, and curb the power of the papacy in England. Henry proposed the Constitutions of Clarendon the same year, a bill that stripped the clergy of special treatment in civil courts of law. When the Pope publicly decried the bill, Becket refused to sign it, causing an angry rift between Becket and Henry. According to legend, following a second quarrel between the two in 1170, an exasperated Henry cried out, “Will not someone rid me of this turbulent priest?” Four of his knights took this as their cue to ride to Canterbury and murder Becket at the altar of his cathedral, a gross violation of medieval Christian mores and custom. Becket was subsequently regarded as a martyr to the Catholic faith, and was canonized as a saint.



Eleanor (Lisa Harrow) with her son Geoffrey (Devin Norik) in The Shakespeare Theatre of New Jersey’s 2010 Main Stage production of *The Lion in Winter*. Photo © Gerry Goodstein.

## Eleanor of Aquitaine and the Concept of Courtly Love

*The Lion in Winter* makes frequent mention of Eleanor's affection for poetry, music, and other forms of artistry— qualities which were noted as well in the historical Eleanor. The themes of beauty and love, central to the play, are drawn from history: the emergence of the so-called Twelfth-Century Renaissance, and Eleanor of Aquitaine's introduction of the concept of Courtly Love to England.

I taught you dancing, and languages and all the music that I knew and how to love what's beautiful.

Eleanor to Richard in *The Lion in Winter*, 1.3

The latter half of the twelfth century saw a sort of Renaissance begin to bloom in medieval England. What had already begun in the Byzantine Empire spread to other parts of Europe and eventually touched England, where there was a renewed interest in and devotion to classical Greek texts, invigorated study in the maths and sciences, the emergence of a kernel of philosophical reflection, the establishment of universities (such as the Sorbonne and Oxford) across the continent, and the flourishing of Romanesque art which began to evolve into Gothic shapes and designs.

In the midst of this intellectual ferment, Eleanor of Aquitaine introduced England to the troubadour tradition of Southern France. Troubadours created and performed songs and poetry about the romantic ideals of chivalry and courtly love. Eleanor is also said to have presided over a Court of Love, where people would come to present their conflicts, questions, or triumphs regarding love and courtship, and would be furnished with a verdict from a jury of noble women. Historically, this was a time of rapidly shifting notions of public decorum, especially for women— but Eleanor was on the cutting edge even by these standards.

The precocious sophistication of her youngest days, the intolerable ennui of the fifteen years she spent as queen in the monkish court of France, the awakening experience of accompanying the second crusade in the mid-century, the exhilarating freedom of her early career as queen of England, combined to give her the richest possible background from which to survey life in her years of maturity.

Amy Kelly

The idea that women not only had a say in matters of love, but might even exercise a quasi-judicial authority, was a direct challenge to ancient conceptions of passive women who functioned merely as objects of affection. Men, too, had a new role to play in the twelfth century. Love itself was taking a new cultural form during Eleanor's lifetime.

When the object of love is the pleasure of sense, then love is sensual and carnal; directed towards the spiritual, it is mystic, towards a person of the opposite sex, sexual, towards God, divine. Courtly Love is a type of sensual love and what distinguishes it from other forms of sexual love, from mere passion, from so-called platonic love, from married love is its purpose or motive, its formal object, namely, the lover's progress and growth in natural goodness, merit, and worth.

Alexander Denomy

This kind of love was meant to evoke a transcendent experience— it was defined by the object of desire, someone of higher rank and

significance. Courtly Love was about the process, not the product— humbling and bettering oneself in service of the noble beloved, but never quite achieving consummation of one's earthly desires. This concept of love and courtship added new dimensions to traditional institutions such as marriage. In addition to shifting the balance of power between the genders somewhat, Courtly Love acted as a new catalyst for intellectual and artistic pursuits, and served as a civilizing influence on Europe as a whole. Since the fall of the Roman Empire, the preservation of knowledge and beauty had been almost exclusively the province of the Church. Eleanor, along with many of her contemporaries, helped lay the foundation for the secular Renaissance to come.



Eleanor of Aquitaine (Lisa Harrow) in The Shakespeare Theatre of New Jersey's 2010 Main Stage production of *The Lion in Winter*. Photo © Gerry Goodstein.

## Additional Topics for Discussion

### About the Play

1. Goldman's play is essentially a story about dysfunctional family writ large. Although the characters may be kings, queens and princes, their complex and troubled relationships with one another are presented as an amplified version of the same difficulties that modern families experience: jealousy, infidelity, parental favoritism, and so on. Discuss how the Plantagenet family is like or unlike a modern family.

2. Some early critics of the play disliked it because they felt Goldman's modern language jarred with the historical characters and setting. Others felt that it made the plot more exciting and relevant. How do you feel about the anachronism of the way the characters talk? Does it enhance or detract from the play, in your opinion?

3. The characters in *The Lion in Winter* are caught between their personal feelings for one another and their political ambitions and responsibilities. Three important political questions are at the center of the plot: who will become the next king of England, who will marry the princess Alais, and who will control the strategically important provinces of Aquitaine and the Vexin? How do the characters negotiate the divide between their personal and political lives? What message, if any, does the play have for a modern audience about politics and power?

4. Eleanor argues to her sons that war is not inevitable—the result of complex confluences of circumstances—but the outcome of our personal actions and inactions. Peace can begin, she says, if only we start “to love one another just a little.” Do you agree or disagree with her perspective? Does the play support such a belief? Is this play fundamentally optimistic or pessimistic in its outlook on war and peace?

5. By the standards of the medieval era, Henry and Eleanor are both quite elderly, and Henry, at least, spends much of the play contemplating his own mortality and his legacy. How does a sense of posterity—of what he will leave behind—motivate his actions? Do his actions reflect a true understanding of his legacy? How important is a sense of their own mortality to these characters in general?

### About this Production

1. The scenic design for this production is dominated, in many scenes, by a huge stone wall that seems to loom over the characters, stretching out of sight. Why do you think this visual element has such a prominent place in the show? Does it suggest any symbolic or metaphoric resonances to you?

2. *The Lion in Winter* is often characterized as a dark, biting comedy, but it also contains elements of pathos and tragedy. Discuss the choices made by the actors, director and designers of this production. Would you say that it is evenly balanced, or is the balance skewed towards either laughter or sadness? How did the artistic choices made influence your own emotional response to the show?

## Follow-up Activities

1. *Review* Write a review for *The Lion in Winter*. 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”* The characters of the play conceal, repress and misrepresent many of their true feelings about one another. Write a letter from the perspective of one of the characters in *The Lion in Winter*, expressing thoughts and feelings which that character does not get the opportunity to share (or refuses to share) in the course of the play.

3. *The Sequel* At the end of the play, Henry promises to try to bring the family back together at Easter. Imagine what happens at the next Plantagenet family gathering. How have the events of *The Lion in Winter* changed the characters and how they interact? Explore your hypotheses in writing.

4. *Get the Facts* Each of the characters in *The Lion in Winter* is based on a real, historical person. Use print and online materials to research these individuals, and write or present your findings. What was their historical impact? How were they like or unlike their depiction in the play?

### 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.



Estranged spouses Eleanor (Lisa Harrow) and Henry (Sherman Howard) converse in The Shakespeare Theatre of New Jersey's 2010 Main Stage production of *The Lion in Winter*. Photo © Gerry Goodstein.

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 Wikipedia, the free online encyclopedia, [www.wikipedia.com](http://www.wikipedia.com)



## 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.

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.

Tensions run high between brothers John (Colby Chambers) and Geoffrey (Devin Norik) in The Shakespeare Theatre of New Jersey’s 2010 Main Stage production of *The Lion in Winter*. Photo © Gerry Goodstein.

## 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 a 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**

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

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