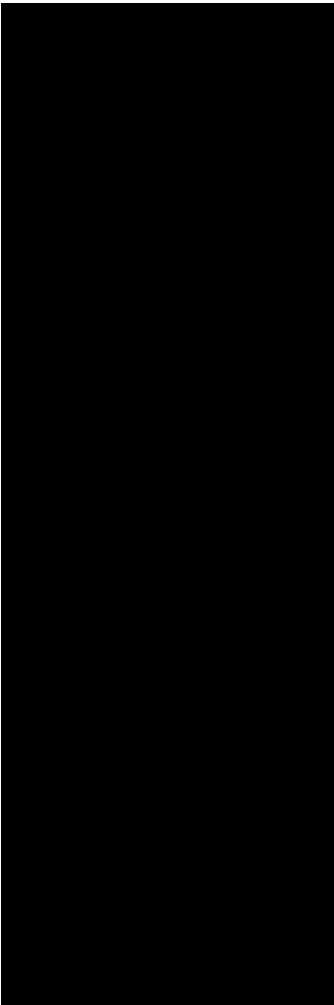




**FIRST  
STAGE**  
CHILDREN'S THEATER



Production  
Media Sponsor



Performances take place in the Todd Wehr Theater of the Marcus Center for the Performing Arts - 929 N. Water St. - Milwaukee

# ENRICHMENT GUIDE



## THE **Shakespeare Stealer**

by Gary L. Blackwood

Please be sure to share this guide with all teachers who are taking their students to see this production. Photocopy or download additional copies from [www.firststage.org](http://www.firststage.org)

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Within this guide we have included a range of materials and activities. As teachers, you know best the needs and abilities of your students; therefore, please feel free to pick and choose and/or adapt any of the suggestions for discussion or activities.

We encourage you to take advantage of our photocopy-friendly format and generate copies of the entire guide for each classroom and copies of handouts for your students.

Have fun and enjoy the show!

Steve McCormick • Education Director/Associate Artistic Director  
(414) 273-2314 x398 or smccormick@firststage.org

## Attending the Play—Guidelines for Teachers

Discuss proper audience behavior with your students. While applause and laughter, when appropriate, are appreciated and anticipated, unnecessary noise or movement by audience members can distract the actors and other audience members and affect the quality of the performance for everyone. It is very important that students understand how their behavior can affect a live performance. You, the teacher, and other adult chaperones for your group have the primary responsibility for being sure your students behave appropriately. We ask that chaperones sit among the students, and not together in a group behind the students. Our ushers will react to disruptions and attempt to quell them, and we reserve the right to remove from the theater any student causing a distraction.

### First Stage Policies

\*Because of union regulations the use of recording equipment and cameras is strictly forbidden in the theater.

\*Food, drink, candy and gum are not permitted in the theater.

\*Any portable radios brought to the theater by students will be kept by the House Manager during the performance and returned to the group leader at the conclusion of the play.

\*There is no smoking in the theater, by order of the Fire Marshal.

\*Should a student become ill, suffer an injury or have another problem, please escort him or her to the theater lobby and ask an usher to notify the House Manager immediately.

\*In the unlikely event of a general emergency, the theater lights will go on and someone will come on stage to inform the audience of the problem. Remain in your seats, visually locate the nearest exit and wait for First Stage ushers to guide your group from the theater.

*Seating for people with disabilities: If you have special seating needs for any student(s) and did not indicate your need when you ordered your tickets, please call the Box Office at (414) 267-2962 **NOW**. Our knowledge of your needs will enable us to serve you better upon your group's arrival at the theater.*

### Family Performances

Fourteen family performances of *Shakespeare Stealer* are scheduled. If you know of friends or colleagues who might enjoy seeing this play, please tell them about these public performance opportunities. For tickets and prices, please call the Marcus Center box office, 414/273-7206.

The number for TDD (deaf and hard-of-hearing patrons) is 414/273-3080.

#### Fridays

Oct. 21 & Nov. 11 7:00 p.m.

#### Saturdays

Oct. 29 1:00 p.m.  
Oct. 22 3:30 & 7:00 p.m.  
Nov. 5 1:00 & 3:30 p.m.  
Nov. 12 7:00 p.m.

#### Sundays

Oct. 23, Nov. 6 & 13\* 1:00 & 3:30 p.m.

\*the Sunday, Nov. 13 3:30 p.m. performance will be interpreted for deaf and hard of hearing patrons.

# Synopsis

Somewhere the play, with other players, goes on



Widge, a young man, is sitting on a stool at a table copying something from a small bound notebook onto loose sheets of paper. The peaceful moment is quickly interrupted by the entrance of Dr. Timothy Bright. Dr. Bright uells at Widge, believing that Widge's carelessness has caused accusations of stealing sermons from other rectors of the bishop. Widge confesses that he was indeed caught copying a sermon while using Dr. Bright's swift writing system.

He was afraid Dr. Bright

would be mad at him and wrote out the sermon again as best he could remember. Dr. Bright is furious, for he had delivered a sermon composed by his idle-headed apprentice. The sound of pounding at the door soon breaks Dr. Bright's scolding. Falconer enters with Widge's lost notebook in hand. He hears about the swift writing system and wants to test its efficiency. Learning that Widge is the only apprentice who has learned the great system, Falconer pays ten pounds sterling to buy Widge and his service. Widge reluctantly follows Falconer for their immediate departure.

Arriving in the town of Leicester, Widge soon realizes that his real master is not Falconer but a man named Simon Bass. In order to bring more profit in his business, Simon Bass orders Widge to copy a popular play: *The Tragedy of Hamlet*, written by a well-known poet, William Shakespeare, in London. Widge does not want to obey the order but has no choice. He is told that Falconer will follow Widge to London to ensure the completion of this assignment.

At the Globe Theater in London, Falconer instructs Widge to conceal himself at one end of the heavy curtain, behind the pillar of the bal-

cony. From there, he'll be able to hear all the speeches without being seen. Widge begins to wonder about Falconer's familiarity with the theater.

As the play begins, everything appears to working pretty well for Widge until two members of Shakespeare's acting company, Sander Cooke and Thomas Pope, push a small prop cannon behind the curtain where Widge is hiding. Before he can question Widge, Pope realizes that the cannon blast has caused the thatch on the roof of the theater to catch on fire. Widge luckily gets away in the chaos, but he comes face-to-face with Falconer, who immediately asks Widge for the copy of the play. Widge must confess that he lost it backstage during the commotion of the fire and he rushes back into the theater for the notebook. While looking for the notebook, Widge is caught by members of the acting company. He tries to convince them that he has run away from his master to become a player, or actor, in London. Considering their need for a new boy, the company, named the Lord Chamberlain's Men, decides to accept Widge as their new apprentice. Nick Tooley is the only person who is against the decision. As no women were allowed to be actors during this time in history, young boys play the female parts in the plays. Nick, who has played all the female roles, is growing up and is therefore not able to pass as a female as easily as he once did. Nick is afraid that Widge will become his replacement. Regardless, Widge is accepted and told to share a room with Sander Cooke, another apprentice.

After settling in, Widge has his first scriming, or sword fighting, lessons. Nick is intentionally assaulting Widge in the name of demonstrating the technique. Julian, another apprentice, steps in to stop the fight. Widge shows no sign of appreciation, for he believes he does not need any help. Julian is offended and leaves. Widge and Sander resume practice with each other.

Later on, Sander and Widge are practicing lines together. Widge learns from their conversation that the company keeps books of scripts. At the performances a person will be "on book" in

Continued on page 3

## Synopsis (cont.)

order to give lines if someone forgets them. Widge has the idea of getting a real copy of the script for Simon Bass. All of a sudden, William Shakespeare rushes in and asks Sander to be the Queen Gertrude in *Hamlet*, because Nick hasn't shown up. Widge is asked to be "on book," taking over Sander's old job. As Widge holds the book in his hands, he thinks it would be the best time to leave. But he bumps into Sander, wearing the Queen's dress, and Sander asks Widge to help him check the costume. Widge does not have enough time to get away and starts to give lines. He finds out, surprisingly, that the work is very fulfilling. As Sander returns backstage after he scene, he thanks Widge for his help and comments on their friendship. Widge has never had a friend before so Sander's comment takes him by surprise.

Nick enters, looking ruffled and unshaven, and interrupts them. He says he overslept and missed the first part of the play. He commands Sander to give him Gertrude's costume back. Robert Armin, the acting company's manager, shows up and stops the fight. He orders Nick to go home and asks Sander and Widge get back to their work. Widge learns from Armin that Simon Bass was once a part of the Lord Chamberlain's Men and was famous for his amazing skills in makeup and disguise.

The next morning, Widge is given a part as the messenger in a play called *The Spanish Tragedy*. He is very nervous, so Sander suggests that he go get some food. Just after Widge steps outside, he is confronted by Falconer. Once again, Falconer threatens Widge to bring a copy of *Hamlet* to him, even if that means stealing the original book from the trunk in the property room. Widge goes back in the theater just in time to start another scriming practice. Armin starts to train everyone in the proper way to portray killers and victims. Widge is paired with Julian. After finishing practice they start to chat. Widge learns that, like him, Julian's mother has also passed away. Julian says he apprentices in the company because it pays his father some money.

Before starting the next scriming session, Armin announces that the company has been asked to perform *Hamlet* before Queen Elizabeth. Nick joins the practice and accidentally stabs Julian in his chest. Armin tries to stop the bleeding and finds out that Julian is actually a female. Sander assumes that the company will have to let Julian leave.

Before the next show opens, Julian, whose actual name is Julia, insists that she be allowed to play her role one last time. Shakespeare decides to let her perform in spite of the laws against it. Widge and Sander are sent to find Nick, who is totally drunk again. They decide not to bring Nick back because it'll be even worse for the company to see him drunk.

After the show, Widge sees Julia and starts acting weird. Julia reassures Widge that she's still the same person, but they both need some time to adjust. Julia talks to Widge about her sadness in having to leave the company. It is her dream to be a player. Since neither Julia nor Nick may perform anymore Shakespeare asks Sander and Widge to take on the roles that Julia and Nick would have normally performed in the play. Widge is very surprised and honored by the offer and promises to do his best.

The company gives a successful performance for the Queen, who is very pleased and comes backstage to meet all of the players. Outside the theater, Falconer bribes Nick, who was fired from the company, into stealing the script. Nick encounters Widge and Sander while attempting to do so. In the chaos, Nick stabs Widge and runs away with the script. Fortunately, Widge has been wearing a prop blood bag and avoids injury. Nick hands the script to Falconer and takes off. Armin hears the commotion and comes for help. Sander, Widge and Armin trap Falconer in between them. During the fight Armin stabs Falconer. Before he dies, Falconer decides to reveal his real identity as Simon Bass.

With Falconer/Bass dead, Widge confesses his original purpose of stealing *Hamlet*. Armin brings out the notebook that Widge lost during the fire. He tells Widge that he suspected Widge was not a thief at heart so he never told the authorities.

In the end, Widge stays with the company and becomes a real player. Even though Julia is not as fortunate as Widge, she finds an opportunity to go to France and be a player there, since women are allowed to be actors in France. Through this experience, Widge learns the true meaning of loyalty, friendship, family and home.

## About the Author

Gary L.. Blackwood

Gary Lyle Blackwood was born on October 23, 1945 in Meadville, Pennsylvania to Roy William and Susie Esther and he attended one of the last surviving one-room schoolhouses in the state. The school's library consisted of a single small bookcase. Because books were so unavailable, they seemed like treasures (and still do!). In his early teens he began submitting stories to magazines. At 16 he got his first encouraging letter from an editor, and at 19 he sold his first story. Since then he has sold dozens of stories and articles to adult and children's magazines, published 21 novels and nonfiction books for middle readers and young adults, and had half a dozen stage plays produced in regional and university theaters. He has taught classes and workshops in playwriting and writing for children at several colleges and writers' conferences. Blackwood currently resides with his family on an acre of land surrounded by cow pastures near Carthage, Missouri.



### Some Select Books by Gary L. Blackwood

#### SHAKESPEARE'S SCRIBE (9 to 12)

In this sequel to *THE SHAKESPEARE STEALER*, the Plague comes to London, the Globe Theater closes down, and Widge and his fellow players have to travel all around England, performing in city squares, innyards, and guild halls.

#### SHAKESPEARE'S SPY (9 to 12)

Third in the series. The winter of 1602 brings many changes for Widge, a young apprentice at London's Globe Theater, as he becomes infatuated with Shakespeare's daughter Judith, attempts to write a play, learns more about his past, endangers himself to help a friend, acquires a new identity, and finds a new purpose in life.

#### MOONSHINE (8 to 12)

Growing up dirt poor in the Missouri Ozarks during the Depression, Thad McCune brings in extra money by running illegal liquor for a one-armed veteran of the Great War.

#### WILD TIMOTHY (12 and up)

Thirteen-year-old Timothy Martin, whose world centers around books, television, and movies, has to cope with the real world when he's lost in the Adirondack wilderness.

#### THE YEAR OF THE HANGMAN (12 and up)

An alternate history novel that poses the question "What if America had lost the American Revolution?"

#### EXTRAORDINARY EVENTS AND ODDBALL OCCURRENCES (12 and up)

Discusses the details and possible explanations of mysterious events throughout human history, including strange things falling out of the sky, the teleportation of objects, and unexplained appearances and disappearances

*From the author's website*  
<http://mowrites4kids.drury.edu/authors/blackwood/>

Many themes and ideas have drawn me back to this play since first reading it two years ago. *The Shakespeare Stealer* is, at its heart, a story of large ideas such as morality, family, friendship, gender issues, and transformation. As the play opens we meet Widge, a young boy who has no family, a cruel master, and no discernable sense of right and wrong. He is an unabashed thief. As he says himself, "Whatever does me good is right and whatever does me dare is wrong." As he journeys from his Master's house to Leicester to Shakespeare's Globe Theater in London, he learns that life is a great deal more complicated than he had imagined...and a great deal simpler.

And William Shakespeare himself is a character on stage—what could be better than that?

Widge learns that the theatre is a place of great integrity and of great difficulties— a place where people work incredibly hard. They work with discipline, humor, craftsmanship, and above all, passion. Shakespeare's theater in 1600 was one where professional actors appeared on stage with and mentored young performers who were learning their craft—not unlike my favorite theater company in Milwaukee.

Widge also learns that we are not defined by our beginnings, however humble, but by our actions and our choices. Ultimately Widge is faced with a choice: Give in to the demands of the violent Falconer or stand up against him(at no small risk to himself) for his new friends, his new family and perhaps most importantly- his new home.

And I simply believe in the reality of truth of these characters. A very young student in our Theater Academy asked me if *The Shakespeare Stealer* is a true story. Quoting Eudora Welty when asked a similar question about one of her novels, I said, "Did it actually happen? No. Is it true? Yes... it's true."

Enjoy the show!



The set for First Stage's production of *The Shakespeare Stealer* was designed by Sarah Hunt Frank. In designing a world for this show, Sarah was faced with the rather large task of trying to recreate the grand scale of Shakespeare's Globe Theatre in First Stage's much smaller Todd Wehr Theater. In addition, Sarah had to create a set that would allow for the multiple locations required by the script. The play follows Widge's journey from Dr. Timothy Bright's apothecary, to Widge's sparse living quarters, to Simon Bass' grand house and finally arriving at both the backstage and onstage areas of the Globe Theatre itself. To accomplish this, Sarah designed a multilevel Tudor-inspired structure that is very evocative of the original Globe. There are three arches that have removable curtains which allow for the arches to be perceived as either a doorway of a building or as a stage entrance depending on whether or not the curtains are in place. The set also incorporates the use of two rolling platforms that may be moved around the stage to suggest different locations. Eventually, these platforms are rolled up to the center of the middle arch to create a completed stage. The addition of props and furniture as well as the creative use of lighting help to define each of the many locales in the play.



William Shakespeare is arguably the most famous playwright in the history of the western world. There are many myths and legends surrounding who he was. As no one alive today was around during Shakespeare's time, we do not know for sure what is true and what is false concerning these stories. Over the years, scholars have debated the facts and tried to separate what is plausible and what is fiction. Most scholars agree that sometime in April 1564 in Stratford-on-Avon, England, the Bard of Avon (Shakespeare) was born. The world celebrates his birth on April 23rd, three days prior to his recorded baptism, because this was the customary period between birth and the ceremony. Parents John and Mary Shakespeare had six children, and William was the oldest.

No records exist to verify that William Shakespeare had a formal education. However, as the son of a city official, he was eligible to attend petty school (like kindergarten), followed by King Edward IV's New School for 7 to 14 year-old boys. The curriculum of this school included Latin literature, Greek, grammar, arithmetic and possibly rhetoric. If John Shakespeare's finances had not taken a turn for the worse, the completion of William's schooling would have made him eligible for Oxford or Cambridge.

There are official records showing that 18-year-old William married Anne Hathaway, the 26-year-old daughter of a local farmer, and six months later their daughter Susanna was born. In 1585, two years later, twins Judith and Hamnet were born. Shakespeare was 21 years old and had to support a wife and three children. It is possible that he was able to do this by performing with a troupe of traveling players. With so many mouths to feed, it is believed that Shakespeare left his wife and family behind in Stratford to go to London and earn a living writing and performing in the theatre. He continued to visit his family in the country and work in the city until his retirement in 1611.

After just six years in London, William Shakespeare had made a name for himself as both an actor and a playwright. By 1594, he was a partner in one of the most prestigious theater companies, the Lord Chamberlain's Men—where he was both the star actor and poet. He wrote approximately two plays a year during his time in London, and is credited with a total of 38 plays, two extended poems and numerous sonnets. After a prolific career as a writer and years of critical acclaim as an actor, William Shakespeare died in the city of his birth, Stratford, on April 23, 1616.



Shakespeare house in Stratford-on-Avon  
*Shakespeare's Birthplace Trust*  
[shakespeare.org.uk](http://shakespeare.org.uk)

In Tudor England groups of strolling players toured the country performing plays. These plays were performed in barns and in the courtyards of inns. One of the most popular subjects of these plays was the story of Robin Hood.

The English government did not approve of strolling players as it worried that plays on subjects such as Robin Hood would encourage people to become rebellious. Another fear was that strolling players were responsible for spreading diseases such as the Plague. In 1572 a law was passed banning strolling players from touring the country. The only actors allowed were those employed by noblemen. During the next two years, Queen Elizabeth gave permission for four noblemen to start their own theater companies. Actresses were not allowed to join, however; women's parts had to be played by young boys.

At first these theater groups performed in the courtyards of inns. These inns could only provide seats for small audiences. Therefore, in 1577 Robert Dudley, Earl of Leicester, built a permanent theater in London for his group of actors. This venture was a great success, and it was not long before there were several theaters in London. Prices were low, so most people who lived in London could afford to go to the theater. It cost only a penny to stand but it was extra if you wanted to sit down.

Few, if any, clues exist about the acting style of the Elizabethan theatre. While this lack of information may have been beneficial to subsequent generations of players, who have felt no need to respond to an "authentic" presentation, it is particularly frustrating to students of the age. What is known is that costumes were an essential component of the Elizabethan theatre, and were probably more significant than props, although key scenes would have demanded the use of a bed or a table. Boy actors were dressed in lavish women's gowns to take the female roles, but all of the actors were colorfully and richly dressed. A 1598 inventory of costumes notes the use of velvet, damask, silk, and cloth of gold, with fur and metallic lace trimmings. Leading actors would have been expected to provide their own costumes. Richard Jones of the Admiral's Men is recorded as having paid £3 for "a men's gown of Peachcolour in grain," when his annual income would most likely have been no more than £30.

By 1595 it is estimated that more than 15,000 people a week were attending plays being performed in London theatres. There was now a great need for new plays to be written.



**Queen Elizabeth**  
"The Ermine Portrait"  
by Nicholas Hilliard (1585)

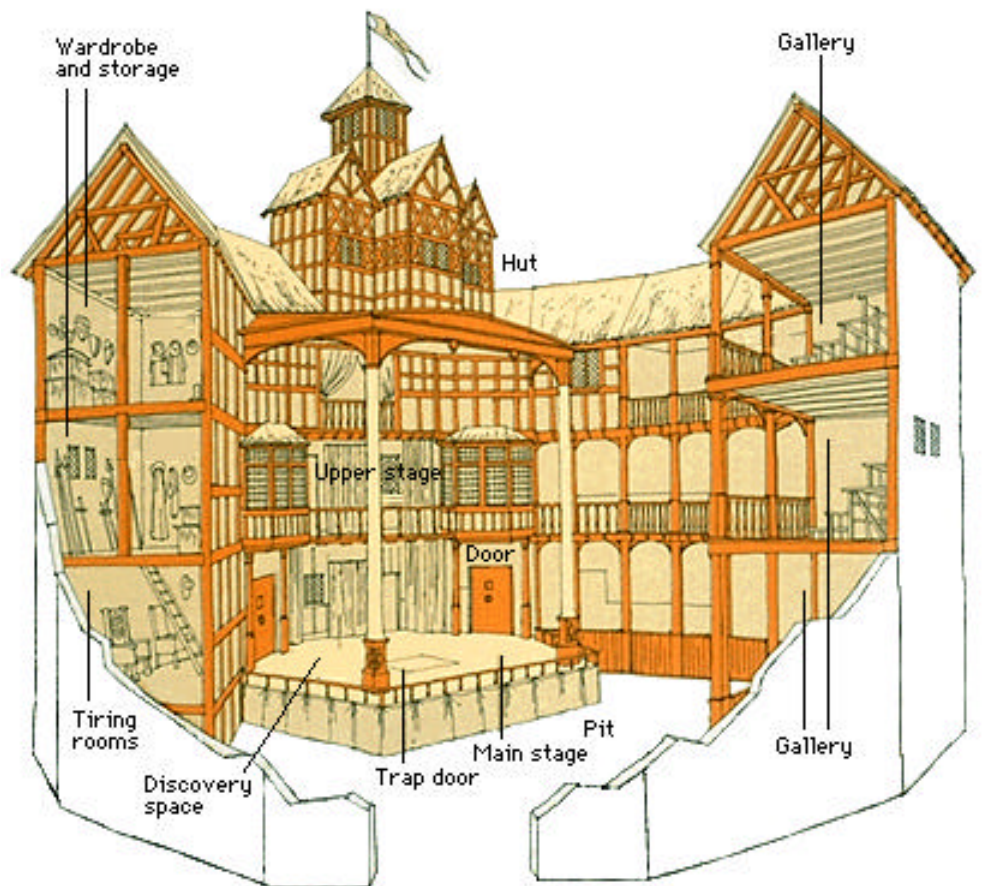
Shakespeare's Globe Theatre is a storied place. The original Globe was built circa 1598 in London's Bankside district. It was one of four major theatres in the area—the other three being the Swan, the Rose, and the Hope. It was an open-air, octagonal amphitheater that could seat up to 3,000 spectators. The theatre was three stories high, with a diameter of approximately 100 feet. The rectangular stage platform on which the plays were performed was nearly 43 feet wide and 28 feet deep. This staging area probably housed trap doors in its flooring and primitive rigging overhead for various stage effects.

The first Globe Theatre has an interesting origin. It seems that the Lord Chamberlain's Men originally performed at a place appropriately named "The Theatre" (built by James Burbage in 1576) on the outskirts of London. As their lease on this building came to a close, Richard Burbage bought the Blackfriars theatre, located in Upper Frater Hall. In 1598, however, after enduring complaints of their neighbors and a successful petition to the city fathers to keep the troupe out of Blackfriars, the company literally took matters into their own hands. They returned to The Theatre, stripped it to the foundation, moved the materials across the Thames to Bankside, and proceeded to construct the Globe.

This endeavor was not without controversy, as The Theatre had merely been under lease to Shakespeare's company, not owned. Upon notification of the incident, the owner—who had been away from London during this time—filed an understandable lawsuit against the company. Incredulously, the defendants won the case and continued producing at their "newly-acquired" theatre. As an ironic epilogue, the troupe won the right in 1609 to produce works at Blackfriars in Upper Frater Hall, and subsequently split time between there and the Globe.

In 1613, the original Globe Theatre burned to the ground. Responsibility has been placed on a cannon shot during a performance of *Henry VIII* that ignited the thatched roof of the gallery. Swift reconstruction did take place and the Globe reopened to the public within a year, but with the addition of a tiled roof.

The new Globe continued operating as a theatre until 1642, when it was closed down by the Puritans (as were all the theatres and any place, for that matter, where people might be entertained). In 1644, the Globe was razed in order to build tenements upon the premises.



# The Swan

de Witt Sketch



The sketch at left is perhaps one of the most important in theatrical history. In 1596, a Dutch student by the name of Johannes de Witt attended a play in London at the Swan Theatre. While there, de Witt made a drawing of the theatre interior. A friend of his, Arend van Buchell, copied this drawing—van Buchell's copy is the sketch rendered here—and in so doing contributed greatly to posterity. This sketch is the only surviving contemporary rendering of the interior of a public theatre during this time period. As such, it's the closest thing historians have to an original picture of what the Globe may have looked like in its heyday.

# Vocabulary

Shakespeare's Words

William Shakespeare is responsible for inventing and contributing more than 2,000 words and expressive phrases to the English language. These include:

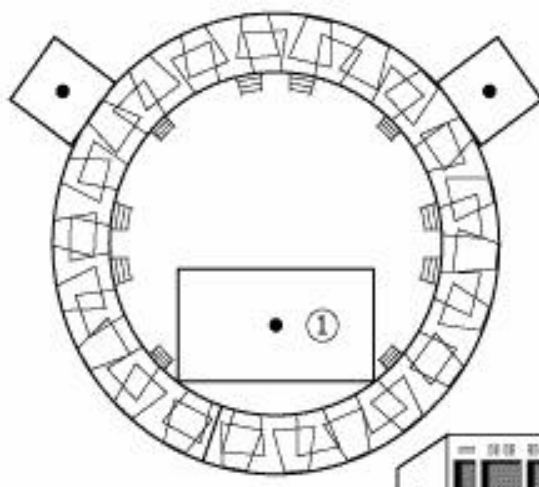
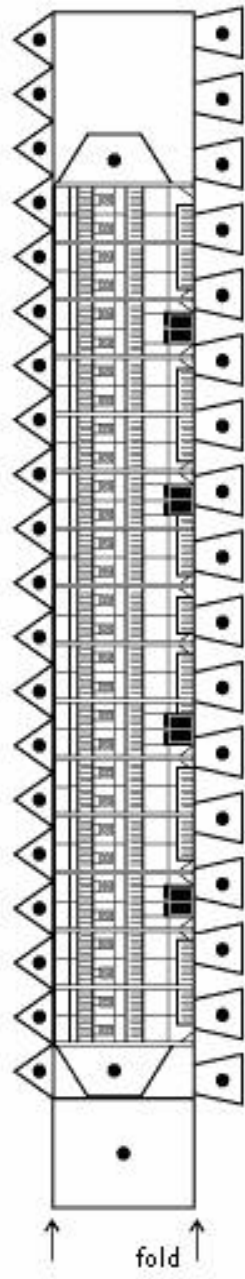
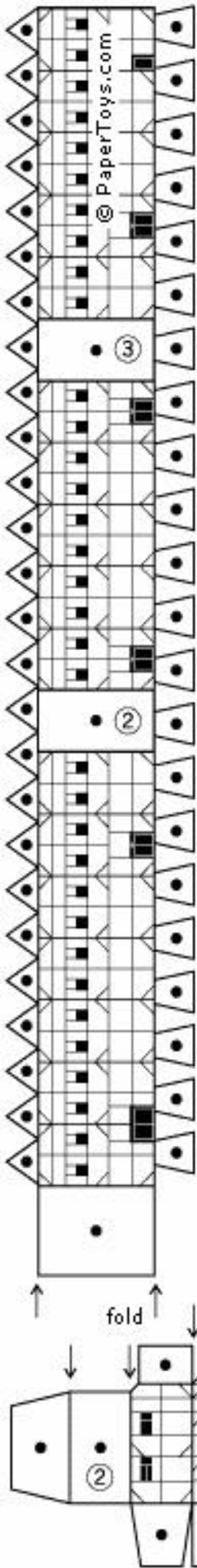
Accused	Addiction	Advertising	Amazement	Assassination
Bandit	Bedroom	Birthplace	Blanket	Blushing
Champion	Circumstantial	Compromise	Courtship	Critic
Dauntless	Dawn	Deafening	Discontent	Dishearten
Drugged	Dwindle	Epileptic	Equivocal	Elbow
Excitement	Exposure	Eyeball	Fashionable	Frugal
Generous	Gloomy	Gossip	Impede	Impartial
Invulnerable	Label	Lonely	Luggage	Lustrous
Majestic	Marketable	Monumental	Moonbeam	Negotiate
Noiseless	Obscene	Obsequiously	Ode	Olympian
Outbreak	Panders	Pedant	Premeditated	Puking
Radiance	Rant	Remorseless	Savagery	Scuffle
Secure	Skim milk	Submerge	Summit	Swagger
Torture	Tranquil	Undress	Unreal	Varied
Vaulting	Worthless	Zany		

# Art

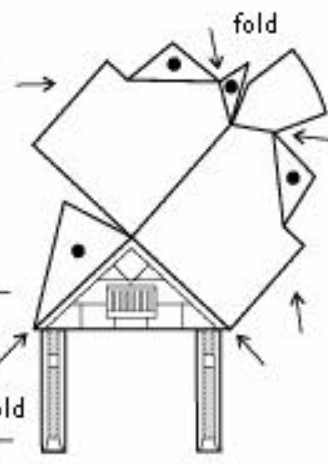
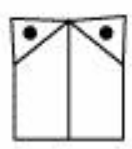
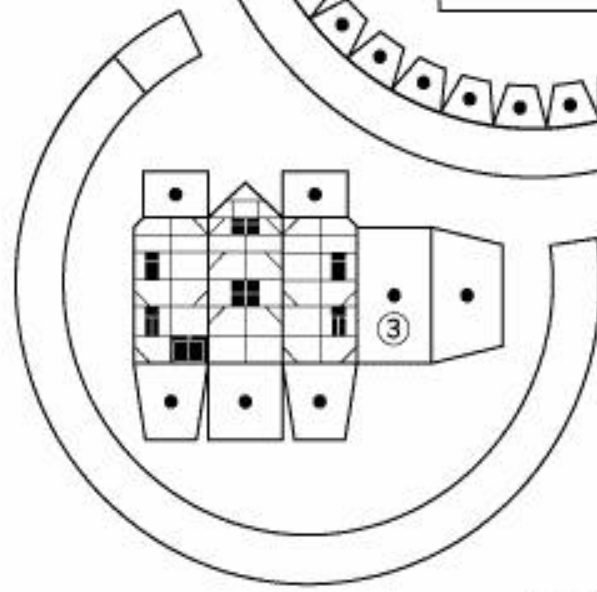
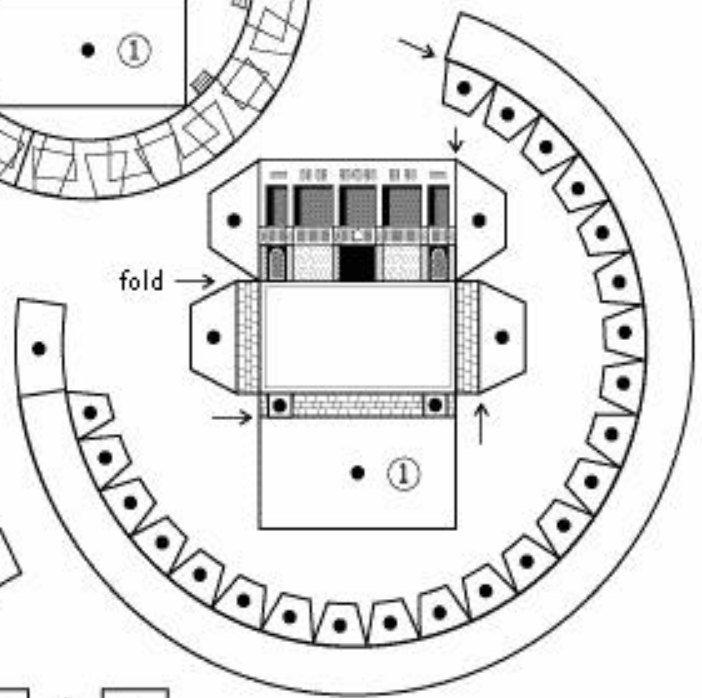
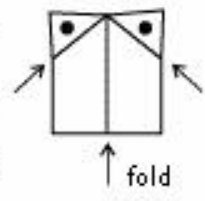
Make Your Own Globe

The next page features a model of what Shakespeare's Globe Theatre was believed to look like, thanks to the information noted in van Buchell's sketch above.

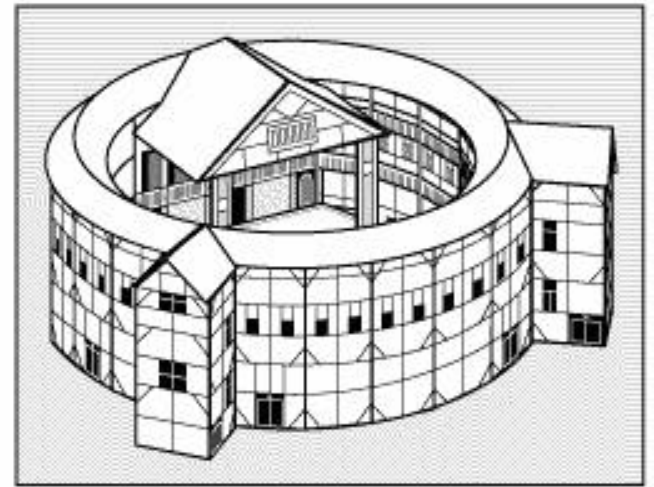
Photocopy the model onto cardstock. You may even chose to enlarge it if you desire. Have your students cut out the pieces and assemble the model using glue or tape.



Shakespeare's  
Globe theatre



Folding instruction



The following lesson addresses these National Education Standards:

Language Arts III (6-8)

Standard 6: Uses reading skills and strategies to understand and interpret a variety of literary texts

Language Arts III (6-8)

Standard 8: Uses listening and speaking strategies for different purposes

### Guided Practice

Have students silently read Act II, Scene ii from Shakespeare's *Twelfth Night*. In this scene, Viola, a young woman disguised as a male servant named Cesario, has just left the Lady Olivia. Viola had been sent there by her master, Orsino (whom she loves) to declare his love to Olivia. Olivia fancies Cesario (Viola) and sends her servant, Malvolio, with a ring to return to Cesario.

1. Have two students read the Malvolio/Viola scene and have one read Viola's monologue. Make an audio tape of the readings.

2. Divide the class in half. Have one group analyze the exchange between Malvolio and Viola, while the other analyzes Viola's monologue. Students should highlight the puns and word play and interpret what Shakespeare's language means in modern English. Tell students to take careful notes. Give students about ten minutes to do this activity.

3. Have student volunteers reread the scene and monologue. You may wish to make an audio recording of the readings. Listen to the live readings and/or recordings and compare the way they are presented.

### Independent Practice

The class should now examine a longer scene from *Twelfth Night* (Act I, Scene v). This is the set up for the scene students have just analyzed. In it, Olivia's maid Maria teases the Clown, Feste. Olivia and Feste verbally joust. Cesario (Viola) arrives with declarations of love from Orsino to Olivia. Olivia falls for Cesario (Viola) and sends Malvolio after her with a ring.

1. Divide the class into five to seven cooperative groups. Instruct them to look for puns and word play in the assigned section and keep notes on their findings. Give the students 30 minutes to complete this activity. Suggested assignments for the activity are as follows:

a) Group 1 looks at the scene between Maria and Feste (lines 1-30)

b) Group 2 looks at the scene between Olivia, Feste, and Malvolio (lines 31-98)

c) Group 3 looks at the scene between Maria, Olivia, Feste, and Sir Toby Belch (lines 99-138)

d) Group 4 looks at the scene between Malvolio and Olivia (lines 139-163)

e) Group 5 looks at the first part of the scene between Viola and Olivia. It begins with Olivia's line, "Give me my veil," and ends with her line, "we will hear this divinity." (lines 164 - 219)

f) Group 6 looks at the second part of the scene between Viola and Olivia. Begin with Olivia's line, "Now, sir, what is your text?" and end on Viola's line, "Farewell, fair cruelty." (lines 219 - 289)

g) Group 7 looks at the final monologue of Olivia (lines 290 - 313)

Groups should select actors to read their section of the scene. Allow them ten to fifteen minutes to practice before presenting the scene to the class. The actors should work under the direction of the group, adjusting the reading to ensure that the true meaning of a character's lines is conveyed.

Lesson cont. on pg. 13

Cont. from pg. 12

**Closure**

Allow groups to present their section of the whole scene, in sequential order, to the class. During each presentation, the class should listen for the word play and puns.

For homework, each student should write a short essay answering the following prompt:

Compare the plays *The Shakespeare Stealer* and *Twelfth Night*. How do the playwrights Gary Blackwood and William Shakespeare use puns and word play to build characters and demonstrate the characters' wit? Use examples from the plays to support your answer.

**Assessment:**

Assess the degree to which students successfully complete the following tasks:

- worked cooperatively in their assigned groups.
- identified the puns and word play in the scenes studied in class.
- presented assigned scenes with an understanding of the language and meaning of the puns and word play.
- wrote a comparative essay demonstrating an understanding of how puns and word play can be used to develop characters.
- used correct grammar and mechanics in the essay.

Lesson by: Mary Beth Bauernschub, Teacher  
Mitchellville, MD

Language Arts

Shakespeare's Plays

The First Folio divided the plays of Shakespeare into the categories: Comedies, Histories, and Tragedies. The table below shows the most common grouping of the plays:

Comedies	Histories	Tragedies
All's Well That Ends Well	King John	Antony and Cleopatra
As You Like It	King Richard II	Coriolanus
Comedy of Errors	King Henry IV, Part 1	Hamlet
Cymbeline	King Henry IV, Part 2	Julius Caesar
Love's Labour's Lost	King Henry V	King Lear
Measure for Measure	King Henry VI, Part 1	Macbeth
Merchant of Venice	King Henry VI, Part 2	Othello
Merry Wives of Windsor	King Henry VI, Part 3	Romeo and Juliet
Midsummer Night's Dream	King Richard III	Timon of Athens
Much Ado About Nothing	King Henry VIII	Titus Andronicus
Pericles, Prince of Tyre*		
Taming of the Shrew		
The Tempest		
Troilus and Cressida		
Twelfth Night		
Two Gentlemen of Verona		
Two Noble Kinsmen**		
Winter's Tale		

\* Not in the original First Folio  
\*\* Not in the original First Folio. Believed to have been co-written with John Fletcher

The following lesson addresses these National Education Standards:

Language Arts III (6-8)

Standard 6: Uses reading skills and strategies to understand and interpret a variety of literary texts

Physical Education III (7-8)

Standard 1: Uses a variety of basic and advanced movement forms

### Warm Up

Students should wear comfortable clothing and shoes. Divide students into pairs and move furniture so that each pair has a good space in which to move. Have students warm up with a mirroring activity.

1. Each pair should choose a leader for the first round of the game.
2. Students will face one another but not touch or talk. The leader will begin a slow movement and the partner will mimic it precisely. Partners should look each other in the eye. Remind students not to move too quickly.
3. When the teacher says, "Switch leaders," the person who was the mirror should become the leader.
4. Explain that working with and anticipating the movements of your partner are key in stage combat sequences.

### Guided Practice

inform students that sword-fighting came into vogue in the 14th, 15th, and 16th centuries, among Europe's upper classes, after gun power and firearms made it impractical for knights to wear armor. Fencing masters taught foot soldiers how to attack and defend themselves. In Shakespeare's time, many plays featured sword fights and battles. The players and apprentices practiced fencing extensively so that it would look real, but no one would be injured. Today, fight directors teach actors the same safe fight moves that have been practiced in the theatre for hundreds of years.

1. Have students line up in rows, leaving enough space to extend their arms without touching anyone beside or in front of them. Stand in front of the class, and instruct students to mirror your movements.
2. Ask a student volunteer to model the area of safety for the fencing activity. The target area is from the shoulders to the hips. At no time is any move to target the head or groin. Students should pretend they are holding a fencing weapon in their dominant hand. (Students should practice empty-handed in the beginning. Wrapping paper tubes are not recommended to be used as "weapons" at this early stage. Tell the students that once they practice the moves and create their own, then they can perform with the tubes.) Right-handed people should lead with their right foot, left-handed with their left foot.
3. Model the moves in slow motion for safety. Remind students that their knees should always be slightly bent. Introduce the following moves, continually reviewing the moves as you add new ones:
  - a. *Salute*: Stand straight in ballet's Third Position (the heel of one foot touching the instep of the other) with the dominant arm bent close to the body and raised in front of the face. Keep the non-dominant arm straight at the side. The hand goes down and straightens out toward the opponent.
  - b. *On Guard*: Stand straight in Third Position with the dominant arm waist-high, bent, and facing the opponent at a right angle. Keep the other arm shoulder high and bent. That hand is flat and the palm faces the floor. Open the feet to the Fourth Position (one foot about four to six inches in front of the other). The arms remain the same.

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- c. *High*: 'Sword' held about chest high at a diagonal.
- d. *Low*: 'Sword' held at a diagonal, pointing toward the floor.
- e. *Thrust*: The arm is extended and the 'sword' is directed toward the opponent's

mid-section.

f. *Lunge*: Start in Fourth Position, like the lunge in ballet, except to get into it, the feet move starting with the heel first, then the toes. (This is usually a two-step move.) The front knee is over the ankle and the back foot is flat on the floor. The arms are extended straight and in opposite directions. The dominant arm is thrusting.

g. *Retreat*: Start from Fourth Position and as the opponent advances, the move is toe to heel. The arms are straight and extended in opposite directions.

h. *Highward*: Stand in Fourth Position. Find the center of the body and raise the dominant arm to about 12 o'clock. Make a semicircle in clockwise motion. Practice this a few times, stopping about 6 o'clock. Then practice moving in a full circle from 12 to 12. Finally practice moving counter clockwise.

i. *Loward or Baseward*: Stand in Fourth Position, find the center of the body, and turn from 6 o'clock to 12 o'clock in a curved sweeping motion, moving clockwise. Practice a few times, stopping at 12 o'clock. Then practice moving in a full circle from 6 o'clock to 6 o'clock. Finally, practice moving counterclockwise.

j. *Top Hat*: Each student should return to their partner from the earlier "Mirrors" activity. Facing a partner, but at a safe distance, both do a "Highward" move in a full circle, moving clockwise. Where both 'swords' cross and slightly meet is called "Top Hat." Try meeting at a "Loward" position.

k. *Engage*: 'Swords' are touching.

l. *Disengage*: 'Swords' separate by both moving counterclockwise. Point 'sword' in a low position.

### Independent Practice

Students work in pairs to create a fencing sequence. Instruct students that they have sixteen moves to make. They should use the moves taught in the Guided Practice section. You may wish to introduce wrapping paper tubes, but the activity can also be done without them. Remind students that all moves should be practiced and presented in slow motion. This will ensure that students pay attention to each other and that the moves are completed correctly and safely. Inform students that fight choreographers always make sure the actors practice in slow motion first. Give them ten to fifteen minutes to create the sequence before they present it to the class.

### Closure

1. Begin by reviewing with the class what they have learned about staged sword fights, then read Act V, scene ii, of Shakespeare's *Hamlet*.

2. Since students now have a little knowledge about staged sword fights, they are going to be critics of three different interpretations of the fight at the end of *Hamlet*. Have three different versions of this scene cued up to view on video or DVD.

Watch the scenes. Students should take notes during and after each scene. Tell students to divide a piece of paper into thirds, lengthwise. At the top of each column, they should write the actor playing the part of Hamlet in each film. Then fold the paper in half. "Likes" can go on the top half and "Dislikes" can go on the bottom half. Give a few minutes for reflection after each version has been shown.

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3. After all three versions have been seen, analyze and discuss what was the same in all three and what was different. Students should then write a critique of the fight sequences. They should express their opinion as to why one was better than the others, with examples supporting their reasons from the films.

Lesson by Mary Beth Bauernschub, Teacher  
Mitchellville, MD

Art

Swords!

The rapier, which had been in use in England since 1540, was regulated in 1570 by the queen when she proclaimed that the rapier, weighing in at about two and a half to three pounds, could no be no longer than 36 inches. At each gate of London, a citizen was posted whose job is was to brake the point off of any rapier that exceeded this limit. For members of the society who engaged in fighting, the rapier's quality, as well as the swiftness and cleverness of its owner, was a matter of life and death.

To make your own rapier or sword you will need the following:

- 1 Sheet of newspaper
- Scissors
- 30-inch long cardboard cylinder from a tube of wrapping paper
- Tape
- 2 Styrofoam balls or more newspaper of aluminum foil
- Crepe paper

### Steps — Refer to the illustrations on page 12

1. to make the guard, roll the sheet of newspaper into the shape of a tube. Cut several inches off of one end so that that paper guard will be six inches long. Flatten it and cut a hole in the middle of it. The hole should be large enough for the cardboard wrapping-paper tube to fit through.

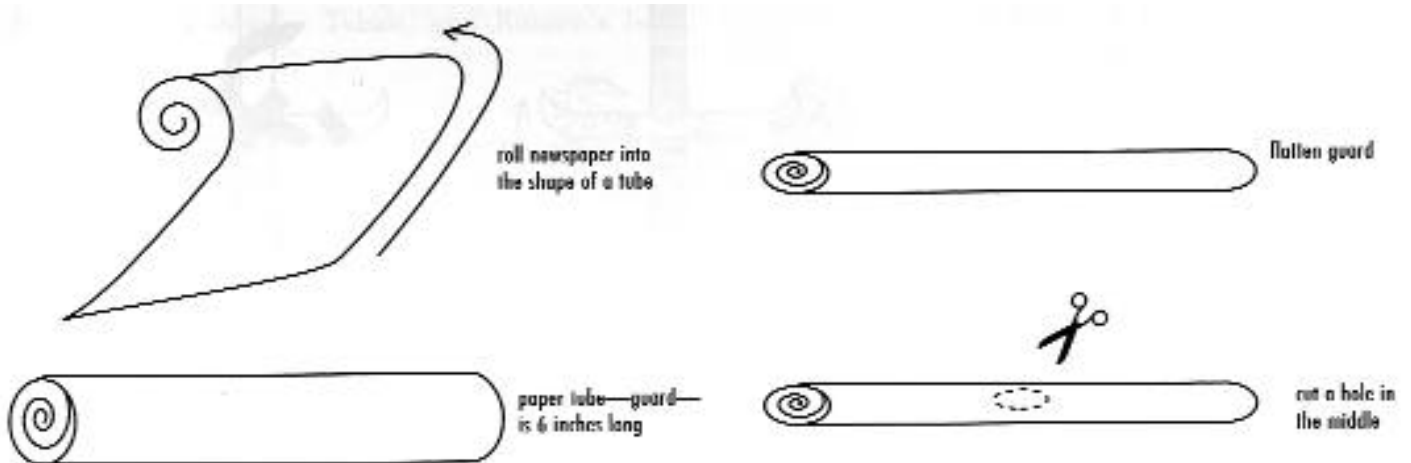
2. Slip the tube through the hole until about seven inches of the tube is left. This will become the handle of the sword. Tape the guard to the tube securely.

3. Twist the ends of the guard up slightly. Tape the ends of the newspaper to bind the edges.

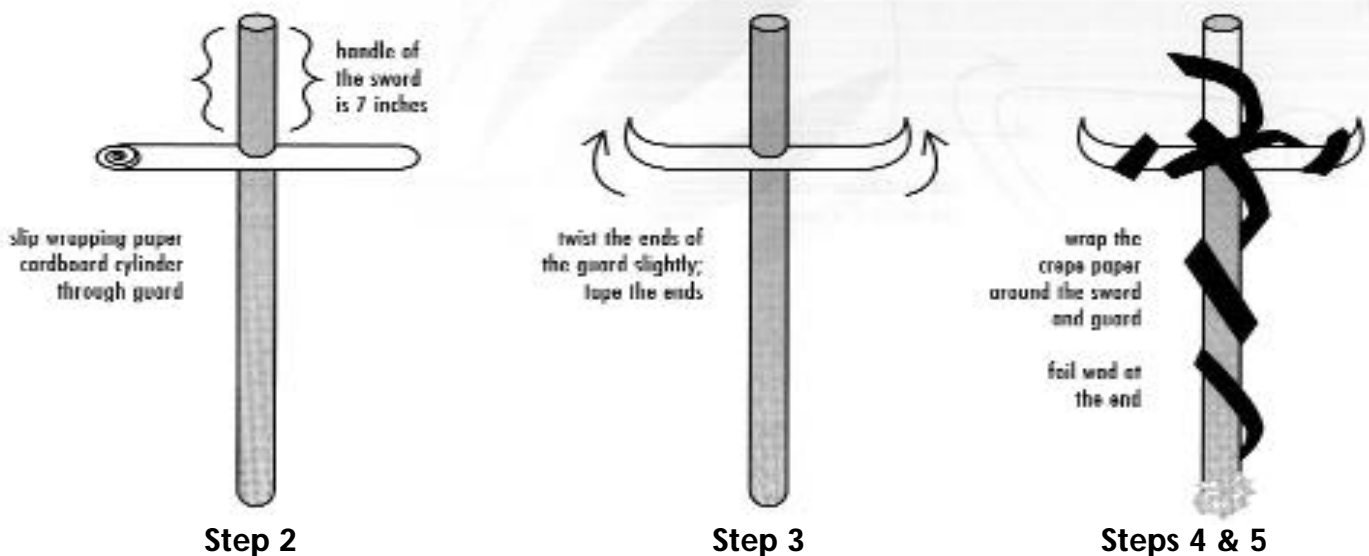
4. Cover and decorate the blade of the sword and the guard by wrapping gold, silver or any other color crepe paper around it. Wrap the crepe paper around and around the blade and the guard many times until it is one unit with no sharp edges. Tape the crepe paper to the tube and guard as you wind it around it to prevent it from unraveling. Be sure to wrap the crepe paper around one side of the guard and then cross it over to the other side, thereby anchoring it even further to the blade portion of the sword. When you are finished wrapping, secure the crepe paper with tape at the ends.

5. Push a styrofoam ball (or wadded up newspaper or aluminum foil) into both ends of the tube, letting them stick out a bit.

Instructions and Illustrations from:  
*Shakespeare for Kids* by Colleen Aagesen and Margie Blumberg  
Chicago Review Press, Chicago 1999



### Step 1—Making the guard



Illustrations from Shakespeare for Kids  
by Colleen Aagesen and Margie Blumberg

### Common Sense Rules of Stage Combat

1. Safety is most important. It is something you plan and it is the most important consideration of all.
2. Safe Distance: Keeping a safe distance is vital. Stand far enough apart so that 12 inches of space exists between the point of one fully extended sword and the navel of the opponent.
3. Placement: Never let a sword cross an opponent's face or body. Think of the area around each person as having an invisible force field. Movements should always be around and never toward another person.
4. Every move is planned in advance and the two opponents are working together with no one's sword moving faster than his or her opponent. There are no surprises.
5. Focus: Always keep in mind that what you are doing is playing, not fighting. It only gives the illusion of a fight.
6. Practice over and over again until you can skillfully move in a designed way safely.

The concept of class has always helped to define culture and the people who either prosper from it or are oppressed by it. During the Elizabethan times, as today, class was mostly determined by the amount of money a person had. Those who had a lot of money could do as they liked, while those who had very little, had to do as they were told. Try to following activity with your students to have them explore the concept of a class structure.

You will need one scrap of paper for each of your students. Mark two cards with Xs and the rest with Os. Randomly distribute the cards to your students. Have the two Xs sit at the front of the class—they are the royalty. The Os are the peasants. The royalty should establish classroom rules, which the peasants have to follow, such as: all peasants must pick up trash, sharpen the royalty's pencils, and tie the royalty's shoes. Afterwards, ask your students how they felt about their places in this improvised classroom society. Can they see the correlation between the exercise and the class system of the Elizabethan times? Are there times in their own lives when they feel the same way? How did the royalty handle their power? Were they fair or were they tyrants? Discuss the phrase, "Absolute power corrupts absolutely." How was this phrase either proved or disproved by those students who got to be royalty?

## Creative Writing

The sonnet was introduced into English by Thomas Wyatt in the early 16th century. His sonnets and those of his contemporary the Earl of Surrey were chiefly translations from the Italian of Petrarch and the French of Ronsard and others. The fashion for the sonnet went out with the Restoration, and did not return until the French Revolution.

Soon after the introduction of the Italian sonnet, English poets began to develop a fully native form. These poets included Sir Philip Sidney, Michael Drayton, Samuel Daniel and William Shakespeare. The form is often named after Shakespeare, not because he was the first to write in this form but because he became its most famous practitioner.

The form consists of three quatrains and a couplet. The couplet generally introduced an unexpected sharp thematic or imagistic "turn". The usual rhyme scheme was *a-b-a-b, c-d-c-d, e-f-e-f, g-g*.

This example, Shakespeare's *Sonnet 116*, illustrates the form:

Let me not to the marriage of true minds  
 Admit impediments. Love is not love  
 Which alters when it alteration finds,  
 Or bends with the remover to remove.  
     O no, it is an ever fixed mark  
 That looks on tempests and is never shaken;  
 It is the star to every wand'ring barque,  
 Whose worth's unknown although his height be taken.  
 Love's not time's fool, though rosy lips and cheeks  
 Within his bending sickle's compass come;  
 Love alters not with his brief hours and weeks,  
 But bears it out even to the edge of doom.  
     If this be error and upon me proved,  
 I never writ, nor no man ever loved.

Name \_\_\_\_\_

Directions: After seeing the play quiz each other to see if you can remember who said the following lines, when they said it, and why they said it.

1. No, don't bother to deny it. I've the proof here. The rector at Leeds caught you red-handed. Isn't that so? \_\_\_\_\_
2. Falconer is not the most communicative of men, I warrant, nor the most genial. But he is reliable and effective. \_\_\_\_\_
3. Mr. Shakespeare deserves better. He is a poet of quality, perhaps of genius, and if his work is to be borrowed, it should be done properly. \_\_\_\_\_
4. I'm afraid that folk here take little stock in omens and fate and such. The master says that men make their own fates. \_\_\_\_\_
5. Oh, you're quite the actor, I see. Very convincing. Perhaps you belong on the stage and not behind it. \_\_\_\_\_
6. I never imagined that this was part of a player's duties. I thought it was all dressing up in fine clothing and saying witty and poetic things. \_\_\_\_\_
7. Didn't you know? Women are prohibited by law from performing on stage. Us prentices play all the female roles—until our voices change, that is. \_\_\_\_\_
8. If Sander or anyone seems lost for a line, feed him a few words. Not a whole mouthful, just a taste, enough to start his chawbones moving. \_\_\_\_\_
9. Trying? You think I haven't watched your comings and goings? You've been at the Globe every day, and you've nothing to show for it! \_\_\_\_\_
10. If you can feign love and compassion half so well as you can die, you'll be as famous as Burbage. \_\_\_\_\_
11. She said I would soon make a name for myself. I need a new name, Sander, a real name. \_\_\_\_\_
12. Who are you to talk about right? You're a thief, the same as me. The only difference is, you didn't have the back bone to see it through. \_\_\_\_\_

Answers: 1) Bright 2) Bass 3) Bass 4) Libby 5) Pope 6) Widge 7) Sander 8) Shakespeare 9) Falconer 10) Julian 11) Widge 12) Nick

## Discussion Questions

1. Would you describe Widge as a hero? What does he do or not do to support your belief?
2. When Widge tells Libby that a hare ran across his path, he expresses his fear of it being a bad omen. Are there any omens or superstitions that you believe in? Why or why not?
3. What is the assignment that Simon Bass gives to Widge? Why do you think Bass is so desperate for Widge to complete it? What do you think of the assignment? Do you think it is fair to “steal” someone’s play? What are modern day examples of people “stealing” from artists? Do you think this is right?
4. Why do you think Nick treats Widge so poorly throughout the play? What is he afraid of?
5. What happens to cause Widge to become an apprentice with Shakespeare’s company? Why do you think he chooses to stay there instead of running off at the first opportunity he gets?
6. How is William Shakespeare characterized in the production? What do you think he might have really been like? If you were given the opportunity to meet him and ask only one question, what would you ask and why?
7. What does Armin confess he has been hiding at the end of the play? Why do you think he held on to the object instead of giving it back? Why do you think he did not share it with Shakespeare?
8. The idea of “things not always being what they seem” runs throughout the play. What does Widge eventually learn about Julian? What does he learn about Falconer? What does he learn about Nick? What does he learn about himself? How is this metaphor similar to the nature of theater?
9. The other main theme of the play is friendship. How is friendship shown in the play? How are the limits of friendship tested? What does it take to be a good friend?
10. Widge has a few masters in the play (Bright, Bass, Shakespeare) to which he is apprenticed. How does each of them treat Widge? If the nature of an apprenticeship is to learn a craft or skill, what does Widge learn from each master about not only a craft or a skill, but about the ways to treat people as well?
11. How was the nature of class or status demonstrated or symbolized in the play? Think about the costumes, dialects (accents), movements and stature of each character. Who do you think had the highest status? Who had the lowest? How could you tell?
12. How was the set used to communicate the many different locations in which the play takes place? What do you think the banner on the top of the stage says?

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