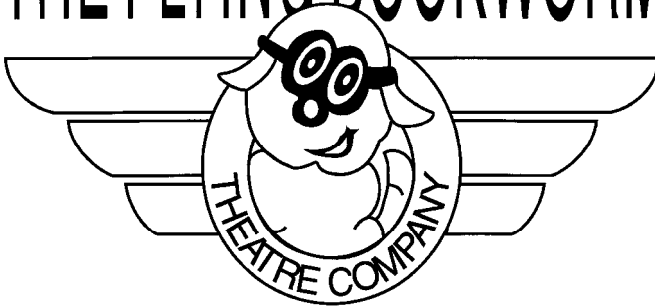


# THE FLYING BOOKWORM



**motivate reading through theatre**

## Resource Guides:

### Romeo and Juliet & Macbeth

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## **Table of Contents**

|   |    |
|---|----|
| <b>© COPY RIGHT NOTICE</b>                          | 2  |
| <b>IMPORTANT NOTE</b>                               | 2  |
| <b>ROMEO AND JULIET</b>                             | 3  |
| <b>MACBETH</b>                                      | 13 |
| <b>Appendix A: Shakespeare Biographical Details</b> | 25 |
| <b>Appendix B: Shakespeare Quotes</b>               | 27 |
| <b>Appendix C: Glossary</b>                         | 32 |

# SHAKESPEARE

## WITHOUT TEARS

# ROMEO AND JULIET

By William Shakespeare

A Peter Stephenson Jones production for the  
**Flying Bookworm Theatre Co.**

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*The Flying Bookworm Theatre Co. expresses its thanks to everyone involved for their contributions to this production and for their support of Australian Educational Theatre. It is hoped that teachers will wish to use this guide for post-show discussions in the classroom. Feel free to photocopy this guide but note restriction below.*

## TEACHER RESOURCE

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We hope you'll enjoy our '*Romeo and Juliet*' presentation!

## **Opening Scene**

*Our performance opens with a short synopsis of the play performed in a comedic style*

1. What is a synopsis?
2. What do you think is the function of the prologue to Romeo and Juliet?
3. If you could summarise the story of the play how would you explain it to someone who did not know what it is about?
4. What do we mean when we talk about the theme of the play? What is the main theme of this play?

## **Sampson and Gregory**

*(Act one, scene one)*

*This scene is between Sampson and Gregory who are from the house of Capulet. They meet in the street looking for a fight with the Montagues. We play this in modern and Shakespearian language.*

1. In this scene Shakespeare uses a few puns. What is a pun? Can you find any examples of it in the scene?
2. Do you think the gang land street fighting in this scene has any contemporary significance?
3. When Sampson says “the heads of maids, or their maidenheads: take what sense thou wilt”, what does this mean?

4. Where have you heard names like Sampson and Abraham before? Might there be any significance?
5. If you were a member of Shakespeare’s company how would you feel about the prologue? In other words should Shakespeare give away the plays ending too early?

## **Balcony Scene**

*(Act two, scene two)*

*This scene is performed as Shakespeare wrote it.*

1. Juliet appears to be genuinely concerned about Romeo being caught. How dangerous is this liaison?
2. Why can’t they just run off and elope?
3. In this scene the language is different and there is imagery used. What is imagery? Give examples of the imagery. Discuss the imagery of the rose.
4. Do you think the scene is romantic? Would you describe yourself as romantic? What does being in love feel like?
5. Do you believe in love at first sight?
6. Juliet says:  
‘But trust me, gentleman, I’ll prove more true  
Than those that have more cunning to be strange.  
I should have been more strange,

I must confess, But that thou  
overheard'st, ere I was ware,  
My true loves passion.'

What does Juliet mean by this? When she says 'I should have been more strange' what does she mean and why does she say this?

7. Would it be fair to describe Juliet as a poor little rich girl?

In our production we believe in portraying a sense of play, in other words some humour in the scene. We see Romeo as having some rather cocky bravado. There are many ways of playing the scene. What are some alternative ways of playing it?

8. When Romeo uses words like "loves light wings" is he genuinely romantic or saying these things tongue in cheek?
9. When she says "What satisfaction canst thou have tonight?" is this a sexual proposal or something else?

### **Queen Mab Speech** (Act one, scene four)

1. Who was Queen Mab?
2. What is imagery?
3. Why does Mercutio say this to Romeo? What is Romeo's reaction?
4. Where is Romeo going and why is it significant that Mercutio speaks to Romeo?

### **Juliet and The Nurse** (Act one, scene three)

*Juliet's mum does not know how old Juliet is and the nurse tells a rather funny story>*

1. The nurse is referred to as a go-between. What do we mean by this?
2. In this scene we present the famous



nurse's speech. We present this speech in a slightly different way by doing a running "colloquialisation". What is colloquialisation?

3. We use a character not actually in the play as a friend of the nurse who gives us translations of what the nurse is saying. The difficulties of Shakespeare's language are often more evident in the comedy scenes. Discuss!
4. This scene can be described as comedy. What is the function of comedy in a play that is mostly rather tragic?

5. Could we accurately describe the nurse as a comic character? The nurse has had her own sorrows: what are they?
6. How close is the nurse to Juliet? Why is Juliet not as close to her mother?
7. In this scene the nurse often gives religious references. Can you find evidence of her devotion to God? Would you describe her as having a conventional faith?
8. The scene is often described as bawdy. What is the meaning of bawdy comedy?
9. How would you defend Shakespeare's rather earthy scenes to people who find the scene offensive? What is the difference between something being bawdy and something being tacky? Why do you think Shakespeare uses bawdy humour?



*(Act two scene four)*

*In this scene after Tybalt has challenged Romeo to a duel. The nurse comes looking for Romeo to find out if he has a message for Juliet. In this scene one of the students gets to strut his or her stuff by playing the role of Peter. Peter is the nurse's servant.*

1. If you were the lucky actor playing the role of Peter as our guest artist

and if you were to play it again is there anything you would add or change in your performance?  
Good on you for performing with us!

*(Act two, scene 5) The nurse has been sent by Juliet to receive Romeo's message*

1. In this scene the nurse comes back with news Juliet urgently needs to hear. What is that news?
2. The nurse seems to be playing a bit of a game with Juliet, holding back from telling her about Romeo. Why does she do this? What do you think is the function of this little scene?

2. Although there is a lot of fun in this scene there are serious under tones and warnings for the future. The nurse links Romeo with a flower for remembrance. What is this flower called? The nurse also talks about Juliet being pale. What is the significance of her being pale?

## **The Nurse and Peter**

3. Verse is used in lines 148-151 and 155-161. Why does Shakespeare change from prose to verse?
4. In our presentation there is some adlibbing. Research clearly tells us that all actors did this in comedy scenes. How difficult is it to adlib and then get back to the script?

### ***The marriage meeting with the Friar***

*(Act two, scene six)*

*Romeo and Juliet meet with the friar who marries them in secret.*

5. When we first meet Romeo he tells everyone that he loves Rosaline, but he tells only the friar about Juliet. Why?
6. Why the secret marriage?
7. What does Juliet mean when she says, "Good even my ghostly confessor"?
8. What does the friar mean when he talks of fire and powder?
9. What does the friar mean when he says, "The sweetest honey is loathsome in his own deliciousness"?
10. How difficult is it to play romantic scenes like this?
11. When Juliet has to kiss Romeo how would you feel about playing a scene like this?

### ***The Banishment Scene***

*(Act three, scene three)*

*This is the scene where Romeo learns he is to be banished. We present this scene as Shakespeare wrote it and then in true Flying Bookworm style we indulge in a little rehearsal humour and have a bit of fun with the scene as Shakespeare wrote it. Bookworm actors will grab any opportunity to throw their shirts Off*

Before we have a bit of fun, let's think about the scene

1. Why does Shakespeare constantly use the word banished? Do you feel the scene is up to the writer's usual high standard?
2. How serious was banishment?
3. What is the nurse's function in this scene? Can you think of movies that you might have seen where a comedy character could be used to heighten tension?
4. Will Romeo take his life, or is it bluff?
5. The friar and the nurse are often thought of as causing much of the tragedy. What is your verdict?
6. List the problems confronting Romeo at this point in the play. Discuss the status of the friar.
7. Romeo says that heaven is here. What does he mean? Why the references to cats, dogs and little mice?
8. When rehearsing a drama actors sometimes indulge in a bit of fun. They call it rehearsal humour. We give an example of it in our

presentation. What is the value of rehearsal humour? Is there any scene you could do as a send up and how would you do it?

9. Try it out on the class.

## **Romeo Departs**

*(Act three scene five)*

*At the arrival of dawn Romeo departs. The scene is very important because it reflects the dark and light of the play. We know that Lady Capulet will soon enter the room*

1. Have you noticed the significance of the arrival of light in this scene?
2. The scene is full of playfulness. Why does Shakespeare do this?
3. Although Romeo and Juliet met only in the dark there is a brief exception. When?
4. What is the bird referred to in this scene and does Shakespeare choose this bird?
5. Can you think of a modern movie with a scene a little like this?
6. What does this scene tell you about the relationship between Romeo and Juliet?
7. Some have called Juliet the wiser of the two. Do you agree?

## **Lady Capulet and Juliet**

*(Act three, scene five)*

*Lady Capulet attempts to persuade Juliet to marry Paris.*

1. Sent by her husband, Lady Capulet enters Juliet's bedroom in the first light of morning. Her task is to persuade her daughter to a quickly arranged marriage with Paris, a young nobleman whom she hardly knows at all. In secret Juliet has married Romeo. Romeo has killed Tybalt in a duel. Tybalt is the son of Lady Capulet's brother. Juliet feels she may never see Romeo again. What is the function of this scene? Why do you feel it is so important?
2. How would you describe Juliet's relationship with her mother?
3. In this whole scene Juliet seems to be holding back her tears. Why? Why can't she just tell her mother the truth, walk out and go to Romeo?
4. Why does Juliet say "Madam I am not well"? Can you find any moments in the scene when Juliet might slip up and reveal all?
5. Sometimes in a play an actor may be saying one thing but thinking something else. There is a meaning under the line. It is called sub text. This scene has a few examples of sub text. Can you find them?
6. Juliet says:  
"Villain and he be many miles asunder-God pardon him! I do with all my heart, And yet no man like he doth grieve my heart"

7. What does she mean? This is an aside. What is an aside? What is the purpose of an aside? Can you think of any modern films that might use an aside?
8. Can you see the mother's point of view?
9. During the course of this scene both Lady Capulet and Juliet seem to change. How?
10. Although in our production we do not emphasise Lady Capulet as having an unusually strong attraction to her brother's son, but some actors have played it this way. Do you feel such an interpretation could be valid?



11. If you were playing Juliet how would you prepare for this scene? Would you give a slightly different interpretation? Justify your choice.

### **Lord Capulet and Juliet** (Act three, scene five)

*In this scene, Lord Capulet really tells Juliet off. He is sick and tired of her conduct. He is disgusted with her reluctance to marry Paris. We also believe there is a generation gap in the play. In our presentation we include a very short scene when Juliet's parents stand over her.*

1. We know that the father is really chucking a wobbly. He says the most horrible things to Juliet. Does he mean it?

2. Tough as the father is, try to take his point of view and as an improvisation justify why you are so angry with your daughter. Another student could be a mate at a pub?
3. Although it is quite an angry moment in the play there is something many actors and

directors find funny about Lord Capulet's outburst. Why is the scene sometimes played as funny.

4. Lord Capulet has most of the lines but all the eyes are on Juliet. Can you think of any movies you have seen where one actor has very little to say but is the strongest focus in the scene?
5. Do parents arrange marriages any more?
6. Even Lord Capulet is a little bawdy at times. Sometimes directors interpret 'proportioned as ones thought would wish a man' as sexual (Well hung). Why is there humour in such a dramatic scene? Does Capulet feel he has convinced Juliet? What will he

- lose if Juliet does not do as he wishes?
7. Now present Juliet's problem. Is she a victim? What is she a victim of.?
  8. Juliet has a plan in mind. What is her plan?
  9. The scene finishes with a short soliloquy. What is a soliloquy? What is the function of this dramatic device?
  10. Is the play really just about a generation gap? Discuss the soliloquy at the end of this scene.
3. If Juliet wakes up before Romeo takes his life what do you think the conclusion might be?
  4. What is an epilogue? What is the function of the epilogue in a play?
  5. Detail the final events of the play.
  6. Whom do you have most sympathy for in this play?
  7. Who would you describe as the protagonists and antagonists in the play?
  8. What is a protagonist and an antagonist?

### **Modem balcony scene**

*We present a short improvisation of the balcony scene setting it at a dance party and later Romeo calls Juliet on her mobile. We do this in modern language*

1. This is great fun! But why do you think actors use improvisation in rehearsal?
2. Perform your own improvisation of going out on a first date.

### **Dénouement**

We finish our program with a dénouement of the final events of the play.

1. What is a dénouement?
2. What makes the play a tragedy?

### **Participation**

*Finally we ask the audience in true Bookworm style for volunteers and perform the death of Tybalt and Mercutio.*

1. How important is this scene and what is its function in the play?
2. Often by playing a scene it is easier to understand. Why?
3. If you were asked to come up and perform, how did you feel? How do you think actors overcome nerves?
4. There are several minor characters in this scene; what is their function?
5. How is a sword fight choreographed? What is choreography?
6. Practice being killed, and making it look real!

## **Juliet's Make-Over**

*In some years we perform this little scene which is about Juliet having a make-over to impress Romeo. Student from the audience get the chance to perform with our actors.*

1. From our experience teachers and students tell us that this process takes the stuffiness out of Shakespeare. What do they mean?
2. Apart from it being fun there are times that rehearsal humour is very important, especially in dramatic scenes. Why?
3. How could you explain that such a process is not 'dumbing down' the play if you directed by a more conservative director?
4. Why is fun a good way of learning?
5. What does Juliet like about Romeo?
6. What does Romeo like about Juliet?
7. Write down some of words they use to describe each other?

## **General Questions**

*(Romeo and Juliet on celluloid)*

*Here are some versions for film lovers.*

- Norma Shearer and Leslie Howard starred in the 1936 version of 'Romeo and Juliet' directed by George Cukor. Leslie Howard and Norma Shearer give beautiful performances and, providing you are prepared to overlook the fact that they are far too old for the roles, it is a remarkable film.

- Laurence Harvey and Susan Shentall appeared in the 1954 version of 'Romeo and Juliet' directed by Renato Castellani.
- Franco Zeffirelli's beautiful 1968 version of 'Romeo and Juliet' starred Leonard Whiting and Olivia Hussey.
- The wonderful version of 'Romeo and Juliet' directed by Baz Luhrmann and starring Leonardo Di Caprio and Clare Danes.
- 'Romeo and Juliet' was also filmed as a ballet in 1966 with Dame Margot Fonteyne and Rudolf Nureyev in the title roles.

1. If you have seen more than one version of the film, how could you compare the two? Which do you think was the most effective version? In the popular version with Leonardo Di Caprio, why was the film so successful in your opinion?
2. Plays are interpreted in many ways. Imagine you are directing your own production of 'Romeo and Juliet'. Would you direct a traditional production, and what do you mean by traditional?
3. Perhaps you might direct a version that is more off beat, kinky, and politically different. Describe your interpretation. What would make your production unique?
4. What is an 'iambic' pentameter? Find some examples of it in the play?
5. Are the themes of Romeo and Juliet relevant to people today?

6. Imagine you are a relationship or marriage guidance councillor for Romeo and Juliet. What would you advise?
7. The theme of the play has been very popular. Many movies have been loosely based on the 'Romeo and Juliet' theme. The musical 'West Side Story' is said to be inspired by the story. How could you write a play or movie script inspired by the play? If you were to use the theme of the play in a modern story or different genre what ideas could you explore?
8. Why is Shakespeare so popular with many modern moviemakers?
9. Why is Shakespeare studied today? Why are you studying it? What would you say to someone who says 'Shakespeare is dead: why study some dead bloke who talks funny?'
10. Try learning a speech from Romeo and Juliet. How did you learn your lines? What other methods do actors use?
11. 'Plays are written to be performed.' Comment on this.
12. Find a speech from the play and rewrite it in modern language. Now try it again but keep to the iambic pentameter.
13. Find a scene from the play and jot down the main points of the scene. Now do the scene as an improvisation. You can experiment with different

approaches. Find a scene and edit it, as modern directors often do, but retaining the essentials of plot and language.

14. It is said that the story of Romeo and Juliet was not an original idea by Shakespeare. Research where the story might have come from and why it was popular in Shakespeare's time.
15. Shakespeare's Verona is never really all that far from Shakespearian England. In other words, accuracy in the setting is not all that important to Shakespeare. Shakespeare refers to things that the real people of Romeo and Juliet's Verona would not know about. Do you agree with this statement? Can you find references in the play which are not very Italian?



# SHAKESPEARE

## WITHOUT TEARS

# MACBETH

By William Shakespeare

A Peter Stephenson Jones production for the  
**Flying Bookworm Theatre Co.**

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## TEACHER RESOURCE

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## Opening Scene

*In true Flying Bookworm style we present the synopsis of the play.*

1. Is the story factual or merely a fantasy of the writer?
2. What is the theme of the play?
3. What is a synopsis?

In your own word summarise the plot of the play. Are there other themes, besides a central theme in the play? What is power? What is a power struggle? Give examples of a power struggle at your school, in your own life, in Australian politics, in world affairs today.

## Letter Scene

*(Act one, scene five)*

*We call this the letter scene. Lady Macbeth receives a letter from Macbeth telling of the witches' prophecies. In this scene we see Lady Macbeth react to the letter. The letter is the first piece of prose in the play. Lady Macbeth's comments following the letter and the ensuing dialogue return to poetry.*

1. What is a soliloquy? And what is its function in the play?
2. Lady Macbeth gives us the feeling she believes in witches and their prophecies. Do you feel she does?
3. What does she mean when she says?

“Glamis thou art, and  
Cawdor, and shalt be  
What thou art  
promised. Yet I do  
fear thy nature;  
It is too full o’ the  
milk of human  
kindness  
To catch the nearest  
way.”

1. When an actor plays this role she will generally put an emphasis on the underlined words. Why?
2. In some ways Lady Macbeth's interest in the witches is a bit like the way many people follow astrology charts in magazines and newspapers. Cut out some astrology charts from the paper. Do you believe them?
3. Look at these lines

“Come, you spirits That  
tend on mortal thoughts,  
unsex me here, And fill me  
from the crown to the  
toes, top-full Of direst  
cruelty.”

- Is Lady Macbeth asking or demanding the spirits come and assist her? What are these “mortal thoughts”?
4. Many modern audiences (you probably did too!) giggle when Lady Macbeth says, “unsex me here”. Firstly what does she mean by this? Would Shakespeare's audiences have giggled? Why do we sometimes giggle today?

5. Many actors see the relationship between Macbeth and Lady Macbeth as very sexual. Is there evidence in the text or merely an interpretation? What do you think?
6. Is Lady Macbeth evil? What is going on in Lady Macbeth's mind in this scene?

**Argument Scene**  
(Act one, scene seven)

*We call this the argument scene. In this scene Macbeth is having second thoughts about killing Duncan and Lady Macbeth persuades him to get back on track. We do this scene both in Modern English and as Shakespeare wrote it.*

1. How do you think Lady Macbeth feels when she sees her husband just get up and leave the table?
2. What is going on in Macbeth's mind at this time?
3. Lady Macbeth almost screams these lines:

“What beast was ‘t then  
That made you break this  
enterprise to me?”

Why do you think she shouts these lines?

4. She then becomes very sexual when she says

“When you durst do it, then  
you were a man;

And to be more than what you  
were, you would be so much  
more the man”

Macbeth in most productions (including ours) breaks away from Lady Macbeth and she blasts him to hell!

Why are there so many changes in this moment? What is going on in Macbeth's head?

5. When does he finally give in and what does Lady Macbeth say to get him on side?
6. When Lady Macbeth talks of the baby and smashing its head the effect is highly dramatic. It is however not unusual to find an audience laughing in a very gruesome moment. Why do you think this is so?
7. What does Macbeth mean when he says;
 

“Bring Forth men children  
only;  
For thy undaunted mettle  
should compose  
Nothing but males”.
8. Certainly Lady Macbeth uses sexuality to get Macbeth to agree to carry out the murder but what other devices or strategies are used?
9. The Flying Bookworm actors also perform it in modern language. Why do many modern actors do this?
10. Which did you prefer? Why not do the whole play in modern language?

## **The Dagger Speech** (Act two scene one)

*We present the famous dagger speech in a very different way. In our program we present traditional interpretations but also some modern ways of playing. The dagger scene is presented in a style tried by a famous Japanese director.*



1. How important is imagery in the dagger speech?
2. Does he see the vision or is it in his imagination?
3. One production suggested Macbeth as conjuring the image up for himself. Try it and comment.
4. Why is the dagger speech so famous?
5. What were Tarquin's 'ravishing strides'? Who was Tarquin?
6. Can you think of other ways of interpreting the dagger speech?
7. When Macbeth says:  
"Tis the bloody business which informs thus to mine eyes"  
  
What is the 'bloody business'?
8. What is the 'sure and firm set earth'? What must it not hear?

## **The Murder Scene** (Act two, scene two)

*In this scene Macbeth and his lady are full of nervous tension and excitement*

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*and they are full of guilt. Macbeth sees the consequences of his crime. Macbeth may be regretful, but he is not repentant.*

1. Lady Macbeth says:  
"Had he not resembled  
My father as he slept, I had done it"
2. This is quite significant, but what does she mean? What implications can you sense in this line?
3. The whole scene is a bit like an emotional roller coaster ride. Much dialogue seems to ride. In our production the emotional key in which we play the scene is called the topping key. This means if one actor says a line, the next actor responds more loudly, the response is louder, and louder. The topping key is used quite a lot in this scene or scenes of great tension. It hardly lets up. Try an argument using topping key relationships.
4. We use percussion to intensify the rhythm of a scene. How important is the tempo and rhythm of this scene?

5. Sleep is referred to in the scene. What is the significance of sleep?
6. The washing of the hands of blood is suggested in this scene. Is there another scene in the play where this becomes significant?
7. The daggers and how Lady Macbeth sees the daggers is staged in very different ways. This can create problems for a director and actors. Think a few other ways the revelation of the daggers could be staged. Remember she does not notice he has the daggers till later in the scene.
8. At one point Macbeth is on his knees talking:
 

“No this my hand will rather  
The multitudinous seas  
incarnadine’  
Making the green one red”

What does this mean?

9. Find lines that show Macbeth's regret. Find lines that show that he is not remorseful.
10. In our production at an unexpected moment Macbeth gives Lady Macbeth a fiery, passionate kiss on the lips. It is unexpected. Can you think of scenes in modern films where the unexpected adds a quirky kind of power to the scene?
11. Imagine you are a policeman questioning the Macbeths about the murder. Who is the protagonist and the antagonist in this scene?
12. Why don't they just stop now; do they really believe they can get away with it?

## **The Porter Scene** (Act two, scene three)

*Many teachers find this one of the most popular scenes in the play. It is also the only comedy in the play. An old door porter is suffering from a few too many drinks the night before and he has a little game with himself pretending he is a doorman to hell. In Shakespeare's time this scene was rather topical, because there are references to events that were very current. Later in the scene Macduff arrives. In our production we give a running translation of the scene by representing the characters in the Porters imagination. We do this part in Modern English.*

1. Why does Shakespeare insert a comedy scene here?
2. We refer to Henry Garnett in our production. Who was he?
3. Many older plays are not funny today but Shakespeare's comedy mostly seems to stand the test of time. Perhaps you do not find it funny but there is no doubt that many people today still do. Why is Shakespeare's porter scene still funny?
4. This scene is quite bawdy. What is bawdy comedy? What is the difference between vulgar, bawdy and tacky?
5. What is a hang-over and what does too much drink make people do? Why is sex funny?
6. What is so funny about a drunk? Why is a drunk hard to play?

7. Is comedy easier to play than tragedy? Why or why not?
8. Do you think actors get embarrassed about playing rude scenes? Would you get embarrassed?
9. Why do some people find this scene offensive? Many years ago in Queensland this scene was censored. How do you feel about people censoring Shakespeare?
10. Even though it is a comedy scene, God and faith are still present. How important was religion to the original audiences?
11. To see the porter scene as just a comedy scene is to do Shakespeare a great disservice. The knocking that the porter refers to is like the hammer blow of fate and Macbeth will soon be in hell. The porter's fantasies are also in hell and Shakespeare's use of this is no mere accident. Although the powers of masculinity and impotence are extremely amusing and bawdy, psychologically there is a deeper significance. Is this perhaps an allegory for Macbeth? One could argue the porter scene is one of the most important in the play. Discuss why this might be so?

### ***Plotting Banquo's Death*** (Act three, scene two)

*In this scene we see Macbeth's resolve to murder Banquo. Lady*

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*Macbeth is unable to communicate with Macbeth, and in many ways we see the decline of Macbeth.*

1. Why must Macbeth murder Banquo?
2. When we hear Lady Macbeth say: 'We have scotched the snake not killed it'  
  
Why the reference to the snake?
3. Who or what is 'the snake'? Are there other references to the snake in the play?
4. What is different about the relationship between Macbeth and



his wife in this scene?

5. Macbeth says:  
'O, full of scorpions is my mind,  
dear wife'  
  
What kinds of worries is Macbeth experiencing? What is on his mind?
6. What is the significance of references to 'night'?

### ***Lady Macduff***

*(Act four, scene two)*

*Lady Macduff is a minor character in the play. This does not mean she is not important. It is through the murder of Lady Macduff and her children that we learn what kind of tyrant Macbeth has become- The innocents suffer. We present this short scene as Shakespeare wrote it and then have a bit of fun with it. The scene takes place in Lady Macduff's castle.*

1. Why has Macduff fled Scotland?
2. There is an amusingly pathetic dialogue with Lady Macduff and her son. What is this little dialogue about?
3. What do the references to 'poor bird' mean?
4. In our scene we indulge in a little rehearsal humour. Why do actors need a little rehearsal humour when they are working in a tragedy?
5. We do not do this in performance but include it in our production for your enjoyment. It is a send up. What is a send up?
6. Could you try the scene as a science fiction film or a pulp fiction blood and guts style?
7. What is English panto?
8. As you notice our male actors love taking their shirts off and we are all mad South Park fans. Why not try the scene as an episode of South Park like we do? Teachers rights will have to be respected, so watch the language!

9. List any other minor characters in the play and how they contribute to the flow or the action of the play.

### **The character of MacDuff**

*In some years we will incorporate a scene dealing with Macduff and his own terrible tragedy.*

1. Macduff is often called the instrument of fate. What does this mean and can you substantiate this claim with evidence in the text?
2. Discuss Macduff's great loss. Did he really believe that Macbeth had the potential to murder women and children?
3. Macduff symbolises opposition to Macbeth; he is essentially a good man interested in the welfare of his country but after the murder of his family his role changes. How?
4. Can you think of a character similar to Macduff in any modern movies?

### **Sleep walking scene**

*(Act five, scene one)*

*This is Lady Macbeth's famous sleep walking scene. It is clear that Lady Macbeth is tormented and a gentlewoman and a doctor watch her.*

1. What kind of doctor is it?
2. What was a Gentlewoman?
3. Why has she summoned the doctor to observe Lady Macbeth with her?

4. What does it mean when, after the doctor notices Lady Macbeth's eyes are open, the gentlewoman says "Aye, but their sense are shut"?
5. What does Lady Macbeth's chant about the 'thane of Fife' mean?
6. You can see how Lady Macbeth's thoughts are all over the place. Note the changes in moods.
7. When the gentlewoman says that 'she has spoke what she should not' what have they 'heard that they should not hear'?
8. Once again there are references to water and cleansing. Compare this to other references in the play.
9. It is sometimes said that an actor should overplay this part of the play. What does overplay mean?
10. There are times overplaying is not a negative thing. Can you think of other times where over playing might be valid?
11. What action will the doctor take?
12. Improvise a scene where Lady Macbeth is on an analyst's couch.

## **The Witches Scene**

*In this scene we have lots Of help from you as our actors. Some become the human cauldron and we have three actors playing the witches.*

6. Why do some people feel nervous and how could they get over stage fright?
7. Try the witches' scene as a rap



1. What is the function of the witches in the play?
2. Did people actually believe in witches and what they predicted?
3. Some of the things that they throw into the brew are rather fantastic. List the ingredients.
4. Do these ingredients exist or are they in the imagination of the witches. Are the witches stoned?
5. If you got up and performed did you feel nervous?

number. It's great fun!

8. Now create your own brew using the most horrid images you can conjure up. We suggest teachers have strong stomachs for this one, otherwise avoid at all costs. Students come up with some real bottlers!

## **The decline of Macbeth** *(Final Act, scene eight)*

*Note: Some editions list this scene as Act five scene five and join scenes six & seven together.*

*Macbeth has turned Scotland into a reflection of his own mind*

1. Outline the political situation of Scotland at this time?
2. What do you make of Macbeth's reaction when he hears his wife is dead?
3. Has the witches' prophecy come true?
4. Explain the significance of the famous 'tomorrow' speech.
5. Why does Macbeth say "Of all men else I have avoided thee" to Macduff?
6. What does the reference 'Birnam wood come to Dunsinane' mean?
7. Is Macbeth a coward? Do you feel sorry for him?

### ***Our comedy scenes***

*One of the most popular parts of our Macbeth program is the inclusion of a short comedy scene. Some of the ideas we have used include a modern day Lady Macbeth and Macbeth, the Macbeths going for a job at Centre Link or, recently, a send up of The Jerry Springer show. Many of these ideas have come from suggestions put to us by teachers and students. They are a popular way of demonstrating that Shakespearean study need not be solemn all the time. Many teachers have remarked that these comedy moments actually breathe life into the study of Shakespeare without dumbing down the play.*

1. You are a director of a company. Think of a comical way of satirising some aspect

of the play. Why not perform it for the class. By the way we would love to hear your ideas! (At the end of this section there are some additional ideas)

2. What is rehearsal humour and why is it actually a good idea for actors to let their hair down at some rehearsals? In answering this it might be a good idea to discuss what the term "derolling" means. It actually means a way of getting out the character and getting back into your own reality. It is strongly suggested that teachers consider activities like this especially if playing tragic scenes with students.
3. Imagine Macbeth and Lady Macbeth need to see a relationship councillor. Try this as an improvisation.
4. Both Macbeth and Lady Macbeth have to see a victim impact councillor. Try this as an improvisation in class? (Remember there are many other victims beside the King they murdered.)

### ***Looking at Banquo***

*In some performances there is a scene when we take a good look at Banquo. It is often said that we can learn a great deal about Macbeth when we look at Banquo.*



Macbeth:

To be thus is nothing,  
 But to be safely thus: Our fears  
 in Banquo stick deep, and in  
 his royalty of nature  
 Reigns that which should be  
 feared. Tis much he dares,  
 And, to that dauntless temper  
 of his mind.  
 He hath a wisdom that doth  
 guide his valour  
 To act in safety

1. What is meant by this?
2. List five character traits for Banquo that show us that he is different from Macbeth.
3. We compare two famous speeches. Analyse these speeches one from Macbeth and one from Banquo.

4. Look at this speech. What are the fears that stick deep?
5. What do the opening words mean "To be thus is nothing, but to be safely thus?"
6. Can you think of any modern political situation you could relate this speech to?

### **General Questions**

1. Have a discussion on the influence of the witches' prophecies on Macbeth's decision to murder Duncan.
2. Who is next in line for the throne after Macbeth?
3. How does the relationship with Macbeth and his wife change during the course of the play?
4. There are references to clothing imagery in the play e.g. peep through the blanket of the dark. Discuss any other references you can find and discuss.
5. There is food imagery in the play. Find some of these and discuss. Robert Benedetti saw the play as a kind of cannibalistic orgy. We would only recommend discussion on this with very advanced students.
6. Much time can be spent discussing whether or not Lady Macbeth is evil. Why not put Lady Macbeth in a courtroom, improvise, and cast a mature student in the role. (A teacher

might like to be the prosecutor.)

7. The play is the shortest of Shakespeare's plays. It is also the most violent. How much violence is in the play?
8. How is the play relevant to our times? Can you think of times in recent history where the innocent has suffered at the hands of a tyrant?
9. Many of us wonder about Lady Macbeth's children. Why do you think we never hear about them except for one scene in the play? Are they dead?
10. Would Lady Macbeth really be prepared to kill her own children?
11. What is iambic pentameter?
12. What is blank verse?
13. There are many non-traditional interpretations of Macbeth. For example there was one production where the witches were interpreted as media personalities. And another version where the three murderers were naked black American actors with raw meat tied around their bodies. (Lots of amazing things were done in the seventies!) Now imagine you are a director and you want to direct a new interpretation of the Macbeth. Can you think of any 'new' ideas that would suit, in your view, a new production of Macbeth? How would you go about it realising these ideas? Remember you must always be able to justify your artistic choices!
14. Discuss how you see the play and what would be different about your play.
15. Is Macbeth a victim of a ruthless woman?
16. Lady Macbeth was the theatre's first feminist. If she wasn't the first she was certainly the most obvious. Discuss.
17. Are Macbeth and his Lady really in love or are they just monsters full of ego?
18. It is not unusual for some actors to play Lady Macbeth as far too gentle. A few years ago in a production in Melbourne an actor played the sensuality of Lady Macbeth but could not or would not capture the evil. Why do some actors find it hard to tap into the evil of Lady Macbeth or do you disagree with us and think it is a valid interpretation?
19. How could you stage the murders in Macbeth? Mime the great sword fight scenes.

### ***Macbeth on celluloid***

*Macbeth was also the perfect subject for film makers.*

1. Apart from the Roman Polanski version filmed in 1971 and starring Jon Finch and Francesca Annis there was Orson Welles' 1948 version.

There was another version, which starred Dame Judith Anderson (wonderful but rarely seen). Well worth seeing is the 1957 Japanese version 'Throne

of blood' directed by Akira Kurosawa. The Macbeth story is also frequently staged as the opera 'Macbeth' by Verdi.

2. If possible compare these versions.
3. If you were directing a new version today how would you cast it?
4. What other movies can you think of that were based on the story of Macbeth?



## SHAKESPEARE

### Appendix A: Shakespeare Biographical Details

English dramatist and poet. Born in Stratford-on-Avon. He is considered the greatest playwright who ever lived. In 1582 Shakespeare married Anne Hathaway, eight years his

senior and pregnant at the time of the marriage. They had three children: Susan, and twins-Hamnet and Judith. He emerged as a playwright in London in 1592, and was known for modelling his work after the Roman comedy- In 1594 he became a professional actor and playwright. By the end of his London career Shakespeare was not a wealthy man but was prosperous enough to buy New Place in Stratford, which later became his

home in his retirement years (1613). The chronology of his plays is uncertain. His early plays include: Henry VI, Richard III, The Comedy of Errors, Titus Andronicus, The Taming of the Shrew, The Two Gentlemen of Verona, Love's Labor's Lost, and Romeo and Juliet. His later plays include: Richard III, A Midsummer Night's Dream, King John, The Merchant of Venice, Henry IV, Much Ado About Nothing, Henry V, Julius Caesar, As You Like It, and Twelfth Night, Hamlet, Othello, King Lear, Macbeth, Anthony and Cleopatra. He mixed comedy and tragedy and failed to observe the unities of time and place prescribed by the classical rules of drama. He was accused of corrupting the English language. Shakespeare's view was that man knows nothing of life, yet must still behave well and combat evil. This vision may explain the persistent appeal of Shakespeare's plays.

### **Who was William Shakespeare?**

William Shakespeare was an English playwright and poet. He is generally considered the greatest dramatist the world has ever known and the finest poet who has written in the English language. Born in April 1564 at Stratford-on-Avon, William was the oldest son of John Shakespeare, one of the most prosperous men of Stratford-on-Avon, and of Mary Arden, daughter of a gentleman. At the age of eighteen, he married Anne

Hathaway, the daughter of a nearby farmer, and after a few years, their children were born. By 1592, he was firmly established actor and playwright.

Two years later, Shakespeare became a full sharer in the profits of



Lord Chamberlain's company. By age 32, he was considered "the most excellent" of writers in both tragedy and comedy for stage. He wrote at least 37 plays and numerous sonnets.

In early 1599, the Chamberlain's men moved to a theatre called the Globe, which is located south of London. On the Globe first played "The Tragedy of Julius Caesar." Many plays were performed for the royal court. Shakespeare's company received enthusiastic patronage from King James I. In his mid-forties, Shakespeare retired from the stage and returned to his home in Stratford-on-Avon. He died in Stratford on April 1616. The world admired and respected many great

writers, but Shakespeare generated such continuing interest and such constant affection to the world today.

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## Trivia

William Beeston, son of Shakespeare's friend actor Charles Beeston, described him as "a handsome, well-shap't man." Family records 1564-1616 show 44 surname spellings.

## Appendix B: Shakespeare Quotes

Note: These quotes are in no particular order; however, some of them may be in clumps from the same work. Each quote is identified by the work it was taken from, and all quotes are taken from Bartlett's Familiar Quotations Online.

"Is this a dagger which I see before me,  
The handle toward my hand? Come, let  
me clutch thee. I have thee not, and yet  
I see thee still. Art thou not, fatal vision,  
sensible To feeling as to sight? or art  
thou but A dagger of the mind, a false  
creation, Proceeding from the  
heat-oppressed brain?"  
*Macbeth*

"He wears his faith but as the fashion of  
his hat."  
*Much Ado About Nothing*

"There's a skirmish of wit between them"

*Much Ado About Nothing*

"He that hath a beard is more than a  
youth and he that hath no beard is less  
than a man"

*Much Ado About Nothing*

"Sigh no more ladies, sigh no more  
Men were deceivers ever One foot in sea  
and one on shore, To one thing constant  
never."

*Much Ado About Nothing*

I was not born under a rhyming planet."

*Much Ado About Nothing*

"Love goes toward school boys from  
their books, But love from love, toward  
school with heavy looks."

*Romeo and Juliet*

"Out, out brief candle! Life's but a  
walking shadow, a poor player  
That struts and frets his hour upon the  
stage And then is heard no more: it is a  
tale Told by an idiot, full of sound and  
fury, Signifying nothing."

*Macbeth*

"What a piece of work is man! How  
noble in reason! How infinite in faculty!  
In form and moving how Express and  
admirable! In action how like an angel!  
In apprehension how like a god!"

*Hamlet*

"...to thine own self be true."

*Hamlet*

"Frailty, thy name is Woman!"

*Hamlet*

"Romeo, Romeo, wherefore art thou  
Romeo?..."

*Romeo and Juliet*

"He jests at scars that never felt a wound. But, soft! what light through yonder window breaks? It is the east, and Juliet is the sun."

*Romeo and Juliet*

"See, how she leans her cheek upon her hand! O that I were a glove upon that hand, That I might touch that cheek!"

*Romeo and Juliet*

"O Romeo, Romeo! wherefore art thou Romeo?"

*Romeo and Juliet*



"What's in a name? ... A rose By any other name would smell as sweet."

*Romeo and Juliet*

"O, swear not by the moon, the inconstant moon, That monthly changes in her circled orb, Lest that thy love prove likewise variable."

*Romeo and Juliet*

"Good night, good night! parting is such sweet sorrow, That I shall say good night till it be morrow."

*Romeo and Juliet*

"A plague o'both your houses!"

*Romeo and Juliet*

"This castle hath a pleasant seat; the air Nimbly and sweetly recommends itself Unto our gentle senses."

*Macbeth*

"...screw your courage to the sticking-place And we'll not fail."

*Macbeth*

"The bell invites me. Hear it not, Duncan; for it is a knell That summons thee to heaven or to hell."

*Macbeth*

"Double, double toil and trouble; Fire burn, and cauldron bubble."

*Macbeth*

"What, all my pretty chickens and their dam At one fell swoop?"

*Macbeth*

"O, I could play the woman with mine eyes And braggart with my tongue."

*Macbeth*

"All the perfumes of Arabia will not sweeten this little hand."

*Macbeth*

"I bear a charmed life."

*Macbeth*

"Lay on, Macduff, And damn'd be him that first cries, 'Hold, enough!'"

*Macbeth*

"But earthlier happy is the rose distill'd Than that which withering on the virgin thorn Grows, lives, and dies in single blessedness."

*A Midsummer Night's Dream*

"The course of true love never did run smooth."

"Love looks not with the eyes, but with the mind; And therefore is winged Cupid painted blind."

*A Midsummer Night's Dream*

"I'll put a girdle round about the earth  
In forty minutes."

*A Midsummer Night's Dream*

"I know a bank where the wild thyme  
blows, Where oxlips and the nodding  
violet grows, Quite over-canopied with  
luscious woodbine, With sweet musk-  
roses and with eglantine."

*A Midsummer Night's Dream*

"Lord, what fools these mortals be!"

*A Midsummer Night's Dream*

"The lunatic, the lover, and the poet  
Are of imagination all compact:  
One sees more devils than vast hell can  
hold, That is, the madman: the lover, all  
as frantic, Sees Helen's beauty in a brow  
of Egypt: The poet's eye, in a fine frenzy  
rolling, Doth glance from heaven to  
earth, from earth to heaven; And as  
imagination bodies forth The forms of  
things unknown, the poet's pen Turns  
them to shapes, and gives to airy nothing  
A local habitation and a name. Such  
tricks hath strong imagination, That if it  
would but apprehend some joy, It  
comprehends some bringer of that joy;  
Or in the night, imagining some fear,  
How easy is a bush supposed a bear!"

*A Midsummer Night's Dream*

"O, that this too solid flesh would melt,  
Thaw and resolve itself into a dew!  
Or that the Everlasting had not fix'd  
His canon 'gainst self-slaughter! O God!  
God! How weary, stale, flat, and  
unprofitable Seem to me all the uses of  
this world!"



"Angels and ministers of grace, defend  
us!"

*Hamlet*

"Something is rotten in the state of  
Denmark."

*Hamlet (a personal favorite)*

"Brevity is the soul of wit."

*Hamlet*

"More matter, with less art."

*Hamlet*

"That he is mad, 't is true: 't is true 't is  
pity; And pity 't is 't is true."

*Hamlet*

"The play's the thing Wherein I'll catch  
the conscience of the king."

*Hamlet*

*Hamlet*

To be, or not to be: that is the question:  
"Whether 't is nobler in the mind to  
suffer The slings and arrows of  
outrageous fortune, Or to take arms  
against a sea of troubles, And by  
opposing end them? To die: to sleep: No  
more; and by a sleep to say we end The  
heartache and the thousand natural  
shocks That flesh is heir to,--'t is a  
consummation Devoutly to be wish'd. To  
die, to sleep; To sleep: perchance to  
dream: ay, there 's the rub: For in that

sleep of death what dreams may  
come?..."

*Hamlet*

"Let Hercules himself do what he may,  
The cat will mew and dog will have his  
day."

*Hamlet*

"The game is up."

*Cymbeline*

"Alas, poor Yorick! I knew him,  
Horatio: a fellow of infinite jest, of most  
excellent fancy. He hath borne me on his  
back a thousand times; and now, how  
abhorred in my imagination it is! my  
gorge rises at it. Here hung those lips  
that I have kissed I know not how oft.  
Where be your gibes now; your gambols,  
your songs? your flashes of merriment,  
that were wont to set the table on a roar?  
Not one now, to mock your own  
grinning? Quite chap-fallen? Now get  
you to my lady's chamber, and tell her,  
let her paint an inch thick, to this favour  
she must come."

*Hamlet*

"Be thou as chaste as ice, as pure as  
snow, thou shalt not escape calumny.  
Get thee to a nunnery, go!"

*Hamlet*

"The lady doth protest too much,  
methinks."

*Hamlet*

Do you think I am easier to be played  
upon than a pipe?"

*Hamlet*

"I'll not budge an inch."

*The Taming of the Shrew*

"And thereby hangs a tale.

*The Taming of the Shrew*

"The law hath not been dead, though it  
hath slept."

*Measure for Measure*

"What's mine is yours, and what is yours  
is mine."

*Measure for Measure*

"Misery acquaints a man with strange  
bedfellows.

*The Tempest*

"Home-keeping youth have ever homely  
wits.

*The Two Gentlemen of Verona*

He will give the devil his due.

*Henry IV Part I*

I will wear my heart upon my sleeve For  
daws to peck at.

*Othello*

"She that was ever fair and never proud,  
Had tongue at will, and yet was never  
loud."

*Othello*

## **More Quotes**

Sonnet No 8

Music to hear, why liehest thou music  
sadly? Sweets with sweets war not, joy  
delights in joy.. Why lovest thou that  
which thou receivest not gladly, Or else  
receivest with pleasure thine annoy? If  
the true concord of well-tuned sounds,  
By unions married, do offend thine ear,  
They do but sweetly chide thee, who  
confounds In singleness the parts that  
thou shouldst bear. Mark how one string,  
sweet husband to another, Strikes each in

each by mutual ordering, Resembling  
sire and child and happy mother Who all  
in one, one pleasing note do sing: Whose  
speechless song, being many, seeming  
one, Sings this to thee: 'thou single wilt  
prove none.'

*"Henry V," Act IV, Scene 1*

KING HENRY V: Besides, there is no  
king, be his cause never so spotless, if it  
come to the arbitrement of swords, can  
try it out with all unspotted soldiers...

have interred anew; And on it have  
bestow'd more contrite tears Than from  
it issued forced drops of blood: Five  
hundred poor I have in yearly pay, Who  
twice a-day their wither'd hands hold up  
Toward heaven, to pardon blood; and I  
have built Two chantries, where the sad  
and solemn priests Sing still for  
Richard's soul. More will I do; Though  
all that I can do is nothing worth, Since  
that my penitence comes after all,  
Imploring pardon.

"There is something rotten in the state of  
Denmarck."

*-Hamlet*

## Yet more Quotes

Love looks not with the eyes, but with  
the mind.

Tomorrow, and tomorrow, and tomorrow  
creeps in this petty pace from day to day,  
to the last syllable of recorded time, and  
all our yesterdays have lighted fools the  
way to dusty death.

Out, out, brief candle!

Life's but a walking shadow, a poor  
player that struts and frets his hour upon  
the stage and then is heard no more; it is

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Every subject's duty is the king's; but  
every subject's soul is his own.

And later...

KING HENRY V: O God of battles!  
steel my soldiers' hearts; Possess them  
not with fear; take from them now The  
sense of reckoning, if the opposed  
numbers Pluck their hearts from them.  
Not to-day, O Lord, O, not to-day, think  
not upon the fault My father made in  
compassing the crown! I Richard's body  
"To be or not to be, that is the question."

*-Hamlet*

"Be not afraid of greatness :Some are  
born great, some achieve greatness , and  
some have greatness thrust upon them."

*12th Night*

"Action is Eloquence."

*-?*

"The devil can cite Scripture for his  
purpose."

*-The Merchant of Venice*

"I will encounter darkness as a bride,  
and hug it in mine arms."

*-?*

"Love all, trust a few, do harm to none  
-All's Well That Ends Well, Act 1 sc-1

a tale told by an idiot, full of sound and  
fury, signifying nothing.

When devils will the blackest sins put  
on, They do suggest at first with  
heavenly shows. What a piece of work is  
man! How noble in reason! How infinite  
in faculty! In form, in moving, how  
express and admirable! In action, how  
like an angel! In apprehension, how like  
a god! The beauty of the world! The  
paragon of animals!

And yet, to me, what is this quintessence  
of dust? Man delights not me; no, nor

woman neither, though, by your smiling,  
you seem to say so.

This above all: to thine own self be true,  
And it must follow, as the night the day,  
Thou canst not then be false to any man.  
Hasty marriage seldom proveth well.  
To say the truth, reason and love keep  
little company now-a-days.

How oft the sight of mean to do ill deed  
make ill deeds done!  
A good heart is the sun and the moon;  
or, rather, the sun and not the moon, for  
it shines bright and never changes. Great  
floods have flown from simple sources.

That man that bath a tongue, I say, is no  
man, if with his tongue he cannot win a  
woman

If thou remember'st not the slightest  
folly that ever love did make thee run  
into, thou hast not loved.

## Appendix C: Glossary

*Ad-lib*: The creation of dialogue on the spot without help from a prior written script.

*An aside*: A remark in a play intended to be heard by the audience but not the other characters.- Like a stage whisper.

*Antagonist*: The opponent of the protagonist.

*Bawdy comedy*: Rather naughty comedy that makes fun of sexuality and social taboos.

*Blank verse*: Any un-rhymed verse, usually iambic pentameter.

*Choreography*: Arrangement of dance and movement steps in ballet and musicals, but also some special stage action scenes like a sword fight etc.

The fault, dear Brutus, lies not in our stars, but in ourselves, that we are underlings.

Our doubts are traitors, and make us lose the good we oft might win by fearing to attempt. The Devil can cite scripture for his purpose.

Foolery, sir, does walk about the orb like the sun; it shines everywhere.

*Colloquialisation*: To speak in contemporary idiom, but not formal or literary.

*Dénouement*: The final unravelling of the complications of the plot of a play after the climax.

*Elope*: Run away to marry secretly, often without parental consent.

*English panto*: Theatrical entertainment based on a fairy tale with music, topical/risk6 jokes etc. usually produced at Christmas time. Panto jokes etc. are usually meant for adults while the show itself is ostensibly geared to children

*Epilogue*: The concluding part, often a speech, at the end of a play. A summing up.

*Gentlewoman*: A woman of good birth or breeding.

*Go-between*: A person who acts as a messenger between two people who for various reasons cannot communicate face to face.

*Grotovsky, Jerzy*: Jerzy Grotovsky was one of the greatest influences in modern theatre. Sadly Grotovsky died in 1998, but he developed a form of actor training where he attempted to create what he called a 'holy actor'. His productions often involved a reconstruction of the written text. He was the director and founder of the Polish Laboratory Theatre and influenced much of modern theatre. For further reading we suggest his book '*Towards w Poor Theatre*'.

*Henry Garnett*: A lying Jesuit priest referred to by the Porter in Macbeth. Very topical at the time of Shakespeare.

*Iambic Pentameter*: This is one line consisting of five beats in short-long rhythm. This equals 10 syllables. In other words, an iambic foot consists of two syllables, the first stressed and the second unstressed.

*Improvisation*: A process often used in actor training when actors ad-lib dialogue. (A play without a script)

*Liaison*:

1. An illicit sexual relationship
2. The sounding of an ordinarily silent final consonant before a word beginning with a vowel

*Prologue*: Speech at beginning of a play to introduce the story.

*Prose*: The ordinary form of the written or spoken language. (Opp. *Poetry*.)

*Verse*)

*Protagonist*: In classical drama the first person or the hero (*in contemporary drama the lead character*).

*Robert Benedetti*: Great American teacher who broke many conventions and believed in the 'total' actor. Author of *'The Actor at Work'*.

*Soliloquy*: A monologue.

*Synopsis*: A summary of outline.

*Topping key*: When an actor says something the next actor responds louder, the next actor louder still and so on. (Eg. Actor A-No, Actor B -Yes (louder), Actor A - No (louder), Actor B - Yes (louder) etc.)