Educators' and Learners' Guide to Shakespeare through Stagings and Adaptations

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Preface

For over 400 years, the works of William Shakespeare, known as "the Bard," have been a staple in the educational world and an influential part of our culture. However, the complexity of the language written during the English Renaissance may make educators feel bewildered about how to teach Shakespeare, especially to young students. There are many diverse guides to help understand Shakespeare's works, such as *Teaching Shakespeare with Purpose: A Student-Centered Approach* by Ayanna Thompson and Laura Turchi and *Shakespeare for Beginners* by Brandon Toropov and Joe Lee. However, these are rather heavily volumed and difficult to quickly utilize, especially in studying specific plays. This resource explores the unique details and aspects of five individual plays rather than all of Shakespeare's works.

The five plays that are covered in this guide are *A Midsummer Night's Dream, Much Ado About Nothing, Romeo and Juliet*, *Macbeth*, and *King Lear*. This resource provides secondary and collegiate educators with a guide to assist in their lesson planning with an emphasis on stagings and adaptations. Within this collection, there will be breakdowns of the plot through each individual scene, explorations of vocabulary, different adaptations and stagings for diverse perspectives, details worthy of addressing, and additional discussion questions that may be of benefit to lesson plans. We hope that with this additional content and perspectives, the academic world will find confidence in teaching Shakespeare in a way that is intellectually engaging while inviting open discussions about the inner workings of Shakespeare.

English Renaissance Theatre and Drama

Historical Backdrop

The "English Renaissance" period was an age of great artistic advancement in England during the 16th and 17th centuries. This era housed the "Elizabethan Age," referring to the rule of Queen Elizabeth I (r. 1533-1603). The period, however, also includes her father's—King Henry VIII's reign (r. 1509-1547)—and the two monarchs who followed her: James I (r. 1603-1625) and Charles I (r. 1625-1649). It is also important to note that the "Elizabethan Age" did not officially end until the Puritan Revolution of 1642 when an act of Parliament ordered the closure of all public theatres.

During the reigns of Henry VII (r. 1485-1509) and Henry VIII (r. 1509-1547), a type of entertainment called "interludes"—brief dramatic entertainment pieces with songs and dances at the courts—became popular among the nobility. In addition, from early 1500 through 1580, the type of theatre called "school drama" became popular. It was called "school drama" because they were all written and staged at universities and colleges. Many of these plays were based on existing Greek and Roman comedies. School drama contributed to the later development of boys' acting companies, first established by Elizabeth I for court entertainment.

Several "advancing" social factors in politics, such as the advancement of world exploration, global trade, and education with an emphasis on classical languages and literature, influenced the subject matters of Elizabethan dramatists. Compared with classical drama, some plays became more episodic with scenes that moved from one place to another and from one time to another.

The Playwrights

The playwrights who provided their scripts for these boys' companies were a group of young dramatists called the University Wits. As the name suggests, most of them were university graduates and professional playwrights, including Christopher Marlowe (1564-93), Thomas Kyd (1558-94), John Lyly (1554-1606), and Robert Greene (1558-92).

Christopher Marlowe (1564-93), who was born in the same year as Shakespeare, is known for his monumental dramas such as *Tamburlaine, The Jew of Malta, Edward II*, and *Doctor Faustus*. They are all dark tragedies of those who become involved in external and internal conflicts, intrigues, and political and cultural assassination plots.

A well-educated Canterbury native, Marlowe learned Latin, including the works by Virgil, Ovid, and Seneca. He attended Cambridge University like Robert Greene and Thomas Nashe. Marlowe's works influenced Shakespeare's earlier plays in particular. One can see the influence of *The Jew of Malta* (1589/90) in Shakespeare's *The Merchant of Venice* (1596). Marlowe was known for his blank verse—a verse of lines that contains five stressed and five unstressed syllables without rhyming—and Shakespeare incorporated blank verse into his works, highlighting the characters' internal conditions.

Shakespeare must have respected Marlowe dearly. For example, in *As You Like It* (3.5.79-80, 3.3. 15) Shakespeare eulogized Marlowe as "the dead shepherd."[1] If Marlowe were not killed in a tavern after the quarrel over a bill in 1593, we possibly could have seen more plays written by Marlowe. Marlowe may have even lived to create works inspired by Shakespeare's creations, a full cycle for the man who influenced Shakespeare originally.

Thomas Kyd (1558-94), a London-born son of a scribe, was active in "school drama" at the Merchant Taylors' School. Although he is normally included among the University Wits, he was not a university graduate. Kyd is best known for *The Spanish Tragedy* (1586), which marks, along with Marlowe's *Tamburlaine*, the beginning of the modern drama.[2] Shakespeare took some intriguing plot devices from *The Spanish Tragedy* and used them in *Hamlet* (1599).

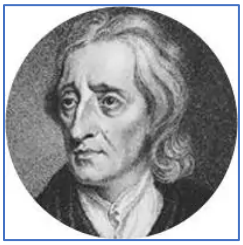
Robert Greene (1558-92) was born in Norwich (located northeast of London) to a tradesman. A proud Cambridge graduate, Greene seemed to have an issue with Shakespeare, a non-college graduate, who became extremely popular as a playwright. Greene is known, to this day, for his debauched and dissolute lifestyle in many places on the continent and in England. He verbally attacked Shakespeare and some scholars argued that his attacks are found in *Groat's Worth of*

[1] Chaney.
[2] Wiggins, Martin. "Thomas Kyd." *The Oxford Encyclopedia of Theatre and Perfor*mance, 2005.

Wit, Bought with a Million of Repentance (1592). However, this prose tract was probably written by Henry Chettle (1560-1603), another dramatist and a printer.

Greene's plays include *Alphonsus, King of Arago*n (1588-91), *Friar Baco and Friar Bungay* (1590), *Orlando Furioso* (1590), *A Looking Glass* (1590), and *The Scottish History of James the Fourth* (1590). Apparently, Greene's attack did not affect or intimidate Shakespeare. Shakespeare borrowed much from Greene's romance called *Pandosto* (1588) *t*o write *The Winter's Tale,* which was posthumously published in 1623.

John Lyly (1554-1606), who was born in Kent, lived longer than Marlowe, Kyd, and Greene, thus enjoying some years of peaceful retirement. He received his B.A. from Magdalen College in Oxford in 1573 and his M.A. from the same school two years later. Lyly is best known for his *Euphues, or The Anatomy of Wit* (1578) and *Euphues and His England* (1580), travel romances using a literary style "based on rhetorically balanced sentences"[3]



John Lyly, https://www.google.com/url?sa=i&url=http 1

Lyly took control of the boy's company known as the *Children of St. Paul's* in 1583. They performed at the first Blackfriars Theatre, a prominent "private/indoor" theatre. From 1589 until his retirement (three terms after), Lyly served as a member of Parliament. After his third term was up, he enjoyed his retirement in his wife's estate in Yorkshire until his death in 1606.

Shakespeare was influenced by the style, themes, and structures of Lyly's drama. His influence is found in *Love's Labour Lost* (1595-96), *As You Like It* (1599), *A Midsummer Night's Dream* (1595-96), *The Two Gentlemen of Verona* (1590s), *The Merry Wives of Windsor* (1597-1601), and *Timon of Athens* (1604-06).

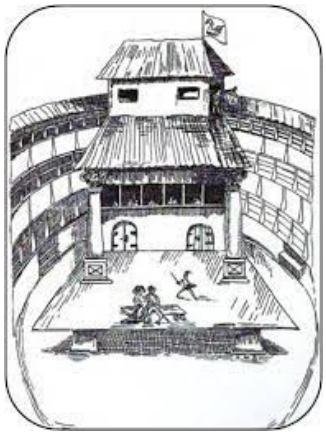
William Shakespeare (1564-1616) was not a "University Wit." Born in Stratford-upon-Avon, he started his career in London as an actor and then as a playwright. His identity has been heavily debated for many centuries.

Ben Jonson (1572-1637) Born in London, Jonson attended Westminster College but gave that up to work as a bricklayer to support his stepfather and his family. He was known for his comedies of humor including *Every Man in his Humour* (1598). He wrote his plays for both the

[3] Jane Kingsley-Smith, "John Lyly." *The Oxford Companion to Shakespear*e. 2015.

Lord Chamberlain's Men and the *Admiral's Men*. His *Every Man in His Humour* was successfully performed, with Jonson himself as the lead, by the *Lord Chamberlain's Men*.

Jonson, who favored writing satires to criticize greed and follies in society, was never free from controversies, fights, and even imprisonment. For example, *The Isle of Dogs* (1597), a satire collaborated with playwright and romance writer Thomas Nashe (1567-1601), offended the Privy Council. It led to Jonson's arrest and imprisonment, temporarily closing all theatres in London.



The Swan 1

Unlike Shakespeare and Marlowe, Jonson lived and produced his works under the reign of James I, during which he began to prosper as a court entertainment writer while continuing to create satire such as *Volpone* (1606) and *The Alchemist* (1610). His first masque was *The Masque of Blackness* (1605) which featured Queen Anne (the wife of James I) and was designed by Inigo Jones.

Theatre Buildings

In Shakespeare's time, there were almost a dozen London playhouses, most of them presenting plays regularly to large paying audiences. These playhouses provided a livelihood for professional acting companies and dramatic poets.

These theatre buildings had wooden structures, towering over the residences of London's northern and southern suburbs. They displayed a brilliance of theatrical architecture designed by architects such as John Dee (1527-1608), a consultant to James Burbage who built The Theatre in 1576 in Shoreditch, beyond the northern boundary of the City of London. All the public theatres were located outside the city limits, for the Puritan city officials forbade the public presentation of "unchaste fables, lascivious devices, shifts of cozenage & matters of like sort."[4]

Although we don't know as much as we would like about the exact construction of the theatres, enough documents have survived, including a sketch of the Swan (1595) by a Dutch visitor, Johan de Witt. The sketch provides us with the structure of the playhouse, giving a

[4] Ian Ward. *Shakespeare and the Legal Imagination*. Butterworths, 1999, p.214.

general idea of how they were constructed and what kind of experience awaited the Londoner who set out to attend Shakespeare's play.

From the sketch made by Johan de Witt, one can observe some members of the audience watching from the balconies, while others are standing in the "yard" right up against the thrust stage itself. In Shakespeare's time, these audience members in the "yard" would have paid a penny – no more than the price of a quart of beer. Since they stood on the ground, those spectators were called "groundlings."

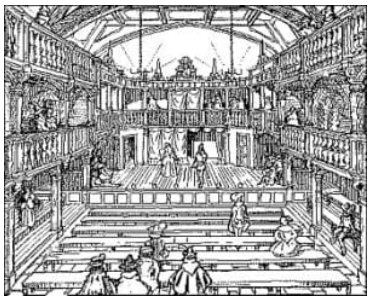
The Globe, built in 1598 and opened in 1599, was the primary theatre where Shakespeare's company, the *Lord Chamberlain's Men*, performed. It was one of the five major theatres in the area, along with the Curtain (1577), the Rose (1587), the Swan (1595), and the Hope (1614). The open-air, octagonal amphitheater had three stories. Its diameter was approximately 100 feet, holding a seating capacity of up to 3,000 spectators. The rectangular stage platform was nearly 43 feet wide and 28 feet deep. The Globe was destroyed by a fire on June 29, 1613, during a performance of *Henry VIII*. It was immediately rebuilt and opened by 1614. It was pulled down in 1641 soon after the Puritans banned theatre performances.

The Globe's thrust stage was surrounded on three sides by the audience. At the back of the stage was the "tiring house" (literally "attiring house" or dressing room). It was just like the skene found in the ancient Greek theatres. A 4'by 4' trapdoor built on the stage floor provided access to the "cellarage," the area below the stage. Actors emerged from or disappeared into the cellarage for special effects. A partial canopy over the stage, called "the heavens," sometimes allowed the actors to descend via pulleys to the stage.

The current Globe, Shakespeare's Globe, was built in 1996, several years after the foundations of the Globe were discovered in 1989. The Globe Theatre opened in 1997 with the production of *Henry V*. The most instrumental figure in this reconstruction project was Sam Wanamaker (1919-1993), an American expatriate actor. A Chicago-born actor, Wanamaker trained at the Goodman School of Theatre and built a career as an actor and director in Chicago, Wisconsin, DC, and London. At the height of the Red Scare in 1952, Wanamaker decided to remain in the UK because he was working in London at that time.

Many may know about his daughter Zoë Wanamaker (b.1949), a remarkable stage actor. In addition to many stage roles, Zoë Wanamaker played the role of Madam Hooch in the film *Harry Potter and the Philosopher's Stone* (2001) and its sequels.

Sam Wanamaker secured financial support and founded the Shakespeare Globe Trust, which raised over 10 million dollars. Though Shakespeare's Globe was completed 3 years after Wanamaker's death, Shakespeare's Globe named its indoor theatre (built in 2014) after Wanamaker in his honor. The Sam Wanamaker Playhouse allows theatre lovers to attend shows all year round. You can learn more about the Sam Wanamaker Playhouse in "Candles in the New Theatre: Building the Sam Wanamaker Playhouse."



BlackfriarsTheatre, https://149645218.v2 1

In addition to outdoor "public" theatres, there were many "private" theatres. The term "private," in this historical context, denotes indoor, roofed theatres with higher admission charges. Examples of private theatres include St. Paul (1575-90;1599-1608), the first Blackfriars (1576-84), and the second Blackfriars (1596-1655). John Lyly was one of the famous dramatists who wrote plays for the first Blackfriars. Unlike public theatres, these three "private theatres" were located in the City of London.

Theatre Companies

In the Elizabethan theatre, women were not allowed to perform. Only men performed on the Elizabethan stages, and adolescent boys dressed as females to play women's roles. This social reality possibly accounts for the limited number of prominent women's roles in Elizabethan theatre. Many female characters in Shakespeare's plays disguise themselves as men; the audience would watch a male actor pretending to be a woman character pretending to be a man.

There were many "theatre companies" under the support of different aristocrats who loved theatre. They provided funds and advocated for them against the city authorities who opposed the commercial repertory companies.[5] Companies were often named after the offices or titles of the aristocrats rather than the family names of the supporters. Major theatre companies include the *Lord Strange's Men* (please pronounce [strang]), the *Lord Chamberlain's Men,* the *Earl of Leicester's Men*, *the Admiral Men,* and the *King's Men*.

William Shakespeare's acting troupe was the *Lord Chamberlain's Men*. Formed in 1594, this theatre company was under the patronage of Henry Carey, 1st Lord Hunsdon, Lord

[5] Karim-Cooper.

Chamberlain from 1585 till his death in 1596. Shakespeare may have been a founding member, actor, playwright, and shareholder of the *Lord Chamberlain's Men*. Richard Burbage (1568-1619), son of James Burbage, a theatre builder, was the company's principal actor. They first performed at the Theatre and then at the Globe. When King James I succeeded Elizabeth I in 1603, he gave the company a royal patent. The *Lord Chamberlain's Men* became the *King's Men.*

Apparently, the *King's Men* was a big part of King James I's public life. King James I provided the members with 4 ½ yards of red cloth each to make liveries to wear in his coronation procession.[6] From 1603 through 1616 the *King's Men* performed at court 12 times a year. The company bought the Blackfriars[7] in 1609 and historians speculate that they started using it as their winter performance place. The company was successful until 1642 when all theatres were closed.

King James I was a very religious man. He implemented two new theatrical policies: (1) the ban of all Sunday performances; and (2) placing all the professional acting companies under royal protection.[8] Actors could not receive any specific tips or awards befitting a patron or Elizabeth I. They were often paid less than Elizabeth had paid the actors. As for court performances, King James did not arrange tips, despite it having been customary. He tipped only when he was present.[9]

King James's first year of reign suffered from the epidemic. The 1603 London Plague brought over 35,000 deaths, resulting in the closure of theatre companies in London. Some left London to perform on the road. Most acting companies suffered tremendous financial losses and tragic deaths of actors due to the plague and poverty (low minimal wages). Companies like *Prince Henry's Men* and *Worcester's Men* (at this point *Queen Anne's Men*) could not continue. The *King's Men* could survive, however, due to their immediate departure for road travel and performances at other courts.

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[6] Stanley Wells, "Lord Chamberlain's Men." *Shakespeare: An Illustrated Dictionary*. London, Kaye & Ward. 1978.
[7] A disused monastery in the Blackfriars area was used as a theatre, first by children's companies \ (1576-1608) and then by the King's Men (1609-1642).
[8] David Grote. "The King's Men, 1603-06" In *The Best Actors in the World: Shakespeare and His Acting Company*. p.123. Greenwood Press (2002).
[9] Grote, p.124.

William Shakespeare (1564-1616)

Shakespeare in Stratford

The life of the Bard is shrouded in mystery and uncertainty. Though many speculations, theories, and assertions about this world-famous Renaissance writer follow us, one thing we can confidently say is that "a man named William Shakespeare was born in Stratford-upon-Avon, Warwickshire, England (about 102 miles northwest from London) in 1564 and died in the same place in 1616." One can also say that "a man named William Shakespeare lived in London as an actor, playwright, and theatre manager in the 1590s and 1600s." Though the satisfying identity of the Bard can still be debated, academics have concluded that these "two Shakespeares" are the same person.

The Holy Trinity Church's (Stratford-upon-Avon) record shows that William Shakespeare was baptized on April 26, 1564, in Stratford-upon-Avon and that is why historians concluded Shakespeare was born on April 23, three days before his baptism. Shakespeare was one of eight children to John Shakespeare, a well-known glove maker and mayor of the town, known as a bailiff, and Mary Arden, the daughter of a prominent farmer. Based on the family's status, it is likely that Shakespeare was sent to school and studied classical literature in Latin until he was about 14 or 15 years old. His education in Stratford-upon-Avon would profoundly influence the work he created in London. A few years later, in 1582, at 18, Shakespeare married Anne Hathaway, the daughter of a local landowner. The two of them would have three children together: Hamnet, Susanna, and Judith.

Shakespeare left for London sometime during the mid-to-late 1580s, leaving Anne Hathaway and their three children in Stratford-upon-Avon. Although there is no concrete certainty as to why or when Shakespeare left for London, several speculative theories exist. Some speculate that Shakespeare was escaping the wrath of Sir Thomas Lucy for deer-poaching on his estate in Stratford. It was considered a misdemeanor of the time, but for Shakespeare who attempted to help his father's struggling business, this accusation could have been detrimental.[10] Some speculate that Shakespeare fell in love with theatres when he attended local troupe performances and decided to become a servant of rich partisans—that way he could accompany

[10] This poaching "theory" was introduced by Nicholas Rowe (1674-1718), Shakespeare's first biographer. See Russell A. Frasier, *Shakespeare: A Life in Art* (Transaction, 2007), 72.

them to the theatres.[11] Most scholars have recently dismissed these theories, however, primarily due to either a lack of evidence or a contradiction in facts.

During Shakespeare's time in London, there was a great strain in the relationship between Anne, who stayed in Stratford to raise the children, and Shakespeare, who moved to London to get a foothold in the theatre world. Though Shakespeare might have returned to Stratford often, it was Anne who was responsible for daily chores from farming and managing her household to child-rearing. That strain is well depicted in the 2018 film *All Is True* featuring Kenneth Branagh as Shakespeare, Judi Dench as Anne Hathaway, and Ian McKellen as the Earl of Southampton.

What is known for certain is that Shakespeare was documented as a London playwright by 1592, where he was most known for his historical plays like *Henry VI Parts 1-3* (1591-95) and *Richard III* (1592). In 1596-97, a year after the death of his son Hamnet, Shakespeare seemed to be more involved with his family's life. He purchased a Coat of Arms and a gentleman's status for his father from the College of Heralds in 1596. In 1597 he purchased New Place, "the largest and most ostentatious private dwelling in the town."[12]

Shakespeare in London

Between 1585 and 1592, little else is known for certain about how Shakespeare lived. It is likely that Shakespeare went to London and started acting and writing plays, including *The Two Gentlemen of Verona,* by the late 1580s. This period is called "The Lost Years," due to the lack of concrete information about Shakespeare's life. The first recorded instance of Shakespeare after this period comes from Shakespeare's contemporary Robert Greene, one of the most popular prose writers and poets of the late 16th century, who mocked Shakespeare's work as an actor in designated print.

The years 1593-94 were the period when the plague devastated the population of London. All theatres were closed, and Shakespeare might have gone back to Stratford-upon-Avon to see his family and write the poems *Venus and Adonis* (1593) and *The Rape of Lucrece* (1594). He

[11] Stephen Greenblatt. "Crossing the Bridge." *Will in the World: How Shakespeare Became Shakespeare* (New York: W. W. Norton, 2004), 149–174.
[12] John W. Velz, "Some Speculative Notes on Shakespeare's Life in Stratford," *The Shakespeare Newsletter* (Spring/Summer 2008): 5.

dedicated these poems to the young Earl of Southampton (Henry Wriothesley), who may have become Shakespeare's patron.[13]

Shakespeare was commissioned by wealthy patrons during the plague to create sonnets for their entertainment. Shakespeare wrote a total of 154 sonnets containing various themes of love, death, time, and sexual desire. Some sonnets depict a married woman and a young man in their complicated love relationship. Shakespeare's wording style and lack of specification of the speaker's identity have caused many to think that the sonnets involve him as one of the characters and have raised questions as to his sexuality.

In the early 1590s, Shakespeare completed many "early" plays such as *The Taming of the Shrew* (1591), *Henry VI parts 1-3* (1591-1592), *Titus Andronicus* (1594), and *The Two Gentlemen of Verona* (1594). One of the "early" plays would become one of his most famous ones: *Romeo and Juliet* (1595-96). These works were likely performed at Shakespeare's first venue: The Theatre, a theatre in Shoreditch, a district in the East End of London.

The death of his only son Hamnet in 1596 might have heavily influenced Shakespeare's comedies such as *The Merchant of Venice* (1596-97), *As You Like It* (1599-1600), and *Twelfth Night* (1601). These plays also feature "female roles [that] were played by young boys or young men."[14] Scholar Richard Wheeler explains that "there is a deepening, an intensification, of the role played by the dead male twin in the movement from these plays."[15]

The female characters in those plays, disguised as young men, embodied "the movement from youth into early adulthood that for the dramatist's son was cut off by death."[16] Shakespeare might have portrayed these female characters, always played by young male actors, to portray his late son. Shakespeare's works that feature the death of sons and young men include *Henry V* (1598-99), *Hamlet* (1600-1601), *Macbeth* (1606), and *The Winter's Tale* (1611). Shakespearean scholar Manfred Draudt suggests that Shakespeare's "undeniable obsession with a male heir"

[13] "Shakespeare's Life" https://www.folger.edu/explore/shakespeares-works/shakespeares-life-from-the-folger-shakespeare-editions/
[14] Richard P. Wheeler. "Deaths in the Family: The Loss of a Son and the Rise of Shakespearean Comedy." *Shakespeare Quarterly*, 51, no. 2 (2000): 145.
[15] Wheeler 147.
[16] Wheeler 145.

found in Prospero's line in Act 4, scene 1 of *The Tempest* indeed reflects not only his mourning for Hamnet but also his "bitter realization that he would never have a male successor."[17]

Characteristics of Shakespeare's Plays

Only 18 of his 37 plays were published during his lifetime, mostly in quartos. "Quarto" is a size of book or page that results from folding a standard printer's sheet twice., forming four leaves. Many of Shakespeare's plays first appeared in quarto editions, most of these being textually unreliable.[18] Shakespeare was inspired by the Renaissance, a time of scientific wonder and discovery, by the new knowledge of the recently discovered America, and the spread of knowledge from other parts of Europe. As such, he centered many of his plays in unique locations, including Verona, Venice, Denmark, Athens, Egypt, and Padua. He also took inspiration from already popular sources for his stories, such as Arthur Brooke's narrative poem *The Tragicall Historye of Romeus and Juliet* (1562) as the inspiration for *Romeo and Juliet.*[19]

Shakespeare*'s* Late Plays (1607-1614)

We can define Shakespeare's late plays as those plays written sometime between 1607-14. According to Jennifer Richards and James Knowles, those plays are the romances including *Pericles* (written with George Wilkins), *The Winter's Tale* (c. 1609-10), *Cymbeline* (1610), and *The Tempest* (1610-11), and the "last plays" written in collaboration with John Fletcher, *Cardenio* (1613), *Henry VIII* (1613) and *The Two Noble Kinsmen* (1613).[20] It was at a performance of *Henry VIII* in 1613 that the Globe caught fire from a canon on a rooftop and burned to the ground.[21]

The plays share common themes and motifs of "death and rebirth, family unity, repetition, time, riddles," displaying Shakespeare's "attainment of insight into the cyclical pattern"[22] of the natural world and the world of people. Shakespeare's late plays are also

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[17] "Sour-eyed disdain and discord shall bestrew. The union of your bed with weeds so loathly. That you shall hate it both." Manfred Draudt, "Shakespeare's Marriage and Hamnet's Death'.," *Notes & Queries* 48, no. 3 (September 2001): 303.
[18] The definition of quarto here is from *The Oxford Dictionary of Literary Terms*, 4ed.
[19] David Bevington,"*Romeo and Juliet*." *Encyclopedia Britannica*, accessed 5 Jan. 2023, https://www.britannica.com/topic/Romeo-and-Juliet.
[20] James Knowles and Jennifer Richards. 1999. *Shakespeare's Late Plays: New Readings*. (Edinburgh: Edinburgh University Press),1.
[21] "Shakespeare's Life."
[22] Knowles, 2

concerned with the "redemption of the older generation by the younger."[23] For example, Hermione of *The Winter's Tale* symbolizes both spiritual and actual resurrection that completes her husband's repentance of his sins committed in the past. The old king's redemption is complete when the younger generation, Leontes and Hermione's daughter Perdita and Polixenes's son Florizel, fall in love and marry.

Shakespeare, Blank Verse, and Prose

Shakespeare wrote plays primarily in "blank verse" or iambic pentameter. This is a ten-syllable line in which stress falls on the second, fourth, sixth, eighth, and tenth syllables. This stress pattern makes his lines sound like natural human speaking. For example, "It is the east and Juliet is the sun" would be read as "It IS the EAST and JULiet IS the SUN" with emphasis on the capitalized sections. Shakespeare also wrote in prose; that is, speech without the meter of iambic pentameter, and would switch between verse and prose to indicate the change of emotions within a character or to differentiate two characters. He also used words from other languages and created new words for his plays. Over 1700 new words were created from his works, and many we still use today. Shakespeare's Birthplace Trust gives many examples and the titles of the plays in which the words appear, including alligator (*Romeo and Juliet),* amazement (*Tempest*), and anchovy (*Henry IV, Part* I).

However, despite this style of writing, it is not how people spoke during Shakespeare's time. To argue that they spoke in Shakespearean English, as many believe, would be equivalent to saying people in the 2000s spoke only in rap. Lines and words written by Shakespeare were never spoken naturally by anyone throughout history. Audiences often rely on context clues to understand what is going on in a play.

Shakespeare and his Theatre Company

In 1594, Shakespeare began acting in a company known as the *Lord Chamberlain's Men* (later the *King's Men* in 1603 when James I became king). The work of Shakespeare and of the troupe would gain exponential amounts of attention and praise from the King's court, the nobility, and the common people. The praise and funding received from the nobles enabled the

[23] Fred Parker, "Regression and Romance in Shakespeare's Late Plays," *The Cambridge Quarterly,* 24, no. 2 (1995): 131.

troupe to begin construction of The Globe Theatre in 1598. The Globe Theatre would be the home of Shakespeare's works until it was accidentally burned down in 1613 during a production of *Henry VIII*. After The Globe Theatre burned down, Shakespeare seemed to have retired.

Later Years in Stratford

The money Shakespeare made from acting, as well as the investments he made in real estate, allowed him to buy a large home called New Place in Stratford. He would spend the rest of his life in New Place with a sizable fortune until his death on April 23, 1616. It is noted that in his will, he left his wife his "second best bed." We do not know what happened to the "best bed."

A few years after his death, fellow actors and members of the troupe, John Heminge and Henry Condell, two of Shakespeare's closest colleagues, had all of Shakespeare's works published into a large folio in 1623, the *First Folio*, that we can use in the present day. In honor of its 400th anniversary, in 2023, the British Library released a facsimile version of the *First Folio*.[24]

[24] Gilbert Cruz, Host. "Shakespeare's First Folio Turns 400." Podcast*, New York Times,* 3 November 2023.

The Themes of Shakespeare's Plays

Shakespeare's plays revolve around diverse themes that convey different aspects of humanity. Both his tragedies and comedies often have overlapping themes, sharing commonalities that can be identifiable through investigation. Educators can use these themes as a starting point to build their own lessons and explorations about Shakespeare. This essay will introduce several of the common themes between the comedies and the tragedies.

Shakespeare's comedies are often defined by their focus on love and/or mistaken identity. *A Midsummer Night's Dream* showcases the longing love that Hermia has for Lysander by being willing to run away with him against her father's wishes, even though it would mean her death. *Twelfth Night* highlights the idea of mistaken identity when Viola disguises herself as a man and looks exactly like her twin brother Sebastian, resulting in hilarious confusion. Shakespeare utilizes these elements to propose ideas that the audience must consider, such as the nature of reality, the primacy of logic or emotion, and the chaos and order that comes with change. However, Shakespeare's comedies, despite any plot differences, will always end in some form of a "happy ending." The "happy ending" is usually signified through a marriage or a union of some form. The comedies of Shakespeare focus on the brighter and happier parts of human nature while playfully making fun of the mistakes we all make.

Conversely, the tragedies consistently feature topics of greed, betrayal, and revenge. The tragedies also feature love in a more destructive way than comedies by demonstrating toxic and controlling relationships. *Macbeth* offers a prime example of the first three themes, as Macbeth and Lady Macbeth's lust for power leads to the killing of King Duncan, which creates a psychopathic drama of murder and justice. Regarding love, while the comedies portray love as a source of life force, the tragedies highlight love as an agent through which manipulation can occur. King Lear in *King Lear* uses love as a measure for how much land to give his daughters. However, when he believes that love is not given to him by his youngest daughter, Cordelia, he banishes her in anger and allows his other two cruel daughters to gain complete control of the kingdom. Similarly, the love between Romeo and Juliet in *Romeo and Juliet* results in their deaths and the death of four others due to their secret marriage. The use of these topics can showcase the deeper and darker parts of human nature.

Shakespeare's Impact on Culture

The statement, "Shakespeare is universal," has often been stated to address the reach and influence of the Bard. In *Shakespeare Our Contemporary*, Jan Kott addresses Shakespeare's timeless and geography-less truths about human and historical conditions on one hand and socio-political environments on the other. Kott makes a point for the omnipresence of leaders with ambitions and schemes: "There are no good and bad kings; there are only kings on different steps of the same stairs."[25] Yet, Kott points out specific historical and sociopolitical fabrics that would impact how the director would interpret a text and mount it on a stage: "Since the end of the eighteenth century, no other dramatist has had a greater impact on European drama than Shakespeare. But the theatres in which Shakespeare's plays have been produced were in turn influenced by contemporary plays."[26]

By digging deeper into the nuances of Shakespeare, one may realize how his works integrate into people's lives. His works continue to serve as the cultural conduit for exploring the nature of humanity and conveying messages that relate to modern times. Shakespeare's kings, queens, princes, dukes, maids, and spirits represent different aspects of humans and their patterns.

From the creation of words and phrases to the inspiration for films and stories, Shakespeare's works have always managed to find a way to slip into the daily lives and minds of people. Shakespeare has 1,690 attributed credits on IMDb.com for films that are either direct adaptations of his work or movies inspired and influenced in some way by him. Naturally, Shakespeare's works are some of the most taught and performed in schools: *Romeo and Juliet* is a staple in the curriculum for 9th graders, and *A Midsummer Night's Dream* was the 4th most produced play during the 2020-2021 school year. By understanding the ways in which Shakespeare impacts culture around the world, one can gain a firm grasp of how to make his works relatable to students and why they are so highly regarded.

There are a multitude of different Shakespearean festivals that can be found across the United States and the United Kingdom, and Shakespeare's influence can be felt around the world. Some of the productions at those festivals are boldly innovative, invoking, and political as

[25] Kott, 31.
[26] Kott, 103.

evident in Tara Moses's direction of her adaptation of *Othello* at the South Dakota Shakespeare Festival in June 2022. This production challenged the festival's audiences to think, rethink, and see the future of Black Liberation and Tribal Sovereignty through Moses's "Indigenous Futurism."[27]

Another example of the Bard's impact on culture is found in the *Shakespeare in Southern Africa* journal, an annual journal sponsored by the South African Department of Higher Education and Training. The journal produces articles and essays discussing how Shakespeare is relevant in southern Africa and the different deconstructions and interpretations being examined to expand beyond the Eurocentric viewpoint.

Shakespeare is popularly taught and studied throughout Asia. Japan has created culturally unique stagings and adaptations of Shakespeare's work, such as the 2017 production of *Macbeth* by the *Ninagawa Company* and the *Manga Classics* manga adaptations. In China, Shakespeare is a major part of the curriculum and an inspiration for many teachers and writers. Notably, "students are required to take a course in Foreign Literature, which includes the works of Shakespeare."[28] In this course and beyond, students are asked to write essays on Shakespeare. Chinese scholars publish books on Shakespeare every year.

Shakespeare serves as a healing tool as well. In Argentina, after the Dirty War under the dictatorship of Jorge Rafael Videla between 1976 and 1983, some underground theatre groups used Shakespeare as a method for addressing and healing a country torn by human rights violations. Shakespeare helped people question and discuss the issue of identity, which was robbed, violated, and silenced during Videla's dictatorship during the Dirty War. Shakespeare's works served as "a unifying cultural icon' that allowed people to debate dictatorship narratives socially, educationally, and politically. Shakespeare is a global presence that anyone can use to find their voice.

[27] Hubbard.
[28] Hsiang-Lin, 13.

A Midsummer Night's Dream
Introduction

A Midsummer Night's Dream comprises four separate stories intertwined: the lovers, the rude mechanicals, the fairies, and the marriage between Theseus and Hippolyta. Each story contributes to themes of love, the relationship between order and disorder, and what is "real." The play is one of the most performed productions for high school students, placing 4th in the *Top 10 Most Performed Plays of 2020-2021*.[29]

Shakespeare wrote the play sometime between 1594 and 1596, and it has since been one of his most recognized comedies. Although most of Shakespeare's other works draw on one or two sources, *A Midsummer Night's Dream* draws on several. The play-within-a-play *Pyramus and Thisbe* performed by the rude mechanicals appears in Ovid's *The Metamorphosis*, the wedding between Theseus and Hippolyta is referred to in Chaucer's *The Canterbury Tales*, and the fairies come from English folklore. Although people today might envision the fairies in *A Midsummer Night's Dream* like Disney's Tinkerbell, Shakespeare's fun-loving version of the fairies is far from Tinkerbell. As scholar Alexandra Larkin states, fairies in folklore are "deadly and wildly helpful, giving humans who stumbled upon them presents or death."[30] These classic roots of fairy lore have dominated the literary scenes, including Shakespeare's *A Midsummer Night's Dream*, as epitomized by Puck.

Character Descriptions

Theseus – The Duke of Athens who is marrying Hippolyta

Hippolyta – The Queen of the Amazons who is marrying Theseus

Egeus – Hermia's father who wants her to marry Demetrius

Hermia – Daughter of Egeus who is in love with Lysander

Lysander – In love with Hermia and rivals with Demetrius

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[29] Rabinowitz, Chloe. "Most Popular High School Plays and Musicals of 2020-21 Revealed!" *BroadwayWorld.com*, www.broadwayworld.com/article/Most-Popular-High-School-Plays-and-Musicals-of-2020-21-Revealed-20211026#:~:text=According%20to%20Educational%20Theatre%20Association's,the%202020-2021%20school%20year. Accessed 18 July 2022.

[30] Alexandra Larkin, "Forgotten Fairies: Traditional English Folklore in *A Midsummer Night's Dream*," *The Criterion* (2018), Article 5

Demetrius – In love with Hermia and rivals with Lysander

Helena – Hermia's best friend who is in love with Demetrius

Quince – A carpenter and leader of the mechanicals

Bottom – A weaver and member of the mechanicals

Flute – A bellows-mender and member of the mechanicals

Snout A tinker and member of the mechanicals

Starveling – A tailor and a member of the mechanicals

Snug – A joiner and a member of the mechanicals

Oberon – The King of the Fairies

Titania – The Queen of the Fairies

Puck – A mischievous servant to Oberon who also goes by Robin Goodfellow

Peaseblossom – A fairy servant to Titania

Cobweb – A fairy servant to Titania

Mustardseed – A fairy servant to Titania

Moth – A fairy servant to Titania

Philostrate – A servant to Theseus

Additional Roles: Other Fairies and Attendants to Theseus and Hippolyta

Scene Breakdown

Act I, Scene 1:

The play begins with Theseus, Duke of Athens, and Hippolyta, Queen of the Amazons, discussing their approaching wedding. They are interrupted by Egeus, his daughter Hermia, Demetrius, and Lysander. Egeus complains that he wants Hermia to marry Demetrius, but she refuses on the grounds that she has fallen in love with Lysander. Egeus wants an old Athenian law to be enforced, wherein if Hermia denies her father's wishes, she can be put to death.

Theseus hears testimonies from Hermia on her desire and from Demetrius and Lysander, who both say they are worthy of Hermia's hand and that the other is not. Theseus then tells Hermia that she must make a choice between marriage, death, and becoming a nun. He gives her the deadline of his own wedding day to decide and leaves to speak further with Egeus and Demetrius.

Lysander tells Hermia of his aunt's house outside of Athens, where they can find their refuge and get married. She happily agrees and the two of them decide to leave immediately. They confide in Hermia's best friend, Helena, and give her hope in winning over Demetrius, whom she loves. However, she decides to tell Demetrius about Lysander and Hermia's plan to win his admiration.

Act I, Scene 2:

Six working Athenians, referred to as the "rude mechanicals" meet to be cast in *The Most Lamentable Comedy and Most Cruel Death of Pyramus and Thisbe* in the hopes of performing in front of Theseus and Hippolyta on their wedding night. Peter Quince, the director and playwright, assigns them all roles with himself as the prologue, Nick Bottom as Pyramus, Francis Flute as Thisbe, Robin Starveling as Thisbe's mother, Tom Snout as Thisbe's father, and Snug as the lion. After some deliberation, mostly from Bottom because he believes he can play every role to perfection, the actors agree to their parts and decide to meet in the woods for their next rehearsal for privacy.

Act II, Scene 1:

Puck, a fairy and servant to the Fairy King Oberon, meets with a fairy who serves Titania, the Fairy Queen and Oberon's wife. Puck and the fairy discuss how Oberon is angry with Titania for keeping a human child he wants. Oberon and Titania arrive, accusing each other of having affairs. Titania then claims that she promised the child's mother she would take care of the boy in the name of their friendship after she passed in childbirth. She refuses to give the child to Oberon.

After Titania leaves, Oberon asks Puck to find a unique flower. The dew of this flower can make someone fall in love with the first thing they see if it is placed in their eyes while they are asleep. Oberon believes this will make Titania more willing to give up the boy if she becomes infatuated with something or someone else. While waiting for Puck to retrieve the flower, Oberon spots Demetrius and Helena in the woods. He overhears Demetrius cruelly dismissing Helena. Upon Puck's return, Oberon instructs him to put the dew into Demetrius' eyes as well, so that Demetrius will reciprocate Helena's love.

Act II, Scene 2:

In her bower, Titania tells her fairies to sing to her and then leave her to sleep. While asleep, Oberon places dew into her eyes. At the same time, Hermia and Lysander have become

lost in the forest and decide to rest until morning. However, since they are unmarried, Hermia has Lysander sleep away from her. Puck then finds Lysander and, thinking he is Demetrius, places dew inside his eyes. Not long after, Helena arrives and wakes up Lysander, who instantly falls in love with her. She thinks he is making fun of her and runs away from Lysander, who pursues her. Hermia then wakes up from a nightmare to find Lysander missing and goes to look for him.

Act III, Scene 1:

As the mechanicals begin their rehearsal, they find certain problems with the play and work to address them, such as Snug explaining that he is not a dangerous lion and having Snout and Starveling play the wall and moonshine, respectively. While rehearsing, Puck enters and takes note of the group and their bad acting. During one scene, Bottom runs off into the woods to prepare for his entrance, and Puck decides to turn his head into that of a donkey.

When Bottom reenters, the rest of the mechanicals panic and run away after seeing his donkey head. Thinking that they are trying to scare him, Bottom begins to sing to show he is not afraid and accidentally wakes up Titania. Due to Bottom being the first thing she saw upon waking up, Titania instantly falls in love with him and calls for her fairies to take him away to her bower and tend to him.

Act III, Scene 2:

Puck finds Oberon and informs him of what he has done to Bottom and how Titania fell in love with him and his donkey head. After laughing about the situation, the two see Hermia and Demetrius and listen in on their conversation. They hear that Hermia believes Demetrius has killed Lysander, despite him objecting to the accusation. Frustrated, she runs away, and Demetrius decides to fall asleep and get some rest. Enraged, Oberon reprimands Puck for ruining true love and tells him to go bring Helena to Demetrius while he puts the dew in Demetrius's eyes.

Puck finds Helena and brings her and Lysander to Demetrius, just as Oberon finishes placing the dew in his eyes. Helena and Lysander wake Demetrius up, and Demetrius immediately falls in love with Helena. Demetrius and Lysander then begin to fight over who loves Helena more and who should have Hermia. Just then, Hermia arrives and becomes confused about why Lysander is acting weirdly. Helena accuses Hermia of putting the two men

up to this, causing the two girls to fight. Lysander and Demetrius try to protect Helena but eventually leave to have their own fight elsewhere.

Hermia, free from Lysander and Demetrius, chases Helena into the woods. Oberon asks Puck if he did this as a prank, but Puck admits it was an honest mistake due to the confusion of the similar clothes. Oberon tells Puck to set things right by tiring everyone out and having them fall asleep so that they can give Lysander the antidote. Puck does this and puts the antidote in Lysander's eyes before sneaking away.

Act IV, Scene 1:

Titania and Bottom are in the fairy bower where Bottom gives the servant fairies different commands to please him. Soon after, Titania sends the fairies away so that the two of them can fall asleep together. Oberon and Puck arrive at the bower and see Titania asleep next to Bottom. Oberon reveals that he managed to get the child from Titania and that he pities her for what she has fallen in love with due to the flower. He gives her the antidote and wakes her up. Titania, shocked at having fallen in love with Bottom, asks Oberon to fill her in on what happened while they walk. Puck then undoes the transformation on Bottom and leaves him alone. Soon, a hunting horn signifies the entrance of Theseus, Hippolyta, and Egeus.

They find the four lovers asleep and wake them up so Hermia can give her answer to her father and explain why they are all asleep together. The four lovers explain what they recall, believing they had a strange dream, and tell Theseus that they are in love with their respective partners. Egeus, enraged, demands the law be brought down, but Theseus overrules him and announces that the two couples shall be married alongside him and Hippolyta. As everyone else leaves, Bottom wakes up and believes he too has had a strange dream. He asks Peter Quince to write a ballad about his dream and heads off to find the rest of the mechanicals.

Act IV, Scene 2:

The mechanicals have been unable to find Bottom despite their searching and are worried that they cannot perform without him. They moan about all the money they could have earned and wish Bottom could have been there for his role as Pyramus. Suddenly, Bottom appears and tells them that he will tell the fantastic story that happened to him in due course. When Quince pressures him to tell them, Bottom tells them that they need to get ready to perform the play for the duke.

Act V, Scene 1:

Theseus and Hippolyta, confused about the story the lovers have told them, welcome the two couples and call for entertainment. Philostrate, a servant to Theseus, gives a list of possible entertainments. After dismissing most of them, Theseus asks about the mechanicals' play and is told by Philostrate that it is a poor play and not worth his time. However, wanting to support honest effort, Theseus decides to watch the play anyway.

The performance, supposed to be a tragedy, causes everyone to laugh uproariously at its ineptitude. The couples continuously point out errors and make fun of the performers throughout the show. Afterward, Theseus asks the mechanicals to perform their Bergamask, a dance, rather than give an epilogue to the story. As the dance finishes, the lovers all retire to their bedrooms to get some sleep. Oberon and Titania enter and bless all three marriages before taking their own leave. Puck, alone on stage, talks directly to the audience and asks for their hands in friendship, closing out the play.

Vocabulary

Scene and Act	People	Words and Definitions
Act I, Scene 1	Theseus	**Nuptial -** Wedding
Act I, Scene 1	Theseus	**Apace –** At a quick pace, Approaching time
Act I, Scene 1	Theseus	**Stepdame -** Stepmother
Act I, Scene 1	Theseus	**Dowager -** A widow with an estate given to her after her husband's death
Act I, Scene 1	Theseus	**Revenue -** Income
Act I, Scene 1	Hippolyta	**Solemnities –** Ceremonies in celebration of a marriage
Act I, Scene 1	Theseus	**Merriments -** Amusements, Entertainment, Diversions
Act I, Scene 1	Theseus	**Pert –** Lively, Alert
Act I, Scene 1	Theseus	**Mirth -** Jollily, Great Happiness
Act I, Scene 1	Theseus	**Pomp -** Magnificence, Splendor
Act I, Scene 1	Theseus	**Reveling –** To feast, To make merry
Act I, Scene 1	Egeus	**Renownéd -** Famous, Well-known
Act I, Scene 1	Egeus	**Vexation –** Trouble, Uneasiness, A general state of agitation
Act I, Scene 1	Egeus	**Bewitched -** To charm by witchcraft

Act I, Scene 1	Egeus	**Bosom -** The heart
Act I, Scene 1	Hermia	**Entreat –** To ask earnest
Act I, Scene 1	Hermia	**Beseech –** To ask in regard to someone
Act I, Scene 1	Theseus	**Abjure –** To renounce upon oath
Act I, Scene 1	Theseus	**Livery –** A particular dress or attire
Act I, Scene 1	Theseus	**Aye –** Follows the usage of "for," substitution for a word that may follow after
Act I, Scene 1	Theseus	**Cloister -** Monastery
Act I, Scene 1	Theseus	**Mewed –** To shut up, To confine
Act I, Scene 1	Theseus	**Barren -** Sterile
Act I, Scene 1	Theseus	**Pilgrimage -** A trip taken for reasons of devotion, usually to a faith
Act I, Scene 1	Theseus	**Distilled –** To extract
Act I, Scene 1	Hermia	**Patent –** A privilege
Act I, Scene 1	Hermia	**Unwishéd -** Not desired, Unwelcome
Act I, Scene 1	Hermia	**Yoke -** A piece of wood placed on the necks of oxen (symbolized servitude)
Act I, Scene 1	Hermia	**Sovereignty –** Having sway or power over something
Act I, Scene 1	Theseus	**Betwixt -** Between
Act I, Scene 1	Theseus	**Diana -** The goddess of the moon
Act I, Scene 1	Theseus	**Austerity –** Simple, Stern
Act I, Scene 1	Egeus	**Estate –** To bestow, To settle as a possession
Act I, Scene 1	Lysander	**Derived –** Descended, Learned from
Act I, Scene 1	Lysander	**Vantage –** Superiority, Greater than
Act I, Scene 1	Lysander	**Avouch –** To own, To make good on
Act I, Scene 1	Lysander	**Idolatry –** Worship of an idol
Act I, Scene 1	Lysander	**Spotted –** To stain, To taint
Act I, Scene 1	Theseus	**Extenuate –** To mitigate
Act I, Scene 1	Theseus	**Confer –** To discourse, To talk
Act I, Scene 1	Hermia	**Belike –** As it seems
Act I, Scene 1	Hermia	**Beteem –** To grant, To allow
Act I, Scene 1	Lysander	**Misgrafféd -** Ill placed
Act I, Scene 1	Lysander	**Siege –** To assault, To attack
Act I, Scene 1	Hermia	**Edict –** Decree, Law
Act I, Scene 1	Lysander	**Seven Leagues –**A little over 24 miles (1 league is about 3.45 miles)
Act I, Scene 1	Lysander	**Observance –** Keeping to a practice or promise

Act I, Scene 1	Hermia	**Cupid –** God of Desire
Act I, Scene 1	Hermia	**Venus –** Goddess of Love
Act I, Scene 1	Hermia	**Knitteth –** To tie, To bind
Act I, Scene 1	Hermia	**Carthage Queen –** Queen Dido, who burned herself to death when her lover, Aeneas, abandoned her
Act I, Scene 1	Helena	**Lodestars –** Shining stars
Act I, Scene 1	Helena	**Tunable –** Musical, Harmonious
Act I, Scene 1	Helena	**Bated –** To deduct, To remit
Act I, Scene1	Lysander	**Phoebe –** A titan in Greek mythology who was the daughter of Uranus and Gaea
Act I, Scene 1	Helena	**Base –** Mean, Vile
Act I, Scene 1	Helena	**Beguiled –** To deceive, To cheat
Act I, Scene 1	Helena	**Waggish –** Playful, Unprincipled
Act I, Scene 1	Helena	**Perjured -** Having sworn falsely, Lying under oath
Act I, Scene 2	Bottom	**Generally –** He means individually
Act I, Scene 2	Quince	**Interlude –** Performance usually done during an intermission (In this case in the middle of the wedding)
Act I, Scene 2	Bottom	**Grow to a point –** Finish speaking
Act I, Scene 2	Quince	**Lamentable -** Pitiful
Act I, Scene 2	Bottom	**Marry –** All right, Agreeing to do something (possibly with a slight contempt)
Act I, Scene 2	Bottom	**Spread yourselves –** Gather around
Act I, Scene 2	Quince	**Gallant –** Splendid, Fine
Act I, Scene 2	Bottom	**Ercles –** Hercules
Act I, Scene 2	Bottom	**Phoebus –** God of the sun
Act I, Scene 2	Bottom	**Condoling –** To mourn, To weep
Act I, Scene 2	Quince	**Bellows –** Instrument used to blow on fire
Act I, Scene 2	Quince	**Tinker -** A person who mends old brass
Act I, Scene 2	Quince	**Joiner –** A carpenter, Someone who makes wooden furniture
Act I, Scene 2	Quince	**Fitted -** Cast
Act I, Scene 2	Quince	**Extempore -** Improvised
Act I, Scene 2	Bottom	**Aggravate –** He means moderate
Act I, Scene 2	Bottom	**Discharge –** To perform
Act I, Scene 2	Quince	**Con –** To learn by heart
Act I, Scene 2	Quince	**Dogged -** Bothered
Act I, Scene 2	Quince	**Bill of Properties –** Prop's list

Act I, Scene 2	Bottom	**Obscenely –** In a sexually indecent or offensive manner (Bottom is misusing the word)
Act I, Scene 2	Bottom	**Bowstrings –** String of a bow (In this case, Bottom is saying "come what may")
Act II, Scene 1	Fairy	**Brier –** A prickly plant, A thorn
Act II, Scene 1	Fairy	**Pensioners –** Individuals in the direct personal service of the king or queen
Act II, Scene 1	Fairy	**Lob -** A term of contempt and scorn
Act II, Scene 1	Fairy	**Anon -** Soon, momentarily
Act II, Scene 1	Puck	**Revels -** Festivities
Act II, Scene 1	Puck	**Fell -** Fierce, Savage, Cruel
Act II, Scene 1	Puck	**Changeling –** A child left or taken by fairies in place of another
Act II, Scene 1	Puck	**Train –** A collection of attendants and followers
Act II, Scene 1	Puck	**Perforce –** Out of necessity
Act II, Scene 1	Fairy	**Shrewd -** Evil, Mischievous
Act II, Scene 1	Fairy	**Knavish –** Villainous, Roguish
Act II, Scene 1	Fairy	**Sprite –** Spirit
Act II, Scene 1	Fairy	**Quern -** A hand mill, Used to grind grain and other foods
Act II, Scene 1	Puck	**Beguile –** Trick, Confuse
Act II, Scene 1	Puck	**Dewlap –** Hanging bit of skin
Act II, Scene 1	Puck	**Quire –** Company, Group
Act II, Scene 1	Puck	**Waxen –** Made of wax
Act II, Scene 1	Titania	**Hence -** Away
Act II, Scene 1	Oberon	**Tarry -** Wait
Act II, Scene 1	Oberon	**Wanton –** Someone is likely to play and move slowly, Someone who is very sexual
Act II, Scene 1	Titania	**Corin –** A shepherd
Act II, Scene 1	Titania	**Amorous -** Fond, In love
Act II, Scene 1	Titania	**Phillida –** Girl that Oberon was wooing
Act II, Scene 1	Titania	**Buskined -** Dressed in half-boots
Act II, Scene 1	Oberon	**Perigouna –** A girl who became a lover to Theseus after he murdered her father
Act II, Scene 1	Titania	**Margent –** Margin, Border
Act II, Scene 1	Titania	**Ringlets -** Small circles
Act II, Scene 1	Titania	**Murrain –** An infectious disease among cows, Often spoken as a curse upon someone

Act II, Scene 1	Titania	**Nine-men's-morris –** A strategy game for two people that dates to the Roman Empire
Act II, Scene 1	Titania	**Rheumatic –** Affected with inflammation and pain in body muscles
Act II, Scene 1	Titania	**Distemperature -** Disorder
Act II, Scene 1	Titania	**Hoary-Headed –** Being completely covered in white
Act II, Scene 1	Titania	**Wonted –** Accustomed, Habitual
Act II, Scene 1	Titania	**Mazéd -** Perplexed, Puzzled
Act II, Scene 1	Titania	**Progeny -** Offspring, Children
Act II, Scene 1	Titania	**Votaress –** A woman who has taken a vow for someone, A worshipper
Act II, Scene 1	Titania	**Gait -** A manner of walking, Marching
Act II, Scene 1	Titania	**Rear up –** Raise, Take care of
Act II, Scene 1	Titania	**Haunts –** A place often visited
Act II, Scene 1	Titania	**Chide –** To rebuke, To scold
Act II, Scene 1	Oberon	**Promontory -** A tall piece of land with steep cliffs that extends into a body of water
Act II, Scene 1	Oberon	**Dulcet –** Sweet to the ear
Act II, Scene 1	Oberon	**Vestal -** A woman who has sworn to never have sex
Act II, Scene 1	Oberon	**Thronéd -** To place someone on a throne, Marking the start of a new ruler's era
Act II, Scene 1	Oberon	**Shaft -** Arrow
Act II, Scene 1	Oberon	**Chaste –** Pure, Undefiled
Act II, Scene 1	Puck	**Girdle –** A belt drawn around the waist
Act II, Scene 1	Oberon	**Conference –** Discourse, Conversation
Act II, Scene 1	Helena	**Adamant -** Magnet
Act II, Scene 1	Helena	**Spaniel –** A type of dog, Used as a symbol for submissiveness
Act II, Scene 1	Helena	**Fie –** Shame
Act II, Scene 1	Oberon	**Overcanopied –** Covered with a canopy (cloth)
Act II, Scene 1	Oberon	**Eglantine –** A sweet thicket of roses
Act II, Scene 1	Oberon	**Enameled –** Glossy and various in color
Act II, Scene 1	Oberon	**Anoint –** To spread a liquid substance over
Act II, Scene 1	Oberon	**Espies (Espy) –** To perceive, To see
Act II, Scene 2	Titania	**Roundel -** A dance in a circle
Act II, Scene 2	Titania	**Cankers –** A worm that preys on blossoms

Act II, Scene 2	Titania	**Reremice –** Bats
Act II, Scene 2	Fairies	**Philomel –** A nightingale, A type of bird
Act II, Scene 2	Fairy	**Sentinel –** A person who stands guard to prevent a surprise
Act II, Scene 2	Lysander	**Troth –** Truth
Act II, Scene 2	Puck	**Despiséd -** To treat with contempt
Act II, Scene 2	Puck	**Kill-courtsey –** A rude person
Act II, Scene 2	Puck	**Churl –** Peasant, Rude person
Act II, Scene 2	Helena	**Dissembling –** To give a false appearance
Act II, Scene 2	Lysander	**Transparent –** Clear, See-through
Act II, Scene 2	Helena	**Sooth -** Truth
Act II, Scene 2	Lysander	**Surfeit -** Excess in eating and drinking and the sickness caused by it (Both physically and morally)
Act II, Scene 2	Lysander	**Heresies –** Opinion differing from an established faith
Act II, Scene 2	Hermia	**Removed -** To bring to another place, To go away
Act II, Scene 2	Hermia	**Alack -** Expression of sorrow
Act II, Scene 2	Hermia	**Nigh -** Near
Act III, Scene 1	Quince	**Pat -** Fitly, Exactly
Act III, Scene 1	Quince	**Tiring-house –** Dressing room
Act III, Scene 1	Quince	**Bully –** Jolly
Act III, Scene 1	Bottom	**Abide –** Allow, Stand for
Act III, Scene 1	Snout	**By 'r lakin -** By God
Act III, Scene 1	Snout	**Parlous -** Alarming, Mischievous
Act III, Scene 1	Bottom	**Wildfowl -** Uncultivated, Uninhabited
Act III, Scene 1	Bottom	**Casement -** Park of a window that is made to turn and open on hinges
Act III, Scene 1	Quince	**Disfigure –** He means to say "figure." as a representation
Act III, Scene 1	Bottom	**Loam -** Clay
Act III, Scene 1	Bottom	**Roughcast -** A plaster mixed with pebbles
Act III, Scene 1	Puck	**Hempen Homespuns –** Country Bumpkins
Act III, Scene 1	Puck	**Auditor -** Spectator of a play
Act III, Scene 1	Flute	**Brisky -** Lively
Act III, Scene 1	Bottom	**Afeard -** Afraid
Act III, Scene 1	Quince	**Translated –** To transform, To change
Act III, Scene 1	Bottom	**Ouzel cock –** Blackbird
Act III, Scene 1	Bottom	**Throstle -** Thrush, A type of bird
Act III, Scene 1	Bottom	**Enamored -** In love

Act III, Scene 1	Bottom	**Gleek -** To scoff, To make fun of
Act III, Scene 1	Titania	**Airy -** Dwelling in the air
Act III, Scene 1	Titania	**Gambol -** To skip
Act III, Scene 1	Bottom	**Make bold -** Take the liberty of doing something, Presuming (Bottom says he will use Cobweb as a bandage if he is cut)
Act III, Scene 1	Bottom	**Ox-beef -** Flesh from an ox that is eaten
Act III, Scene 1	Bottom	**Kindred -** Relations
Act III, Scene 1	Bottom	**Bower -** A shady grove among flowers and trees, perfect for resting and privacy
Act III, Scene 1	Titania	**Chastity –** Purity of the body, Not having engaged in sexual intercourse
Act III, Scene 2	Puck	**Consecrated -** Sacred
Act III, Scene 2	Puck	**Patches –** To have multiple parts sewed on for repair
Act III, Scene 2	Puck	**Mechanicals –** Mechanics, Working people
Act III, Scene 2	Puck	**Nole -** Head
Act III, Scene 2	Puck	**Mimic -** Actor, Player
Act III, Scene 2	Puck	**Fowler -** A person who hunts birds
Act III, Scene 2	Puck	**Russet-pated –** Having red hair
Act III, Scene 2	Puck	**Choughs –** A type of bird
Act III, Scene 2	Puck	**Cawing –** A bird cry
Act III, Scene 2	Puck	**Stamp -** Stomping one's foot down
Act III, Scene 2	Hermia	**Noontide –** Midday, Noon
Act III, Scene 2	Hermia	**Antipodes -** People who live on the opposite side of the Earth
Act III, Scene 2	Demetrius	**Carcass –** Corpse
Act III, Scene 2	Hermia	**Cur -** Term of contempt describing a dog
Act III, Scene 2	Hermia	**Adder -** A venomous snake
Act III, Scene 2	Demetrius	**Misprised -** Mistaken
Act III, Scene 2	Oberon	**Misprision -** Believing one thing is something else, Error
Act III, Scene 2	Puck	**Pageant -** Show, Spectacle
Act III, Scene 2	Puck	**Preposterously -** To run against the natural establishment
Act III, Scene 2	Lysander	**Derision -** Laughing in contempt, Scorn
Act III, Scene 2	Lysander	**Nativity -** Birth
Act III, Scene 2	Demetrius	**Taurus -** A chain of mountains in Asia
Act III, Scene 2	Helena	**Superpraise -** To overpraise
Act III, Scene 2	Helena	**Trim -** Nice, Fine, (Often used ironically)
Act III, Scene 2	Helena	**Enterprise -** Undertaking

Act III, Scene 2	Demetrius	**Guest-wise -** Like a stranger
Act III, Scene 2	Demetrius	**Sojourned –** To stay, To dwell for a time
Act III, Scene 2	Demetrius	**Disparage –** To vilify, To speak poorly of
Act III, Scene 2	Hermia	**Apprehension -** Perception
Act III, Scene 2	Hermia	**Recompense -** Compensation, To make amends
Act III, Scene 2	Lysander	**Bide –** To remain, To stay
Act III, Scene 2	Lysander	**Engilds –** To make splendent, To light up
Act III, Scene 2	Helena	**Confederacy -** League, Alliance
Act III, Scene 2	Helena	**Conjoined –** To join
Act III, Scene 2	Helena	**Injurious –** Hurtful, Offensive
Act III, Scene 2	Helena	**Chid -** To rebuke, To scold
Act III, Scene 2	Helena	**Hasty-footed -** Swift
Act III, Scene 2	Helena	**Warbling –** To sing
Act III, Scene 2	Helena	**Partition -** Division
Act III, Scene 2	Helena	**Heraldry -** Being something or someone who predicts something will happen
Act III, Scene 2	Helena	**Crownéd -** To cover with a crown
Act III, Scene 2	Helena	**Persever -** To persevere, To continue onwards after starting something
Act III, Scene 2	Lysander	**Burr -** The rough head of a plant
Act III, Scene 2	Hermia	**Juggler -** A person who performs tricks that involve sleight of hand
Act III, Scene 2	Hermia	**Canker-blossom -** A wild rose
Act III, Scene 2	Hermia	**Maypole -** A tall pole that is danced around in honor of certain festivals and holidays
Act III, Scene 2	Helena	**Folly -** Absurdity
Act III, Scene 2	Helena	**Vixen –** A girl who often fights
Act III, Scene 2	Hermia	**Flout -** To mock
Act III, Scene 2	Lysander	**Minimus -** Anything that is very small
Act III, Scene 2	Demetrius	**Officious -** Meddling, Interfering in one's business
Act III, Scene 2	Demetrius	**Cheek by jowl –** Side by side
Act III, Scene 2	Puck	**Jangling –** To altercate
Act III, Scene 2	Oberon	**Welkin –** The sky
Act III, Scene 2	Oberon	**Acheron –** The river in ancient Greek mythology that souls would cross into the underworld
Act III, Scene 2	Oberon	**Wend -** To go somewhere
Act III, Scene 2	Puck	**Aurora –** The Goddess of the morning

Act III, Scene 2	Puck	**Recreant –** A cowardly and faithless individual
Act III, Scene 2	Helena	**Abate –** To weaken, To diminish
Act III, Scene 2	Hermia	**Bedabbled –** To sprinkle
Act III, Scene 2	Hermia	**Fray –** Single combat
Act IV, Scene 1	Titania	**Amiable –** Done out of love
Act IV, Scene 1	Bottom	**Neaf -** Fist, Hand
Act IV, Scene 1	Bottom	**Tongs and Bones -** Musical instruments, Referencing to the playing of music
Act IV, Scene 1	Bottom	**Provender –** Grass
Act IV, Scene 1	Bottom	**Exposition –** He means to say disposition
Act IV, Scene 1	Titania	**Enrings -** To encircle
Act IV, Scene 1	Oberon	**Upbraid –** To accuse, To express angry disapproval
Act IV, Scene 1	Oberon	**Coronet -** Garland
Act IV, Scene 1	Oberon	**Swain -** A person of low social or class rank
Act IV, Scene 1	Titania	**Loathe –** Hate, Despise
Act IV, Scene 1	Oberon	**Amity –** Good understanding, Friendship
Act IV, Scene 1	Oberon	**Jollity –** High merriment, Very happy
Act IV, Scene 1	Theseus	**Vaward -** The very beginning of something (Theseus is saying it is early, so they have lots of time to hunt)
Act IV, Scene 1	Theseus	**Uncouple -** To set loose, To unleash dogs
Act IV, Scene 1	Theseus	**Forester -** A ranger
Act IV, Scene 1	Theseus	**Woodbirds –** Lovebirds
Act IV, Scene 1	Theseus	**Concord –** Agreement of minds
Act IV, Scene 1	Bottom	**Expound -** To explain, To interpret
Act IV, Scene 1	Bottom	**Peradventure -** Perhaps
Act IV, Scene 2	Starveling	**Transported -** To kill, To move on to the next life
Act IV, Scene 2	Flute	**Paramour –** Lover
Act IV, Scene 2	Bottom	**Discourse –** To speak
Act V, Scene 1	Theseus	**Seething -** Hallucinate
Act V, Scene 1	Theseus	**Habitation –** Place where one lives
Act V, Scene 1	Lysander	**Board –** Table
Act V, Scene 1	Theseus	**Abridgement -** A summary, A short account
Act V, Scene 1	Philostrate	**Unbreathed -** Not trained, Inexperienced

Act V, Scene 1	Theseus	**Purposéd -** The idea or reason for someone to do something
Act V, Scene 1	Theseus	**Premeditated –** To design ahead of time
Act V, Scene 1	Theseus	**Saucy -** Impudent, Insolent
Act V, Scene 1	Theseus	**Stand upon points –** Pay attention to punctuation
Act V, Scene 1	Lysander	**Rough Colt –** Wild horse
Act V, Scene 1	Hippolyta	**Government –** Direction, Control
Act V, Scene 1	Quince (Prologue)	**Broached -** To tap
Act V, Scene 1	Snout (Wall)	**Crannied -** Chinky, Having holes
Act V, Scene 1	Bottom (Pyramus)	**Chink –** Hole
Act V, Scene 1	Bottom (Pyramus)	**Limander –** He means the mythical Greek hero Leander
Act V, Scene 1	Bottom (Pyramus)	**Shafalus to Procrus -** He means Cephalus and Procris, two lovers in Greek mythology
Act V, Scene 1	Bottom (Pyramus)	**Tide -** To happen
Act V, Scene 1	Starveling (Moonshine)	**Hornéd Moon –** Crescent moon
Act V, Scene 1	Demetrius	**Snuff -** Denoting weak and spiritless old age in a metaphorical sense
Act V, Scene 1	Theseus	**Moused -** In reference to an actual mouse, Something done very small and quietly
Act V, Scene 1	Bottom (Pyramus)	**Dole -** Sorrow, Grief
Act V, Scene 1	Bottom (Pyramus)	**Deflowered –** He means devoured
Act V, Scene 1	Bottom (Pyramus)	**Pap -** The nipple of a man
Act V, Scene 1	Demetrius	**Videlicet -** Latin for "Of course"
Act V, Scene 1	Flute (Thisbe)	**Imbrue –** To shed blood
Act V, Scene 1	Bottom	**Bergomask –** A country dance
Act V, Scene 1	Theseus	**Writ -** Written
Act V, Scene 1	Theseus	**Palpable-Gross –** Extremely gross, Incredibly stupid
Act V, Scene 1	Theseus	**Fortnight –** 2 weeks
Act V, Scene 1	Puck	**Hecate -** Goddess of magic and spells

Stagings

A Midsummer Night's Dream (Director: Peter Brook, 1970)

Peter Brook directed the Royal Shakespeare Company's 1970 production of *A Midsummer Night's Dream.* The cast included Christopher Gable as Lysander, Ben Kingsley as Demetrius, Mary Rutherford as Hermia, Frances de la Tour as Helena, David Waller as Nick Bottom, Alan Howard as Theseus and Oberon, Sara Kestelman as Hippolyta and Titania, and

John Kane as Philostrate and Puck. You can read more about it through the Royal Shakespeare Company or watch interview footage and clips on YouTube.

Peter Brook's production radically changed what it meant to perform Shakespeare and sought to dismiss preconceived ideas that staging must be realistic. His unique direction used a blank white stage that featured only doors for entrances and exits and the props the actors used during the show. The minimalist set relied heavily on its usage of metaphors, such as swings being used to indicate flight rather than wings. By doing so, Brook demonstrated that although a script may imply a specific action, that action does not produce only one interpretation.

When teaching this performance and the text, consider the following questions to engage the students:

- Fairies are often depicted as having wings that help them to fly. However, Brook's fairies have no wings and use swings as a metaphor for flight. Discuss this metaphor about "magic," including its theatricality and effects.
- Brook spends much time having the mechanicals develop their play, learn their lines, and rehearse their scenes to highlight that they are not actors but ordinary people trying to put on a play. What does this say about the relationship between theatre and common people?
- Brook's set for his production is a blank white stage. There is nothing except doors used to enter or exit the stage and props brought onto the stage by the actors. Discuss how this minimalist design may help or hinder the expression of the magical world,

A Midsummer Night's Dream (Director: Michael Boyd, 1999)

Michael Boyd directed a production of *A Midsummer Night's Dream* in 1999 with ideas of distinct design and sexual tension. The design team consisted of Tom Piper as the Lead Designer, Chris Davey as the Lighting Designer, John Woolf as the Music Director, Terry King as the Fight Choreographer, and Liz Ranken as the Movement Choreographer. The cast included Henry Ian Cusick as Demetrius, Hermione Gulliford as Helena, Catherine Kanter as Hermia, Fergus O'Donnell as Lysander, Daniel Ryan as Nick Bottom, Nicholas Jones as Oberon and Theseus, Josette Simon as Titania and Hippolyta, and Aidan McArdle as Puck and Philostrate. More about this production can be read through the Royal Shakespeare Company or can be requested through the British Universities and Film Council.

Michael Boyd's production of *A Midsummer Night's Dream* focuses heavily on the relationships between dreams and reality as well the relationships between love and sex. Boyd designs the stage in a manner wherein the court of Athens is blank and devoid of life while the forest has exuberance with flowers popping up. The set presents the real world (Athens) as a dull and bleak atmosphere, whereas dreams and imagination (the forest) are presented in an enticing way that shows the audience the beauties of life.

The fairies are more sexually active in this version compared to most other versions. For example, Peaseblossom and Puck nearly have sex in their first encounter. The play uses the relationships and interactions between characters to explore the differences and similarities between lust and love.

When teaching this performance and the text, consider the following questions to engage the students:

- The production clearly defines the difference between the forest and Athens, with Theseus's court being dull and lifeless and the forest being lively and energized. What does this say about reality versus imagination and dreams?
- Puck is a mischievous spirit who enjoys the trouble that he causes others. While this mischievous version of Puck exists in Boyd's staging (such as the opening scene between Puck and Peaseblossom), he is also seen as a glum gardener while in servitude to Oberon. Discuss what these two sides of Puck might impart in the context of the play.
- The play emphasizes the exploration of sexuality through dancing and the interaction between certain characters like Puck and Peaseblossom as well as Bottom and Titania. Discuss the message that this production illuminates through this emphasis on sex.

A Midsummer Night's Dream (Director: Julie Taymor, 2014)

Julie Taymor directed *A Midsummer Night's Dream* as her New York return after the failure of the musical *Spider-Man: Turn Off the Dark*. Taymor's production of *A Midsummer Night's Dream* featured Constance Hoffman as the Costume Designer, Brian Brooks as the Choreographer, Rodrigo Prieto as the Cinematographer, Sven Ortel as the Projection Designer, and Robert Chartoff, Jeffrey Horowitz, and Aigerim Jakisheva as the Executive Producers. The cast included Kathryn Hunter as Puck, Max Casella as Nick Bottom, David Harewood as

Oberon, Tina Benko as Titania, Lilly Englert as Hermia, Jake Horowitz as Lysander, Mandi Masden as Helena, and Zach Appelman as Demetrius.

The production can be watched for free on Tubi. Julie Taymor's 2014 staging of *A Midsummer Night's Dream* illuminates the more mystical side of the play. Her production incorporates many visual and special effects that create the fairy world and how it interacts with the lovers. For example, the show uses a sheet that manages to move like a liquid, special effects to look like psychedelic flowers, and different pulls to make the fairies seem like they are gliding down to the stage. The play's heavy focus on its rich spectacle demonstrates the theatre's capability and the magic within the world of dreams.

When teaching this performance and the text, consider the following questions to engage the students:

- Taymor makes use of a billowing sheet, rigs, and special effects to highlight the mystical world of the fairies and the magic they possess. Discuss these theatrical effects to highlight the magical world.
- The fight between Lysander, Demetrius, Hermia, and Helena is usually played for comedic effect or for dark undertones. Although this production chooses the comedic approach, it takes the action a step further by having the four break out into a pillow fight. Discuss whether the pillow fight provides the desired comedy, or does it distract from the rest of the play.
- The play includes a large ensemble of fairies who interact with Oberon, Titania, and Puck throughout the show. Discuss the theatricality of this larger ensemble in relation to the function of the fairies in this production.
- The play makes use of long poles that are meant to show the depth of the forest. Do they present the forest in a way just as accurate as normal trees? How does the usage of these poles highlight some of the darker moments of the story, such as when the lovers are separated and alone in the dark?

Adaptations

A Midnight Summer Night's Dream has inspired a multitude of film artists to create new adaptations and their own stories (93 different credited works on IMDb). Some films use the play as a school-life backdrop, including *Dead Poet's Society* (1989), in which an English teacher

tries a unique method of getting students to appreciate literature at a strict school, and *Get Over It* (2001), a story in which a high schooler auditions for the school play to win back his ex-girlfriend.

A Midsummer Night's Dream (Director: Michael Hoffman, 1999)

The 1999 film *A Midsummer Night's Dream* was adapted and directed by Michael Hoffman with Oliver Stapleton as the Director of Photography, Gabriella Pescucci as the Costume Designer, Simon Boswell as the Music Composer, and Arnon Milchan as the Executive Producer. Featuring were Dominic West as Lysander, Anna Friel as Hermia, Calista Flockhart as Helena, Christian Bale as Demetrius, Stanley Tucci as Puck, Rupert Everett as Oberon, Michelle Pfeiffer as Titania, and Kevin Kline as Nick Bottom. The film was nominated for two awards (Best Period Makeup and the Golden Goblet award for Best Film) and won for Best Technology at the Shanghai International Film Festival. It can be seen through Amazon Prime.

Hoffman's *A Midsummer Night's Dream* emphasizes the dichotomy between the fairy world and the human world and between dreams and reality. By updating the setting to 1900 Tuscany, Italy,[31] this film brings a more modern version of society with its clothes, marriage expectations, and modern inventions (like bicycles). In contrast to this "developing" human world, the fairy world maintains a sense of freedom and joy in the woods, filled with partying, pranks, magic, and dreams that overpower the tedious structure of human life.

Nick Bottom is the only character to experience both worlds as Puck changes his head into a donkey and Titania falls in love with him. However, the allure of the two worlds does not last forever, and Bottom is forced to leave with only a ring to remember the fairy world. Through his "metamorphosis" into a creature in the fairy world and his clinging to the sign of his visit to the fairies' realm, Nick Bottom's experience teaches the audience the power of the magical world (dreams) while still establishing the importance of having a firm place in the human world (reality).

When teaching this movie and the text, consider the following questions to engage the students:

[31] The film's title card states that the story takes place at the turn of the 19th century. This was later admitted to be a mistake, as the setting was to take place during 1900. A story saying that it took place in the 19th century would indicate the year 1800. The more accurate version would be that the film takes place at the turn of the 20th century.

- The characters use bicycles, both in the village and the forest. Discuss literary and metaphorical functions of bicycles.
- The film portrays Nick Bottom as a dreamer, and his wife calls him a "worthless dreamer." Bottom captivates audiences with his elaborate performances but gets upset when mocked for doing what he loves; when the town boys dump wine on him while he recites his lines, his normally joyous mood is replaced with pouting and retreating. Discuss the message (about the contrast between reality and dream) that the film's portrayal of Nick Bottom imparts.
- The fairy world has constant parties, loose clothing, and little order other than serving Oberon and Titania. On the other hand, the human world is focused on work, as epitomized by tight clothing, and is very structured. Discuss the film's visual markers that contrast the two worlds and examine different renderings and messages one can get from the markers.
- The musical score "Rarest Vision" (Boswell's adaptation of Pietro Mascagni's "Intermezzo" from his Cavalleria *Rusticana*) is played during emotional moments, such as the scene in which Hermia and Lysander face the threat of death and the scene between the fairies and Bottom. Discuss this sound effect on the audience's perceptions and interpretations of the character relationships.

A Midsummer Night's Dream **(Art: Po Tse, Manga, 2018)**

The manga version of *A Midsummer Night's Dream* was published by *Manga Classics* in 2018 as a part of the *Manga Classics* series. Manga Classics aims to adapt classic stories and convert them into a manga (Japanese comic) format. The manga focuses heavily on using the characters' physical actions to convey the story's emotions and tones and the characters within it. Illustrated by Po Tse and adapted by Crystal S. Chan, this installment can be ordered through Amazon or found through local libraries and bookstores like Barnes & Noble.

The manga version of *A Midsummer Night's Dream* emphasizes the magical powers of the fairies. For example, Nick Bottom is transformed into a donkey instead of just his head, and the weather becomes a raging storm at sea.

When teaching this manga and the text, consider the following questions to engage the students:

- Manga's art style is extremely animated. Being drawn instead of performed, manga can easily showcase magical elements. An example would be giving Nick Bottom a full donkey body instead of just his head. Discuss if manga and other comic books/graphic novels illustrate magic moments more vividly and convincingly than adaptations in other formats.
- The characters in the manga can show more physical actions and activities. Discuss the effects of physical actions in this manga using some examples.
- The fairies within the manga can change their size to whatever they choose. They are seen both as tiny flying sprites and human-sized figures. Discuss how the size changes may illuminate the nature of fairies and their magic.
- The characters in the manga always have animated facial expressions to help convey their emotions at a particular moment. Choose one example and discuss the facial expression and its corresponding psychology.

A Midsummer Night's Dream (BBC Director: David Kerr, 2016)

David Kerr directed the 2016 production of *A Midsummer Night's Dream* for BBC with Murray Gold as the music composer, Dale McCready as the Cinematographer, Michael Pickwood as the Production Designer, Adrian Anscombe as the Set Designer, Ray Holman as the Costume Designer, and Russell Davies, Brian Minchin, and Faith Penhale as the Executive Producers. The cast included John Hannah as Theseus, Prisca Bakare as Hermia, Matthew Tennyson as Lysander, Paapa Essiedu as Demetrius, Kate Kennedy as Helena, Matt Lucas as Nick Bottom, Hiran Abeysekera as Puck, Nonso Anozie as Oberon, and Maxine Peake as Titania. It was nominated for three BAFTA awards (Best Sound, Best Costume Design, and Best Feature Film), nominated for the Best Single Drama by the Broadcasting Press Guild Awards, the Best Telefeature award for the New Zealand Cinematographers Society, and the Best Picture Enhancement award for the Royal Television Society. It can be seen through Amazon Prime or through BritBox.

BBC's 2016 *A Midsummer Night's Dream* incorporates new interpretations of its characters and motivations. We see Theseus as a cruel ruler of Athens without a sense of pity for the pains and cries of his subjects. He is a wife beater and abuser, chaining his wife up so that

she cannot escape. Theseus is unyielding to the people who wish to serve him, marking the mechanicals for execution if they should make a mistake in their play.

Demetrius is a strong-willed soldier, while Lysander needs glasses to see and has asthma. By distinguishing the two despite having comparable traits in most other versions, the audience can enjoy the contrast between them. The conflict between Oberon and Titania is heightened by having their fairies carry weapons to be ready for a fight between factions at any moment. These interpretations and visualizations illuminate the conflicts and power struggles within the story. It also raises questions about how such conflicts can impact the lives of all involved.

When teaching this movie and the text, consider the following questions to engage the students:

- The 2016 film changes Theseus into a tyrannical dictator, committing acts like chaining Hippolyta against her will and marking the mechanicals for execution if they do not meet his expectations during their performance. His pitiless rule leads to his demise at the hands of the fairies as they save Hippolyta and rejoice in the land's newfound freedom. Discuss the effectiveness of Theseus as a cruel ruler in the story, especially regarding the law of death for Hermia, who disobeys her father. Discuss how Theseus's cruelty might change his relationship with other characters like Hippolyta, Egeus, and the fairies.
- The fairies of Oberon and Titania are fit for conflict, carrying weapons and wearing warpaint. Although they are still whimsical, they are much more serious in this version than in others. Discuss the effects of the "militarization" of the fairies, which might raise the stakes in the fight over the boy between Oberon and Titania.
- While the traditional versions might portray Demetrius and Lysander similarly, this version makes them sharp opposites of each other. Demetrius is a strong and loyal soldier of Theseus, while Lysander is a shy boy with glasses and asthma. Discuss how the contrast might change how the viewers read the relationships between Egeus, Theseus, Lysander, and Demetrius.

Much Ado About Nothing

Introduction

Much Ado About Nothing is about the romance between Hero and Claudio and the battle of wits between Beatrice and Benedick. The play contains themes of love, trust, deception, and honor. Though it was written sometime between 1598 and 1599, it was not officially published until 1600 in a quarto, or a small booklet with folded pages, that compressed one full page of information into eight smaller pages.[32] It was later included in the *First Folio*, a collection of Shakespeare´s works published in 1623.

The story between Hero and Claudio is thought to have been inspired by Ludovico Ariosto's *Orlando Furioso*, an Italian epic poem translated by Sir John Harington in 1591.[33] Although a story about "Hero and Claudio" is inspired by an outside source, Shakespeare considered the rest, including the relationship between Benedick and Beatrice and the role of Dogberry and the Watch, unique creations.

Character Descriptions

Don Pedro – The Prince of Aragon

Leonato – The Governor of Messina

Claudio – A young and noble man in Don Pedro's company who is in love with Hero

Benedick – A quick-witted man in Don Pedro's company who has a rivalry with Beatrice

Hero – Daughter to Leonato who is in love with Claudio

Beatrice – Hero's cousin who has a rivalry with Benedick

Margaret – Servant to Hero

Ursula – Servant to Hero

Don John – Don Pedro's illegitimate brother

Balthazar – A musician

Antonio – The brother of Leonato

Innogen – The wife of Leonato

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[32] "Publishing Shakespeare." *Folger Shakespeare Library*, www.folger.edu/explore/shakespeare-in-print/publishing-shakespeare/. Accessed 1 Mar. 2024.

[33] "Dates and Sources: *Much Ado about Nothing*." *Royal Shakespeare Company*, https://www.rsc.org.uk/much-ado-about-nothing/about-the-play/dates-and-sources.

Borachio – Follower of Don John

Conrade – Follower of Don John

Frair Francis – Priest who comes up with the idea for Hero's fake death

Dogberry – A constable

Verges – Dogberry's second-in-command

Seacole – A new member of the watch who is recruited by Dogberry

Additional Roles: Messengers, A Sexton, A Boy, Members of the Watch, Attendants

Scene Breakdown

Act I, Scene 1:

The play opens with Leonato, the governor of Messina, receiving a message that Don Pedro, the Prince of Aragon and his close friend, has been triumphant in a fierce war. To celebrate, Don Pedro and his men will be coming to Messina and will be housed by Leonato and his family. Don Pedro also gives high praise to a young count named Claudio, who fought valiantly and with honor in the war. Leonato's niece, Beatrice, asks about Benedick, a soldier with whom she has many bickering battles. Don Pedro soon arrives along with Claudio, Benedick, and Don John, the prince's illegitimate brother who fought on the opposing side of the war but was forgiven by Don Pedro.

After arriving, Beatrice and Benedick immediately begin to bash each other with insults. Claudio sees Leonato's daughter, Hero, and realizes he is madly in love with her. Benedick is unimpressed with Hero and shames Claudio for falling in love, claiming it is something he will never do. Don Pedro, however, admires Claudio and Hero as a couple and offers to woo Hero on Claudio's behalf. Don Pedro discusses that he plans to pretend to be Claudio that night at a masked ball and gain her favor, then give her to Claudio. Claudio happily agrees to the plan.

Act I, Scene 2:

Leonato's brother, Antonio, tells him that his servant heard Don Pedro and Claudio discussing Hero privately. Antonio believes that Don Pedro is going to ask Hero for her hand in marriage. Leonato decides to be patient and goes to inform Hero of this so she will be prepared.

Act I, Scene 3:

Don John complains to his companion, Conrade, about his current situation and believes he should not have to change his attitude to appease his brother, Don Pedro. Conrade suggests

being quiet about this, as Don John was just welcomed back into Don Pedro's good graces. Don John disagrees, citing that it would be better to have nothing than to reconcile with his brother because he despises Don Pedro.

Don John's servant, Borachio, enters and reveals that he has learned about Don Pedro's plan to woo Hero. Don John, who also hates Claudio because he believes Claudio has stolen his deserved respect, decides to create a plan to ruin the marriage with the assistance o

Act II, Scene 1:

Leonato's family, while preparing for the masquerade, discusses Don John and Benedick, with Beatrice citing both as terrible men. Leonato reminds Hero to give the right answer to Don Pedro, but Beatrice tells her to do what she wants. As the dance begins, Benedick and Beatrice partner and dance together. Benedick pretends to be someone who does not know who Benedick is and Beatrice takes the opportunity to bash Benedick's character mercilessly.
Meanwhile, Don John tells Claudio that Don Pedro has wooed Hero for himself, causing Claudio to believe he has been betrayed by Don Pedro. Claudio tells Benedick his woes, and Benedick confirms with Don Pedro what happened.

Don Pedro sets things right with Claudio, and Claudio and Hero are engaged. Benedick then expresses his own frustration with Beatrice over how cruel she is and leaves. After Benedick exits, Don Pedro gets Hero, Claudio, and Leonato to agree to help him get Beatrice and Benedick together romantically, thinking they would be a good couple.

Act II, Scene 2:

With the plan failing, Don John wants to come up with another new plan quickly to destroy the marriage between Claudio and Hero. Borachio gets an idea to woo Margaret, Hero's maid, and have Claudio see them together while he acts as if she is Hero. Borachio believes that this will cause Claudio to think Hero is unfaithful and call off the marriage. Don John, liking the plan, agrees to it and promises to pay Borachio a thousand ducats if the plan is successful.

Act II, Scene 3:

Alone in the garden, Benedick questions how men can say they will never fall in love but then do fall in love, wondering if such a thing would ever happen to him. He begins to think about what qualities his wife should have when he sees Claudio, Don Pedro, and Leonato approaching and quickly hides.

The men, seeing Benedick hiding, discuss how Beatrice is madly in love with Benedick but refuses to tell him about her love. They begin to list off her good qualities before heading back inside. Benedick is left in awe of Beatrice's love and vows to return it in full. Beatrice calls him to dinner, which he takes as a sign of her love.

Act III, Scene 1:

Hero, along with her maids Margaret and Ursula, plan to trick Beatrice into falling in love with Benedick. She sends Margaret to get Beatrice and tells Ursula what to say when Beatrice arrives. When Beatrice arrives, she hides in order to hear what the two girls are saying. Ursula and Hero, realizing that she is there, loudly talk about how much Benedick loves Beatrice and praise him as a man. Hero says she will try and talk Benedick out of his feelings and exit, leaving Beatrice stunned. She decides to change her ways and return Benedick's love and marry him.

Act III, Scene 2:

Don Pedro and Claudio discuss Benedick's personality until he enters, and then they tease him for being in love. Benedick, humiliated, goes to see Leonato alone. Don John asks to speak with Don Pedro but invites Claudio since the matter concerns him. He claims that Hero is cheating on Claudio and promises them that if they come with him that night, they will see so for themselves. Claudio and Don Pedro agree that they will publicly shame her for revenge if they see anything to prove Don John's claims true.

Act III, Scene 3:

A police chief named Dogberry and his deputy, Verges, have gathered men to assign a new constable to take over the night watch in preparation for Claudio and Hero's wedding. After giving confusing instructions, Dogberry places a man named Seacole in charge and tells him and the other members of the watch to be observant because Leonato's house is very busy with the wedding. The Watchmen find a drunk Borachio who brags to a nearby Conrade about the money he made by completing Don John's nefarious plan. The Watchmen arrest the two of them and take them away.

Act III, Scene 4:

Hero, in her bed chamber with Margaret and Ursula, sends for Beatrice to help her with pre-wedding worries. Margaret tries to lessen the tension by making crude jokes but is scolded by Hero. Beatrice enters, claiming to have a cold and is teased by Margaret, who suggests she is

lovesick for Benedick. Ursula then informs them that the men have arrived to take Hero to church.

Act III, Scene 5:

Dogberry and Verges find Leonato, who is busy with the wedding which is about to begin and try to tell him about the men they captured the previous night. However, Dogberry twists the story and makes confusing statements, causing an irritated Leonato to tell them to start the trial without him and leaves without hearing the full story.

Act IV, Scene 1:

As the wedding begins, Claudio rejects Hero and returns her to Leonato. Claudio, Don Pedro, and Don John reveal what they believe happened the previous night. Hero denies being unfaithful but ends up fainting from the stress. The men leave, and Beatrice calls for help. Leonato rejects her in disgust, but the friar believes she is innocent and suggests she plays dead until proven so. He hopes that this will make Claudio regret shaming her.

After everyone else leaves, Beatrice and Benedick admit they love each other. Benedick offers to do whatever Beatrice wants, and she asks him to kill Claudio to avenge Hero's honor. He refuses, and Beatrice tells him she feels powerless because she is not a man and cannot challenge Claudio herself. Convinced of Hero's innocence, Benedick leaves to challenge Claudio.

Act IV, Scene 2:

Dogberry brings Borachio and Conrade, an officer and church worker, before the Sexton in a trial. He strangely presents evidence and has the Watchmen give their testimony. The Sexton says that Hero died, and Don John has fled, informing Dogberry that he must bring the prisoners before Leonato. Conrade calls Dogberry an ass, and Dogberry insists that this insult be recorded.

Act V, Scene 1:

Antonio tries to comfort Leonato with everything that has happened. Claudio and Don Pedro enter, and Leonato immediately accuses them of killing his daughter. Claudio is not sorry, causing Antonio to lash out in a manner that surprises even Leonato. As the two men leave, Benedick enters and cuts all ties of friendship with them, challenging Claudio to a duel.

After Benedick leaves, the Watchmen enter with Borachio, who confesses that Hero is innocent. Borachio has had a change of heart and feels guilty that he had a part to play in the death of Hero. He explains how the plan was carried out. Claudio, overcome with guilt, begs

Leonato for forgiveness. Leonato orders Claudio to mourn for Hero and that he spread the news that she was innocent. He promises to do so and agrees to marry Leonato's niece who looks like Hero.

Act V, Scene 2:

Benedick finds Margaret and asks her to get Beatrice. After engaging in their battle of wits, Margaret leaves to get Beatrice for him. Benedick begins to write a love song alone but quickly admits that he is terrible at writing love poetry. When Beatrice enters, he says he has challenged Claudio and awaits his action.

Benedick then asks what part of him Beatrice fell for, to which Beatrice reciprocates with a similar question. They joke for a while but then Benedick asks how she and Hero are doing. Beatrice reveals that they are both unwell due to the events of the wedding. Ursula enters telling Beatrice and Benedick that Don John's plan has been exposed, and they all leave to meet up with Leonato.

Act V, Scene 3:

Claudio, at Hero's monument, recites an epitaph that announces how innocent she was. He then leaves with Don Pedro to dress for the wedding.

Act V, Scene 4:

At Leonato's home, Margaret is proven innocent and is only a pawn in Don John's plan. Leonato tells the four girls (Hero, Beatrice, Margaret, and Ursula) to put on veils so that they will be hidden from Claudio. Benedick then pulls Leonato and the Friar aside and asks for Beatrice's hand in marriage, which Leonato gives. Don Pedro and Claudio enter and see the veiled women.

After taking off her veil, Claudio takes his bride's hand, who is revealed to be Hero. The two get married, and afterward, Benedick calls for Beatrice. He asks if she loves him, which she denies. The two of them start to bicker again, but Hero and Claudio show sonnets that Beatrice and Benedick have written to each other. Beatrice and Benedick, finally confessing their love, agree to get married as well. As soon as they do, news arrives that Don John has been arrested. Everyone begins to dance and celebrate, ending the play.

Vocabulary

Scene and Act	People	Words and Definitions
Act I, Scene 1	Beatrice	**Montanto** – A fencing term for an upward thrust

Act I, Scene 1	Beatrice	**Subscribed –** Accepted, Usually on someone's behalf
Act I, Scene 1	Beatrice	**Musty Victual –**Rotten food
Act I, Scene 1	Beatrice	**Trencherman –** Person eating food
Act I, Scene 1	Beatrice	**Pestilence –** Infection, Disease
Act I, Scene 1	Beatrice	**Nobody Marks You –** Nobody is listening to you
Act I, Scene 1	Beatrice	**Courtsey -** Politeness, Expected of nobility
Act I, Scene 1	Benedick	**Disdain**– Contempt, Sour spirit, Sourness
Act I, Scene 1	Benedick	**Turncoat -** Traitor
Act I, Scene 1	Beatrice	**Pernicious –** Mischievous, Malicious
Act I, Scene 1	Benedick	**Predestinate –** Decreed by fate
Act I, Scene 1	Beatrice	**Jade's Trick –** A phrase of pity or contempt
Act I, Scene 1	Benedick	**Flouting Jack –** To mock, To not take seriously
Act I, Scene 1	Don Pedro	**Obstinate -** Stubborn
Act I, Scene 1	Benedick	**Embassage -** Mission
Act I, Scene 1	Claudio	**Thronging –** Crowded
Act I, Scene 2	Antonio	**Accordant –** Of the same mind, Well-inclined
Act I, Scene 2	Antonio	**Break with you –** Ask for permission to marry
Act I, Scene 3	Don John	**Measure**– A certain quantity
Act I, Scene 3	Don John	**Claw -** To humor
Act I, Scene 3	Don John	**Canker -** Weed
Act I, Scene 3	Don John	**Proper Squire –** Respectable Gentleman
Act I, Scene 3	Don John	**March-chick –** Used to describe someone who matured early
Act II, Scene 1	Beatrice	**"Heart-burned"**– Bitter taste rather than heart burned in a contemporary sense.
Act II, Scene 1	Hero	**Melancholy**– One of the four humours–blood, bile, **melancholy**, and phlegm
Act II, Scene 1	Antonio	**Curst** – Loaded with a malediction, Cursing someone used to be believed to have actual power (evil power).
Act II, Scene 1	Beatrice	**Cinquepace –** A dance where the steps are very regulated
Act II, Scene 1	Don Pedro	**Philemon's roof** - A friend when no one else will be one (In Greek Mythology, Philemon offered housing to Zeus and Hermes, disguised as peasants, when nobody else would, despite being very poor and living in a rustic cottage)

Act II, Scene 1	Don Pedro	**Jove -** King of the Gods in Roman Mythology, also known as Jupiter
Act II, Scene 1	Hero	**Thatched -** Covered in straw (or a similar material)
Act II, Scene 1	Antonio	**Counterfeit -** Pretend to be, Fake
Act II, Scene 1	Beatrice	**The Hundred Merry Tales -** Jokebook
Act II, Scene 1	Beatrice	**In the Fleet -** At the Dance
Act II, Scene 1	Beatrice	**Boarded Me -** Stepped on me
Act II, Scene 1	Don John	**Amorous –** Flirty, Wooing
Act II, Scene 1	Don John	**Visor –** Mask
Act II, Scene 1	Benedick	**Drover –** Cattle dealer
Act II, Scene 1	Beatrice	**Civil -** Decent
Act II, Scene 1	Beatrice	**Orange –** Sour, Jealous
Act II, Scene 1	Beatrice	**Mirth –** Merrily, Cleverly
Act II, Scene 1	Leonato	**Sevennight –** One week
Act II, Scene 1	Don Pedro	**Drift -** Plan
Act II, Scene 2	Borachio	**Covertly –** Secretly
Act II, Scene 2	Borachio	**Contaminated Stale-** Tainted Whore
Act II, Scene 2	Borachio	**Cozened –** Pretended, Cheated
Act II, Scene 2	Don John	**Ducats –** Gold Pieces
Act II, Scene 3	Benedick	**Doublet –** A type of jacket
Act II, Scene 3	Claudio	**Fit the kid-fox with a pennyworth –** Giving someone more than they bargained for
Act II, Scene 3	Don Pedro	**Crotchets –** Quarter Notes
Act II, Scene 3	Don Pedro	**For a shift –** In a pinch
Act II, Scene 3	Leonato	**Halfpence** - Small pieces
Act II, Scene 3	Don Pedro	**Dotage -** Love
Act II, Scene 3	Benedick	**Censured -** Criticized
Act III, Scene 1	Hero	**Pleached Bower –** Interwoven Branches
Act III, Scene 1	Hero	**Lapwing -** A type of bird known for its slow irregular wingbeats
Act III, Scene 1	Hero	**Haggards –** Wild Hawks
Act III, Scene 1	Hero	**Misprizing –** To Undervalue
Act III, Scene 1	Hero	**Agate -** Carved stone that is used in sealing wax
Act III, Scene 1	Ursula	**Carping -** Nitpicking
Act III, Scene 1	Hero	**Empoison –** To damage, To kill, To poison
Act III, Scene 1	Ursula	**Limed -** Caught
Act III, Scene 2	Claudio	**Vouchsafe -** Allow
Act III, Scene 2	Benedick	**Gallants-** Gentlemen
Act III, Scene 2	Benedick	**I have the toothache –** Toothache was often associated with being in love
Act III, Scene 2	Don Pedro	**Civet -** Perfume

Act III, Scene 3	Verges	**Salvation –** He means to say "Damnation"
Act III, Scene 3	Dogberry	**Allegiance-** He means to say "Disloyalty"
Act III, Scene 3	Dogberry	**Desartless –** He means to say "Deserving"
Act III, Scene 3	Dogberry	**Senseless –** He means to say "Sensible"
Act III, Scene 3	Dogberry	**Comprehend –** He means to say "Apprehend"
Act III, Scene 3	Dogberry	**Vagrom -** Dogberry means Vagrant, which means someone who lives by traveling and begging
Act III, Scene 3	Dogberry	**Knave –** Criminal, Troublemaker
Act III, Scene 3	Dogberry	**Tolerable –** He means to say "Intolerable"
Act III, Scene 3	Dogberry	**Pitch –** A dark, tar-like substance
Act III, Scene 3	Dogberry	**More –** He means to say "Less"
Act III, Scene 3	Dogberry	**Ewe -** A female sheep
Act III, Scene 3	Dogberry	**Coil -** Life, Activity
Act III, Scene 3	Dogberry	**Vigitant –** He means to say "Vigilant"
Act III, Scene 3	Borachio	**Codpiece –** A pouch that would cover a man's genitals
Act III, Scene 3	Seacole	**Lechery -** Excessive and offensive desire, especially in a sexual manner
Act III, Scene 3	Seacole	**Commonwealth -** An independent state or community
Act III, Scene 4	Ursula	**Rebato –** A kind of ruff, A frill around the neck
Act III, Scene 4	Margaret	**Duchess of Milan -** Shakespeare used a lot in other works. The connotation is that Milan was a rich dukedom. During Shakespeare's time, it was under the reign of Habsburg Spain.
Act III, Scene 4	Margaret	**By my troth, 's but a night-gown -** Referring to the Duchess of Milan and her gown
Act III, Scene 4	Beatrice	**Then if your husband have stables enough, you'll see he shall lack no barns -** If your husband has money, he will never lack in whatever he wants
Act III, Scene 4	Margaret	**Carduus Benedictus -** Herb for the heart
Act III, Scene 5	Dogberry	**Dercerns –** He means to say "Concerns"
Act III, Scene 5	Dogberry	**Blunt –** He means to say "Sharp"
Act III, Scene 5	Dogberry	**Odorous –** He means to say "odious" (Hateful)
Act III, Scene 5	Leonato	**Tedious -** Tiresome
Act III, Scene 5	Dogberry	**Exclaimed –** He means to say "Acclaimed"
Act III, Scene 5	Dogberry	**Expectfully –** He means to say "Respectfully"
Act III, Scene 5	Dogberry	**Comprehended -** Meant to be apprehended
Act III, Scene 5	Dogberry	**Suffigance –** He means to say "Sufficient"
Act III, Scene 5	Dogberry	**Examination –** He means to say "Examine"
Act III, Scene 5	Dogberry	**Noncome –** He means to say "Outcome"
Act III, Scene 5	Dogberry	**Excommunication –** He means to say "Examination"

Act IV, Scene 1	Friar Francis	**Impediment -** Obstruction
Act IV, Scene 1	Claudio	**Counterpoise -** Counterbalance
Act IV, Scene 1	Don Pedro	**Render –** To Give
Act IV, Scene 1	Claudio	**Semblance -** Appearance
Act IV, Scene 1	Claudio	**Luxurious -** Lustful, Unchaste
Act IV, Scene 1	Claudio	**Wanton –** A Lascivious (Very Sexual) Woman
Act IV, Scene 1	Claudio	**Extenuate –** To Lessen from Anticipation
Act IV, Scene 1	Claudio	**Dian -** The goddess of the moon and chastity
Act IV, Scene 1	Claudio	**Venus -** The goddess of beauty. In the ancient greek version, she is Aphrodite.
Act IV, Scene 1	Hero	**Wide -** Aimlessly
Act IV, Scene 1	Hero	**Beset -** Attacked
Act IV, Scene 1	Hero	**Catechizing –** To try with questions, Interrogation
Act IV, Scene 1	Hero	**Reproach -** Accusation
Act IV, Scene 1	Don Pedro	**Liberal -** Licentious
Act IV, Scene 1	Don John	**Fie –** No!
Act IV, Scene 1	Don John	**Misgovernment -** Bad conduct
Act IV, Scene 1	Claudio	**A Hero -** A mythical Hero who died for her lover, Leander. Hero is a priestess of Aphrodite
Act IV, Scene 1	Claudio	**Conjecture -** Suspicion
Act IV, Scene 1	Leonato	**Frugal –** Sparing, Very Little
Act IV, Scene 1	Leonato	**Smirched thus, and mired with infamy –** Bringing Shame and Dishonor
Act IV, Scene 1	Beatrice	**Belied -** Falsely Slandered
Act IV, Scene 1	Friar	**Mourning Ostentation -** Great display of grief
Act IV, Scene 1	Friar	**Appertain -** Become
Act IV, Scene 1	Friar	**Lamented -** Grieved for
Act IV, Scene 1	Friar	**Leveled False -** Does not succeed in a manner that is hoped for
Act IV, Scene 1	Benedick	**Tarry -** Wait
Act IV, Scene 1	Beatrice	**Rancour -** Bitterness, Resentfulness
Act IV, Scene 2	Dogberry	**Dissembly –** He means to say "Assembly"
Act IV, Scene 2	Verges	**Sexton –** An officer and worker for the church
Act IV, Scene 2	Verges	**Exhibitioned –** He means to say "Commissioned"
Act IV, Scene 2	Dogberry	**Eftest –** He means to say "Aptest"
Act IV, Scene 2	Dogberry	**Redemption –** He means to say "Damnation"
Act IV, Scene 2	Dogberry	**Opinioned –** He means to say "Pinioned" (Tied Down by the Arms)
Act IV, Scene 2	Conrad	**Coxcomb –** Fool
Act IV, Scene 2	Dogberry	**Varlet -** Rascal
Act IV, Scene 2	Dogberry	**Suspect –** He means to say "Respect"
Act V, Scene 1	Leonato	**Dissembler -** Liar
Act V, Scene 1	Claudio	**Beshrew -** Curse

Act V, Scene 1	Leonato	**Fleer and Jest –** Sneer and Mock
Act V, Scene 1	Leonato	**Lustihood -** Manliness
Act V, Scene 1	Antonio	**Durst –** To Ever Do
Act V, Scene 1	Benedick	**Lackbeard –** Insult meaning "Babyface"
Act V, Scene 1	Dogberry	**Plaintiffs –** He means to say "Defendants"
Act V, Scene 1	Dogberry	**Deformed** – He means to say "Reformed"
Act V, Scene 1	Dogberry	**Prohibiting –** He means to say "Permitting"
Act V, Scene 2	Benedick	**Leander...Troilus -** Figures from two different well-known love stories of Shakespeare's time
Act V, Scene 2	Benedick	**Clamor -** Ringing
Act V, Scene 2	Benedick	**Rheum -** Crying
Act V, Scene 3	Claudio	**Guerdon -** Repay
Act V, Scene 3	Don Pedro	**Wheels of Phoebus –** The Rising Dawn
Act V, Scene 3	Don Pedro	**Weeds -** Clothes
Act V, Scene 3	Claudio	**Hymen –** God of Marriage
Act V, Scene 4	Antonio	**Confirmed Countenance-** Keeping a Secret
Act V, Scene 4	Benedick	**Enigmatical –** Puzzling
Act V, Scene 4	Benedick	**Troth -** Truly

Stagings

Much Ado About Nothing (Director: Josie Rourke, 2011)

Wyndham's Theatre 2011 production of *Much Ado About Nothing* takes place in the early 1980s. The characters are part of the Navy, fighting in the Falklands War, and are in Gibraltar instead of Messina, Italy. It featured Josie Rourke as the director, Robert Jones as the Lead Designer, Peter Mumford as the Lighting Designer, Michael Bruce as the Music Composer, Emma Laxton as the Sound Designer, and Lucy Gaiger as the Costume Supervisor. The cast included David Tennant as Benedick, Catherine Tate as Beatrice, Jonathan Coy as Leonato, Sarah Macrae as Hero, Elliot Levey as Don John, and Tom Bateman as Claudio. The production is available for viewing on Digital Theatre +.

Josie Rourke's *Much Ado About Nothing* is a prime example of a "modern-day" staging of one of Shakespeare's works. Rouke sets her production in early 1980s Gibraltar, where people celebrate the victory of the Falklands War (the 1982 war between the United Kingdom and Argentina over two British-dependent territories). The production fully utilized 1980s pop culture, such as Mario and Darth Vader (masks in the masquerade scene), a golf cart, and a DJ

stand. This production uses a turn table to indicate the passage of time and change of location. The rotatable stage provides the production with a continuous flow.

When teaching this performance and the text, consider the following questions to engage the students:

- Discuss the effectiveness of the turn table as a conduit in the production, particularly during the transitions.
- Visual references to the Falkland War were included throughout the production. List some visual references and discuss their historical ramifications and theatrical functions.
- This production takes a darker turn with Claudio's grief; he drinks heavily and nearly commits suicide. Compare Claudio and Don Pedro's reactions to Hero's "death" to examine how the director "humanizes" these characters differently.

Much Ado About Nothing (Director: Kenny Leon, 2019)

Kenny Leon's New York Public Theater production of *Much Ado About Nothing* premiered at the Delacorte Theater in Central Park in 2019. The team consisted of Beowulf Boritt as the Scenic Designer, Jessica Paz as the Sound Designer, Peter Kaczorowski as the Lighting Designer, Emilio Sosa as the Costume Designer, Jason Michael Webb as the Music Composition Artist, Kate Wilson as the Voice and Text Translator, Thomas Schall as the Fight Choreographer, and Mia Neal as the Makeup Designer. The cast included Danielle Brooks as Beatrice, Jeremie Harris as Claudio, Grantham Coleman as Benedick, and Chuck Cooper as Leonato. While the traditional *Much Ado About Nothing* takes place in Messina, Sicily, ruled by the Spanish Crown of Aragon, Leon's adaptation sets the play in modern-day Aragon, Georgia. The production is available on Dailymotion.com

Kenny Leon's *Much Ado About Nothing* features an all-black cast and company. Set in 2020, the Leonato family is preparing for Don Pedro and his entourage's visit to boost the campaign energy to elect Stacey Abrams, Governor of Georgia. The production emphasizes the negative effects of lies and deception on people who otherwise pursue noble causes for justice and equality.

When teaching this performance and the text, consider the following questions to engage the students:

- The show takes place during the 2020 gubernatorial election in Georgia. In 2018, Stacey Abrams (D) and Brian Kemp (R) ran for governor, with Kemp coming out as the victor. Abrams was the first Black woman in the United States to be a major party's gubernatorial nominee. The characters in the show carry signs and march in support of Abrams. Discuss the effects of this political background that Leon employed on how the audience may interpret the story and the play's characters.
- In Leon's *Much Ado About Nothing,* Hero slaps Claudio for not trusting her and falling for Don John's lies. Discuss the effects of Hero's physical action in the context of gender politics, relationships, and "roles."
- Discuss the effectiveness of changing the "background" from a major war to Abrams's 2018 campaign.

Much Ado About Nothing **(Director: Gregory Doran, 2002)**

Gregory Doran directed the Royal Shakespeare Company's 2002 production of *Much Ado About Nothing*. The creative team includes Stephen Brimson Lewis as the Lead Designer, Tim Mitchell as the Lighting Designer, John Leonard as the Sound Designer, Terry John Bates in charge of Movement, and Paul Englishby as the Music Composer. The cast consisted of Nicholas Le Prevost as Benedick, John Hopkins as Claudio, Kirsten Parker as Hero, Harriet Walter as Beatrice, Clive Wood as Don Pedro, and Stephen Campbell-Moore as Don John.

The production sets the play in Messina with heavy Sicilian influence. The RSC website includes more information about this and other Royal Shakespeare Company productions. Gregory Doran sets the play in 1936 Messina. Doran emphasized the tragic side of this play by heightening the tension and emotion through the performers who push the characters' anger and pain to the edge.

When engaging with students about this production, consider the following questions:

- Discuss the efficacy of the setting of Messina in 1936 by conducting historical research.
- The characters are returning from the Second Italo-Ethiopian War between 1935 and 1937 during the dictatorship of Mussolini. Discuss the effect of this historical context on the audience's interpretation of the play.

Much Ado About Nothing (Director: JaMeeka Holloway, 2022)

In 2022, Kent State University brought in guest director JaMeeka Holloway to direct the spring production of *Much Ado About Nothing*. The crew also featured Jessie Miller and Austin Verstreater as Assistant Directors, Victoria Mearini as the Costume Designer, Jaemin Park as the Lighting Designer, Tammy Honesty as the Scenic Designer, and Tom Humes as the Production Stage Manager. The cast consisted of Israeljah (Aylah) Khi-Reign as Hero, Hannah Hall as Beatrice, Evan Waggoner as Benedick, Nate Frison as Claudio, Tom Morrell as Don Pedro, and Stella Fisher as Don Jon. You can read more about the production through the show's Dramaturgy Packet.

This rendition of *Much Ado About Nothing* takes direct inspiration from the *Gossip Girl* TV series, resulting in a show that has its story set in the Upper East Side of New York as opposed to Messina, Italy. Also, Aragon has become Aragon University, a private university that reminds the audience of an Ivy League university. Most of the younger male characters are college students on the College's debating team. These characters speak slang and use 2022-model cell phones.

JaMeeka adapted the script to emphasize women's power and autonomy. At their second wedding, Hero rejects Claudio instead of agreeing to marry him. She does not easily forgive Claudio. To leave her patriarchal control at home, Hero leaves her family and friends to pursue her dream of being a musician.

When teaching this performance and the text, consider the following questions to engage the students:

- Discuss the empowerment and autonomy of women emphasized in JaMeeka Holloway's *Much Ado About Nothing* by examining how women's power and independence are situated in institutional and individual paradigms.
- Discuss the efficacy of using cell phones in the context provided by Shakespeare.
- Rather than returning from war, the young men of the story are university students returning from a debate championship. Discuss how this change affects the characters' relationship to their "lives."

Adaptations

Much Ado About Nothing has several film adaptations, and the play has 29 different inspired film credits on IMDb. These include Messina High, a retelling in which the characters and events take place in high school, and Family Bonds, a series about a family-run bail bonds business. Below are detailed descriptions of the selected adaptations.

Much Ado About Nothing **Film (Director: Kenneth Branagh, 1993)**

Directed by Kenneth Branagh, the creative team of the 1993 film *Much Ado About Nothing* consists of Roger Lanser as the Director of Photography, Andrew Marcus as the Film Editor, Tim Harvey as the Production Designer, Phyllis Dalton as the Costume Designer, Patrick Doyle as the Music Composer, and Kenneth Branagh, Stephen Evans, and David Parfitt as the Producers. The film features Emma Thompson as Beatrice, Kate Beckinsale as Hero, Denzel Washington as Don Pedro, Keanu Reeves as Don John, Robert Sean Leonard as Claudio, Michael Keaton as Dogberry, and Kenneth Branagh as Benedick. At the date of writing, the film is available for viewing on several streaming services, such as Tubi and Amazon Prime.

Set in the 16th century and filmed in Italy, Branagh's 1993 film is recognized as one of the most compelling retellings of the Shakespearean play due to the film's new visual scenes, including a picnic and bath scene at the beginning of the film. These additional scenes add a unique context to the events of the original story.

Like some of his other Shakespearean adaptations, such as the 1989 *Henry V* and the 1996 *Hamlet,* Kenneth Branagh aimed to make his adaptations enjoyable and understandable for all. The film was commercially successful, profiting nearly four times its budget and surpassing 85% for both audiences and critics on Rotten Tomatoes. Emma Thompson received the "Best Actress" award from the *Evening Standard British Film Awards,* and Kenneth Branagh received the "British Producer of the Year" award from the *London Film Critics' Circle* for their work on the film.

When teaching this movie and the text, consider the following questions to engage the students:

- Kenneth Branagh's film keeps the time of the setting in Shakespeare's 16th century. Branagh only has minor textual cuts and visual scene additions. What are the advantages

of keeping the original period? Can "modern-day" adaptations or stories inspired by the original also have the same impact?

- Kenneth Branagh adds several visual scenes, such as the beginning picnic scene and the bath scene where everyone is preparing for the arrival of Don Pedro and his entourage. How do these minute details influence the viewer's understanding of the play and its characters?
- In the Shakespearean story, Don Pedro and his men fight against his half-brother Don John. However, after defeating his brother, Don Pedro takes Don John back under his wing and even includes him on the journey to Messina. Discuss the importance of Don Pedro's generosity in the subsequent events. What do you think Shakespeare was trying to say about sibling relationships, forgiveness, and betrayal?
- During Claudio's epitaph reading for Hero, he is mortified by what he has done to her. Discuss the function of the presumed (staged) death in the play and other plays by Shakespeare.
- The film's final scene is a giant dance as seen from the angle of a bird's-eye view. Discuss possible different interpretations of this view (by the viewers).

Much Ado About Nothing Film (Director: Joss Whedon, 2012)

During a contractual break after filming *The Avengers* movie, Joss Whedon filmed *Much Ado About Nothing* at his estate in Santa Monica, California. The crew included Jay Hunter as the Cinematographer, Daniel Kaminksy and Joss Whedon as the Film Editors, Cindy Chao and Michele Yu as the Production Designers, Shawna Trpcic as the Costume Designer, and Joss Whedon as the Director and Producer. The cast featured Amy Acker as Beatrice, Alexis Denisof as Benedick, Clark Gregg as Leonato, Reed Diamond as Don Pedro, Fran Kranz as Claudio, Jillian Morgese as Hero, and Sean Maher as Don John. The film was shot over 12 days in 2012 and kept a secret until production was completed. As of the writing of this collection, it is currently free to view on YouTube.

Joss Whedon's version of *Much Ado About Nothing* takes place in 2012 when the movie was filmed at Joss Whedon's estate in Santa Monica, California, with modern features like a pool and a large backyard. The use of special lighting and a black-and-white filter gives a retro feeling. Different lighting techniques convey the message that the world is wrapped in lies.

The film contains Beatrice and Benedick's private conversations in lieu of the usual public bantering. When Beatrice and Benedick reunite, they quip back and forth as they rearrange flowers in a private setting. These scenes highlight the private side of their relationship rather than parading their mockery and insults in public.

When teaching this movie and the text, consider the following questions to engage the students:

- Despite the movie taking place in the "modern-day," the entire film is shot with a black-and-white filter, completely removing color from the film. Discuss the meanings and messages from this monochrome scheme, especially about love and relationships.
- Many moments between Beatrice and Benedick take place in private settings. Discuss how that "privacy" influences viewers' perceptions of their relationships.
- This version of *Much Ado About Nothing* was filmed in 12 days with a minimal budget and equipment in Joss Whedon's home. The movie used natural lighting, and many cameras were hand-held, sometimes producing a shaky shot. Discuss the efficacy of this low-budget approach.
- There is a large amount of alcohol consumption throughout the entire movie. Discuss the function and effectiveness of alcoholic beverages reflecting the characters' traits, characteristics, behaviors, and decisions.

***Much Ado About Nothing* Painting (Painter: Elmore, 1846)**

Alfred W. Elmore painted "*Much Ado About Nothing*" in 1846, using the scene in the church where Claudio and Don Pedro accuse Hero of disloyalty. Hero faints from shock and collapses on the floor while Beatrice, Leonato, Ursula, and Margaret look over her with deep concern. Claudio, Don Pedro, and Don John are about to leave after their public shaming of Hero. The painting can be found through a Google search.

When teaching about this painting, consider the following questions to engage the students:

- This painting depicts the scene where Claudio and the others publicly shame Hero. Discuss what this painting emphasizes and whether a viewer can understand what is happening without prior knowledge of the play.
- The phrase "A picture is worth a thousand words" is a common adage used to describe an image that can convey an idea better than words. Does this painting reflect this adage?
- The costumes are illustrated to reflect the 16th century, the era of the play's setting. Discuss the impact and role of the period costumes in relation to the "drama" that can be read from this painting.
- The painting has four defined groups: the men of Claudio, Don Pedro, and Don John on the right, the women and Leonato in the center, the men on the left, and the onlookers in the back. Discuss each group's reaction, feelings, and attitude toward the "event."
- Explore other paintings of Shakespeare's plays by Alfred Elmore and his contemporary Dante Gabriel Rossetti. Discuss "stories" told through their paintings.

Romeo and Juliet

Introduction

Romeo and Juliet portrays two teenage lovers who love each other despite their families' shared hatred, resulting in both their deaths. The play explores the themes of the power of love and hatred, destiny, family duty, and defiance to authority. The play is thought to have been written between 1591 and 1596, despite not appearing on stage until 1597.

Romeo and Juliet was inspired by a poem by Arthur Brooke titled "The Tragicall Historye of Romeus and Juliet" (1562). The poem itself was based on a work from Matteo Bandello's (1485-1561) *Novelle* (a literary narrative in prose). However, Shakespeare "used [Brooke's poem] as a source and not the original story of Bandello."[34] Shakespeare had already used this poem when writing *The Two Gentlemen of Verona*.

Although many of the characters are developed similarly and the plot follows the same as the play, the ending of the poem has much darker endings for some of the characters. The apothecary is hanged, the nurse is banished, and Friar Lawrence lives the rest of his days as a hermit. These tragic endings, however, have been excluded from Shakespeare's version, with the deaths of Romeo and Juliet and the peace between the families being the bigger focus during the ending. Shakespeare greatly developed some of the poem's minor characters including Mercutio, the Nurse, and Tybalt.[35]

The families of Montague and Capulet do not originate from *Romeo and Juliet.* The first instance of the families and their feud is in Dante Alighieri's *The Divine Comedy*, where they are referred to as the Montecchi and the Cappelletti respectively. The two families are used by Dante as examples of feuds leading to civil collapse, and he likely based them on real-life political groups from the thirteenth century.[36]

It is unknown whether Shakespeare read any works byDante, but it is unlikely that he did due to *The Divine Comedy* not being translated to English until the eighteenth century. However, Geoffrey Chaucer, a fourteenth-century English author who wrote *The Canterbury Tales* and has been called the "father of English literature," was known to be fond of Dante's work. Chaucer

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[34]"Arthur Brooke," *Britannica.*
[35] "*Romeo and Juliet*," The Oxford Companion to Shakespeare, 2nd edition.
[36] Moore, Olin H. "The Origins of the Legend of *Romeo and Juliet* in Italy." *Speculum*, vol. 5, no. 3, 1930, pp. 264–77. *JSTOR*, https://doi.org/10.2307/2848744. Accessed 7 June 2024.

even referenced Dante directly in his own literature. Given that Chaucer was a major influence for Shakespeare, who based *The Two Noble Kinsmen* off Chaucer's *Knight's Tale*, it is possible that Shakespeare was indirectly influenced by Dante's stories.

The play has many film adaptations and has been credited by 160 movies as inspiration. These include *West Side Story*, a musical where the conflict is between 1950s New York gangs, and *Gnomeo and Juliet*, an animated retelling where most of the characters are garden gnomes.

Character Descriptions

Romeo – Son of Lord Montague and in love with Juliet

Juliet – Daughter of Lord Capulet and in love with Romeo

Chorus – The introduction to the play that summarizes the story that will be shown

Prince – The prince of Verona who is also known as Escalus

Lord Montague – The head of the Montague household

Lord Capulet – The head of the Capulet household

Lady Montague – Lord Montague's wife

Lady Capulet – Lord Capulet's wife

Paris – A young nobleman who is family of the Prince

Mercutio – A member of the Prince's family and Romeo's friend

Benvolio – Romeo's cousin and friend

Tybalt – Juliet's cousin who is widely known for his dueling skills and his temper

Friar Lawrence – A priest who marries Romeo and Juliet

Nurse – The caretaker of Juliet

Friar John – A priest of the same order as Friar Lawrence

Peter – A servant to Capulet who does not know how to read

Sampson – A servant to Capulet

Gregory – A servant to Capulet

Abraham – A servant to Montague

Balthasar – A servant to Montague

Additional Roles: An Apothecary, Musicians, Citizens of Verona, Members of both households, Dancers, Guards, Watchmen, Attendants

Scene Breakdown

Act I Prologue:

The prologue, spoken by the Chorus, explains that the story takes place in Verona, Italy and focuses on two families, the Capulets and the Montagues, who despise each other. The Chorus states that two children in this story will fall in love and only their death will bring an end to their families' hatred. For the next two hours, the play will tell their story and explain the details that were not discussed in the prologue.

Act I, Scene 1:

The play opens with Sampson and Gregory, two servants of the house of Capulet, discussing their hatred for the Montagues. When Abram and Balthasar, two servants of the house of Montague, enter, the two Capulets taunt them by biting their thumbs at them (which is the equivalent of giving someone the middle finger). They begin to fight when Benvolio, a Montague, enters and tries to break up the fight. However, Benvolio is stopped by Tybalt, a Capulet, who encourages the fighting. The fight escalates into a giant brawl that the lords of both houses get involved in until the prince enters and orders the fight to cease, stating that anyone who starts another fight will pay with their life. As everyone departs, Lord and Lady Montague ask Benvolio about their son and his cousin Romeo, as he has been missing the whole day. Benvolio says he has seen him under a Sycamore grove hiding and wanting to be alone. Benvolio promises to find him and find out why he is so sad. Benvolio then finds Romeo who tells him that he is upset because the girl he loves, Rosaline, does not love him back and has sworn to be a virgin forever. Benvolio encourages Romeo to look at other women and to move on from Rosaline.

Act I, Scene 2:

Paris, a Count, visits Lord Capulet and asks that he and Juliet, Lord Capulet's daughter, be allowed to get married. However, Lord Capulet believes that Juliet is too young to be married, as she is only 14 years old. He instead invites Paris to a ball he is holding later that night and gives him permission to try to woo her or another woman that might strike him. Lord Capulet then sends his servant Peter off to invite people who are on the guest list. Unfortunately, Peter cannot read and runs into Romeo and Benvolio, who can both read. He asks them to read the list for him, and Romeo realizes Rosaline is a guest. Benvolio suggests they go to the ball too so that

Romeo can find another girl to love. Romeo agrees to go, but only to prove to Benvolio that no one else is as pretty as Rosaline.

Act I, Scene 3:

Lady Capulet looks for her daughter Juliet and asks the Nurse to summon her. After Juliet arrives and the Nurse reminisces about taking care of her, Lady Capulet and the Nurse try to convince her that she should marry Paris. Juliet agrees to see if she likes him at the party but states that she will not fall for him if she does not naturally love him.

Act I, Scene 4:

Romeo, Benvolio, and their friend Mercutio are headed to the ball when Romeo expresses having second thoughts about going. He still feels depressed about Rosaline's rejection and states that he had an ominous dream. Mercutio then mocks dreams, citing fairies and lies, and gets Romeo to agree to attend the ball.

Act I, Scene 5:

As the Capulet servants finish getting the ball ready, Lord Capulet welcomes all his guests. Tybalt spots Romeo and desires a conflict with him but is stopped by Lord Capulet who knows that Romeo is well-respected in Verona. This infuriates Tybalt further and vows revenge against Romeo. Afterwards, Romeo meets Juliet and the two find themselves infatuated with each other, kissing each other twice. After leaving, they each find out the other is a child of their rival families. They are both upset at this news.

Act II Prologue:

The Chorus describes how Romeo has all but forgotten Rosaline and is madly in love with Juliet. Similarly, Juliet deeply loves Romeo. However, because they are a Montague and a Capulet, they cannot be in love as two people normally could. The Chorus concludes by saying that their love gives them power and that they will find a way to be together despite the danger.

Act II, Scene 1:

After the party, Romeo climbs over the Capulet's wall into their garden to see Juliet. Benvolio and Mercutio try to find him but eventually give up when he doesn't answer their calls and go back home.

Act II, Scene 2:

Romeo sees Juliet on her balcony and describes how beautiful she is and how much he loves her. He then hears her speak about how she loves him and wishes that he were not a

Montague. He interrupts her and proclaims his love for her, to which she reciprocates the same. While they talk, the Nurse calls for Juliet from inside. Hurried, Juliet tells Romeo that if his love is true, she will send a messenger to him in the morning specifying when and where they will be married. He agrees and after some stalled moments of being together on her balcony, they depart.

Act II, Scene 3:

Friar Laurence, a Franciscan priest, is collecting some plants and herbs to make medicine when Romeo approaches asking him to marry him and Juliet. Friar Laurence at first dismisses Romeo due to how he loved Rosaline just the other day, but eventually agrees to marry them believing their marriage might end the feud between their families.

Act II, Scene 4:

Benvolio and Mercutio are out looking for Romeo who has yet to come back home. They discuss that Tybalt has challenged Romeo to a duel and Mercutio talks about Tybalt's skill as a swordsman. Romeo enters and they begin to tease him about what he did last night, implying that he abandoned them to sleep with someone. The Nurse and Peter enter and ask to speak to Romeo alone. They question Romeo' s intentions and he responds that his intentions of marrying Juliet are true. The Nurse says Juliet will meet him at Friar Laurence's later that afternoon so that they can get married.

Act II, Scene 5:

Juliet waits for an answer and is overjoyed to see the Nurse return. The Nurse plays on Juliet's emotions and drags out giving her an answer before finally telling her that she should visit Friar Laurence to get married. Juliet is thrilled and heads off to visit Friar Laurence.

Act II, Scene 6:

Romeo and Juliet meet with Friar Laurence, and he blesses them both. They both exit off stage to be officially married by Friar Laurence.

Act III, Scene 1:

Benvolio and Mercutio are walking about, despite Benvolio's displeasure, as he believes that if they run into Capulets, a fight will break out. Mercutio mocks him for being so restrained when he knows how angry Benvolio can get. Just then, Tybalt and several other Capulets enter and ask for Romeo. Mercutio annoyingly dismisses them until Romeo arrives which leads to Tybalt challenging him to a duel. Romeo, having just been married, refuses to fight. Mercutio steps in for Romeo and begins to duel with Tybalt despite the pleas of Benvolio to stop. Romeo

tries to get between them but Tybalt stabs Mercutio under Romeo's arm, killing him. Mercutio, angry that he will now die to Tybalt because of Romeo's interference, curses both households before dying. Enraged at the loss of his friend, Romeo fights Tybalt and kills him before fleeing the scene. The Prince and the lords of both families enter and ask Benvolio for an explanation. After Benvolio explains what happened, the Prince exiles Romeo instead of killing him for murdering a murderer.

Act III, Scene 2:

Juliet waits for Romeo to return when the Nurse enters and delivers the news of Tybalt's death. Juliet at first curses Romeo but quickly cries for him after she learns what happened between them. She sends the Nurse to find Romeo so that she can see him one last time.

Act III, Scene 3:

Romeo, who has been hiding at Friar Laurence's cell, receives news that he has been banished for killing Tybalt. He exclaims that being banished is worse than being killed because he will be alive but unable to be with Juliet. The Nurse arrives and tells Romeo that Juliet still loves him despite killing Tybalt. Friar Laurence convinces Romeo to run away to Mantua, Italy while he tries to get the prince to pardon Romeo. Romeo agrees and goes to see Juliet one last time before leaving.

Act III, Scene 4:

Paris asks Lord Capulet for permission to marry Juliet once again. At first, Lord Capulet believes that everyone is in too much pain for there to be a wedding but changes his mind with the belief that a wedding might be exactly what everyone, especially Juliet, needs. He suggests that they get married in three days, on that Thursday.

Act III, Scene 5:

Romeo and Juliet, after spending the night together, say a final goodbye as it becomes dawn. As Romeo leaves, Lady Capulet enters and tells Juliet that she is to be married to Paris. Juliet refuses to marry Paris. Her father enters and exclaims that if she does not marry Paris, he will disown her. Juliet tries to find comfort in the Nurse, but she suggests that Juliet abandon Romeo's love and embrace Paris. Juliet agrees and says she will go to Friar Laurence to ask for forgiveness, but she secretly curses the Nurse for what feels like a betrayal to her and Romeo.

Act IV, Scene 1:

Paris speaks to Friar Laurence about marrying Juliet when she appears saying she has come for confession. As Paris leaves, Juliet confides in Friar Laurence and states that she would rather kill herself if there were no way out of marrying Paris. Seeing her threat to be real after she pulls out a knife, Friar Laurence gives her a potion that will make her appear dead for 42 hours and tells her to take it the next night. He tells her that she, by tradition, will be put in an open casket and placed in the Capulet tomb where she can meet with Romeo when she wakes up. Juliet eagerly agrees to the plan and takes the potion before heading back home.

Act IV, Scene 2:

Juliet returns home and asks for forgiveness from her father. Lord Capulet, overjoyed that Juliet has agreed to marry Paris, moves the date of the wedding to the next day and sends for Paris while Juliet leaves with her mother and the Nurse to get her clothes ready.

Act IV, Scene 3:

As the Nurse and Lady Capulet leave Juliet's room, she realizes that she must take the potion a day earlier than planned because of the changed date. She begins to question if the poison was made to kill her so that Friar Laurence would not be shamed due to the situation. She decides to trust him and drinks the potion anyway, falling into a death-like state.

Act IV, Scene 4:

All the Capulets and their servants are preparing for the big wedding. Lord Capulet sends the Nurse to wake Juliet up so she can get ready too.

Act IV, Scene 5:

The Nurse finds Juliet's lifeless body and believes her to be dead. Her screams alert Lady Capulet and Lord Capulet, who weep for the death of their only daughter. Friar Laurence and Paris enter afterwards, and, after some consoling, plans are made to turn the wedding into a funeral for Juliet.

Act V, Scene 1:

Romeo, in Mantua, hears from his servant Balthasar that Juliet has died. Cursing the stars, he convinces a poor apothecary to sell him an illegal and lethal poison, deciding to drink it at Juliet's tomb.

Act V, Scene 2:

Friar Laurence finds Friar John who informs him that officials believed that Friar John and another Friar were in a house that caught the plague. Due to this, Friar John was locked in

isolation and not allowed to visit Mantua to send for Romeo as Friar Laurence asked him. Friar Laurence is concerned about what Romeo and Juliet may do now and heads over to the Capulet tomb.

Act V, Scene 3:

Paris enters with his page to place flowers at Juliet's tomb. As Romeo approaches the tomb, he is spotted by Paris and is challenged to a duel. The two of them fight because Romeo does not recognize him, causing the page to run away to find the watchmen. The fight results in Romeo killing Paris. Romeo then looks at Juliet's body before drinking the poison to die. Friar Laurence enters to find Juliet waking up and tells her that they need to leave as there are people on the way. However, after seeing Romeo's body, Juliet refuses to leave. She tries to drink Romeo's poison after Friar Laurence leaves but is disappointed to see that Romeo drank it all. She then finds his knife and stabs herself with it, killing herself. The watch finds their bodies and calls for the prince. The prince, along with Lord Capulet and Lady Capulet, finds the bodies and demands an explanation. Lord Montague then arrives and tells them that Lady Montague has died due to the grief of Romeo being in exile. Friar Laurence then tells everyone what happened, and the lords agree to end their family feud. The play ends with the prince commenting on the tragic circumstances that befell Romeo and Juliet.

Vocabulary

Scene and Act	**People**	**Words and Definitions**
Act I, Prologue	Chorus	**Dignity –** Rank, Position in Society
Act I, Prologue	Chorus	**Misadventured –** Unfortunate
Act I, Prologue	Chorus	**Piteous -** Compassion
Act I, Scene 1	Sampson	**Coals -** Garbage
Act I, Scene 1	Sampson	**Civil –** Decent, Kind
Act I, Scene 1	Sampson	**Maidenheads -** Virginity
Act I, Scene 1	Gregory	**Poor-John –** A coarse and salted type of fish
Act I, Scene 1	Sampson	**Bite my thumb –** A gesture of disrespect (The equivalent of giving someone the middle finger)
Act I, Scene 1	Tybalt	**Heartless Hinds-** Spiritless Servants
Act I, Scene 1	Prince	**Profaners –** Polluter, Defiler
Act I, Scene 1	Prine	**Pernicious –** Mischievous, Malicious

Act I, Scene 1	Prince	**Mistempered –** Compounded and hardened to an ill end
Act I, Scene 1	Prince	**Grave-beseeming Ornaments –** Dress Clothes
Act I, Scene 1	Lord Montague	**Abroach -** Again
Act I, Scene 1	Benvolio	**Humor –** Temporary disposition
Act I, Scene 1	Lord Montague	**Augmenting –** To increase
Act I, Scene 1	Lord Montague	**Aurora –** The goddess of the morning
Act I, Scene 1	Lord Montague	**Portentous -** Ominous
Act I, Scene 1	Benvolio	**Importuned** – To trouble
Act I, Scene 1	Romeo	**Propagate -** To promote, To improve
Act I, Scene 1	Romeo	**Gall -** Disagreeable
Act I, Scene 1	Romeo	**Cupid –** The Roman god of love
Act I, Scene 1	Romeo	**Dian –** The Roman goddess of virginity and hunting
Act I, Scene 1	Benvolio	**Doctrine -** Instruction
Act I, Scene 2	Paris	**Suit -** Request
Act I, Scene 2	Lord Capulet	**Fennel Buds –** Spring flowers
Act I, Scene 2	Lord Capulet	**Sirrah –** A term used to address a servant or person with a lower class standing
Act I, Scene 2	Romeo	**Plantain Leaf –** A plant that was thought to have healing abilities
Act I, Scene 2	Benvolio	**Unattainted** – Not infected, Sound
Act I, Scene 2	Benvolio	**Thy Swan a Crow –** What you see as beautiful is ugly
Act I, Scene 3	Nurse	**Lammastide –** August 1st
Act I, Scene 3	Lady Capulet	**Fortnight –** Two Weeks
Act I, Scene 3	Nurse	**Dovehouse –** A building for doves
Act I, Scene 3	Nurse	**Trudge –** To trot, To run
Act I, Scene 3	Nurse	**Fall Backward –** A term for having sex
Act I, Scene 3	Lady Capulet	**Disposition -** Attitude
Act I, Scene 3	Lady Capulet	**Lineament -** Feature
Act I, Scene 4	Benvolio	**Prolixity –** Tiresome, Tedious
Act I, Scene 4	Benvolio	**Crowkeeper -** Scarecrow
Act I, Scene 4	Romeo	**Ambling –** To move affectedly, Like in a dance
Act I, Scene 4	Romeo	**Enpiercéd -** Pierced, Wounded

Act I, Scene 4	Romeo	**Boisterous –** Wild, Rudely Violent
Act I, Scene 4	Mercutio	**Visor-** Mask
Act I, Scene 4	Romeo	**Wanton -** A lascivious (Very Sexual) person
Act I, Scene 4	Romeo	**Proverbed –** Provided with a proverb
Act I, Scene 4	Romeo	**Grandsire -** Grandfather
Act I, Scene 4	Mercutio	**Agate -** Carved stone that is used in sealing wax
Act I, Scene 4	Mercutio	**Ambuscadoes -** Ambushes
Act I, Scene 4	Mercutio	**Elflocks –** Tangles in hair
Act I, Scene 5	Peter	**Trencher -** Plate
Act I, Scene 5	Lord Capulet	**Knaves -** Rascals
Act I, Scene 5	Lord Capulet	**Nuptials -** Wedding
Act I, Scene 5	Lord Capulet	**Pentecost –** The week and weekend of Whitsuntide (Seventh Sunday after Easter). Lord Capulet is reminiscing about the past and how fast the future moves, welcoming it.
Act I, Scene 5	Tybalt	**Antic –** Odd, Foolish
Act I, Scene 5	Tybalt	**Solemnity -** Celebration
Act I, Scene 5	Lord Capulet	**Portly -** Dignified
Act I, Scene 5	Lord Capulet	**Disparagement -** Insult
Act I, Scene 5	Lord Capulet	**Cock-a-Hoop –** You pick fights because you are a bully!
Act I, Scene 5	Lord Capulet	**Saucy –** Impudent, Insolent
Act I, Scene 5	Lord Capulet	**Princox –** An impertinent person, Someone who does not show respect
Act I, Scene 5	Tybalt	**Choler -** Anger
Act I, Scene 5	Tybalt	**Gall –** Bitter, Disagreeable
Act I, Scene 5	Nurse	**Have the Chinks –** Be very rich
Act I, Scene 5	Juliet	**Prodigious –** Portentous, Solemn, Grave
Act I, Scene 5	Nurse	**Anon –** Away!
Act II, Prologue	Chorus	**Gapes –** To open one's mouth with hope and expectation, To long for
Act II, Prologue	Chorus	**Bewitchéd -** To charm by witchcraft
Act II, Prologue	Chorus	**Tempering –** To bring to a proper or desired state or quality
Act II, Scene 1	Mercutio	**Venus –** Roman goddess of love
Act II, Scene 1	Mercutio	**Demesnes -** District, Territory
Act II, Scene 1	Mercutio	**Invocation -** The calling on a superior power for its assistance
Act II, Scene 1	Mercutio	**Medlar tree –** A tree whose fruit was considered to look like a vulva

Act II, Scene 1	Mercutio	**Truckle Bed –** A bed that runs on wheels and may be pushed under another. A standing bed.
Act II, Scene 2	Romeo	**Vestal -** Chaste, Abstaining from sex
Act II, Scene 2	Romeo	**Livery -** A distinguishing dress of servants
Act II, Scene 2	Romeo	**Discourses -** To speak
Act II, Scene 2	Romeo	**Bestrides –** To mount as a rider
Act II, Scene 2	Juliet	**Doff -** To take off
Act II, Scene 2	Juliet	**Bescreened -** To shelter, To conceal
Act II, Scene 2	Romeo	**O'erperch -** To fly over
Act II, Scene 2	Romeo	**Prorogued -** To delay
Act II, Scene 2	Juliet	**Bepaint -** To dye
Act II, Scene 2	Juliet	**Jove –** King of the Roman gods
Act II, Scene 2	Juliet	**Coying -** Pretending to be shy to be alluring
Act II, Scene 2	Juliet	**Impute -** To attribute, To ascribe (Used in a negative way)
Act II, Scene 2	Juliet	**Repose -** Peace
Act II, Scene 2	Romeo	**Afeard -** Afraid
Act II, Scene 2	Juliet	**Beseech** – Ask, Beg
Act II, Scene 2	Romeo	**Nyas –** Baby hawk
Act II, Scene 3	Frair Lawrence	**Osier –** A type of willow tree
Act II, Scene 3	Friar Lawrence	**Mickle –** Much, Great
Act II, Scene 3	Friar Lawrence	**Encamp –** To form into a camp
Act II, Scene 3	Friar Lawrence	**Distemperature –** Displeasure, Upset, Anxiety
Act II, Scene 3	Romeo	**Intercession -** Request
Act II, Scene 3	Romeo	**Steads -** Assists
Act II, Scene 3	Friar Lawrence	**Homely –** Plain, Simple, Humble
Act II, Scene 3	Friar Lawrence	**Shrift –** Confession made to a priest
Act II, Scene 3	Romeo	**Badest –** Told to do
Act II, Scene 3	Romeo	**Chide -** Scold
Act II, Scene 3	Frair Lawrence	**Waverer –** An inconsistent person
Act II, Scene 3	Friar Lawrence	**Rancour -** Hatred
Act II, Scene 4	Mercutio	**Prince of Cats –** A figure from medieval lore whose first name was also Tybalt
Act II, Scene 4	Mercutio	**Pox –** A curse
Act II, Scene 4	Mercutio	**Grandshire –** Good man
Act II, Scene 4	Mercutio	**Petrach –** A poet that Mercutio teasingly compares Romeo with
Act II, Scene 4	Mercutio	**Counterfeit –** To ditch, To abandon, To flake

Act II, Scene 4	Romeo	**Pump –** A light shoe that can be decorated with flowers (In this instance, it is suggested that he is also referencing his penis)
Act II, Scene 4	Mercutio	**Cheveril -** Leather
Act II, Scene 4	Mercutio	**Mar -** Ruin
Act II, Scene 4	Nurse	**Ropery –** The Nurse means "Roguery"
Act II, Scene 4	Nurse	**Afore –** In the presence of
Act II, Scene 4	Nurse	**Vexed -** Angry
Act II, Scene 4	Nurse	**Lief –** Dear, Beloved
Act II, Scene 4	Nurse	**Clout –** A piece of cloth or linen
Act II, Scene 4	Nurse	**Versal –** The Nurse means "Universal"
Act II, Scene 4	Nurse	**Sententious –** Speaking much, Many sentences
Act II, Scene 4	Nurse	**Before and Apace –** Go ahead and go quickly
Act II, Scene 5	Juliet	**Heralds –** Messengers
Act II, Scene 5	Juliet	**Louring -** Darl
Act II, Scene 5	Nurse	**Aweary –** Tired
Act II, Scene 5	Nurse	**Beshrew –** To curse
Act II, Scene 5	Juliet	**Coil -** Fuss
Act II, Scene 5	Nurse	**Hie –** Hurry to
Act II, Scene 6	Frair Lawrence	**Bestride -** To lightly walk
Act II, Scene 6	Frair Lawrence	**Gossamers –** The bits of thread and dust that float in the air
Act II, Scene 6	Romeo	**Blazon –** To praise
Act III, Scene 1	Mercutio	**Addle –** In a morbid state
Act III, Scene 1	Mercutio	**Doublet –** Jacket, Suit
Act III, Scene 1	Mercutio	**Zounds –** The equivalent of saying "Dammit!"
Act III, Scene 1	Mercutio	**Peppered -** To serve out, To finish
Act III, Scene 1	Benvolio	**Gallant –** Brave
Act III, Scene 1	Romeo	**Lenity -** Mildness
Act III, Scene 1	Romeo	**Fortune's Fool -** Victim of cruel fate or bad luck
Act III, Scene 1	Benvolio	**Bade -** To ask, To tell
Act III, Scene 1	Prince	**Amerce -** To punish
Act III, Scene 2	Juliet	**Phoebus –** A name for the Greek god Apollo
Act III, Scene 2	Juliet	**Phaeton –** The son of Helios who tried to drive his chariot
Act III, Scene 2	Juliet	**Amorous –** Pertaining to love
Act III, Scene 2	Juliet	**Matron –** A respectable older woman

Act III, Scene 2	Juliet	**Garish –** Gaudy, showy
Act III, Scene 2	Juliet	**Eloquence –** Oratory, Forcible language
Act III, Scene 2	Juliet	**Cockatrice –** A fictional creature that is said to be able to kill by looking at someone
Act III, Scene 2	Nurse	**Piteous –** Pitiful
Act III, Scene 2	Nurse	**Bedaubed –** Drenched
Act III, Scene 2	Juliet	**Bier -** Coffin
Act III, Scene 2	Nurse	**Aqua Vitae -** Brandy
Act III, Scene 2	Juliet	**Tributary –** Paying tribute
Act III, Scene 2	Juliet	**Rearward –** A consequence of
Act III, Scene 3	Friar Lawrence	**Enamoured –** In love
Act III, Scene 3	Romeo	**Displant -** To transplant, To transpose
Act III, Scene 3	Nurse	**Deep an O –** Deep a moan
Act III, Scene 3	Friar Lawrence	**Disposition -** A person's character
Act III, Scene 3	Friar Lawrence	**Usurer –** Someone who lends money and makes interest off it
Act III, Scene 3	Friar Lawrence	**Bedeck –** To adorn, To grace
Act III, Scene 3	Friar Lawrence	**Blaze –** To make public
Act III, Scene 3	Friar Lawrence	**Sojourn -** To stay, To dwell for a time
Act III, Scene 4	Lady Capulet	**Mewed –** To shut up, To confine
Act III, Scene 5	Romeo	**Jocund –** Lively, Brisk
Act III, Scene 5	Romeo	**Cynthia –** The goddess of the moon and chastity
Act III, Scene 5	Juliet	**Fickle -** Inconstant, Changeable
Act III, Scene 5	Juliet	**Procures –** To bring about, To cause
Act III, Scene 5	Juliet	**Asunder -** Parted, Not together
Act III, Scene 5	Lady Capulet	**Rungate -** A vagabond, Someone who wanders from place to place
Act III, Scene 5	Lord Capulet	**Conduit –** A human stature on a well spouting water
Act III, Scene 5	Lord Capulet	**Chopped –** Confusing, Contradictory
Act III, Scene 5	Lord Capulet	**Hurdle –** A sled on which criminals are drawn to their execution
Act III, Scene 5	Lord Capulet	**Carrion -** Corrupted flesh
Act III, Scene 5	Lord Capulet	**Prudence –**Wisdom (Used with irony)
Act III, Scene 5	Lord Capulet	**Proportioned -** To be adjusted, To correspond with
Act III, Scene 5	Lord Capulet	**Mammet -** A doll, A puppet
Act III, Scene 5	Lord Capulet	**Forsworn -** To swear falsely
Act III, Scene 5	Juliet	**Stratagems –** A trick

Act III, Scene 5	Nurse	**Dishclout –** A cloth used for washing and wiping dishes
Act III, Scene 5	Juliet	**Twain -** Two
Act IV, Scene 1	Paris	**Immoderately -** Excessively
Act IV, Scene 1	Paris	**Inundation –** Flood, Water overflow
Act IV, Scene 1	Friar Lawrence	**Pensive –** Sorrowfully thoughtful
Act IV, Scene 1	Juliet	**Arbitrating –** To decide, Determine
Act IV, Scene 1	Juliet	**Battlements –** A wall raised on a building
Act IV, Scene 1	Juliet	**Chapless –** Without a jaw
Act IV, Scene 1	Juliet	**Shroud –** To shelter, To cover
Act IV, Scene 1	Friar Lawrence	**Surcease –** To cease
Act IV, Scene 2	Lord Capulet	**Cunning –** Skilled
Act IV, Scene 2	Nurse	**Forsooth –** In truth, Certainly
Act IV, Scene 2	Lord Capulet	**Peevish –** Silly, Childish
Act IV, Scene 2	Lord Capulet	**Gadding –** To ramble idly
Act IV, Scene 2	Juliet	**Behests -** Commandment
Act IV, Scene 2	Juliet	**Prostrate –** Bowing down in humility
Act IV, Scene 2	Lady Capulet	**Provision –** Taking great measures in preparation
Act IV, Scene 2	Lord Capulet	**Wayward -** Stubborn
Act IV, Scene 3	Juliet	**Orisons -** Prayers
Act IV, Scene 3	Juliet	**Behooveful –** Fitting, Becoming
Act IV, Scene 3	Juliet	**Mandrakes –** A plant whose root was said to resembles humans and could cause madness or death when uprooted
Act IV, Scene 3	Juliet	**Environéd -** To surround, To envelop
Act IV, Scene 4	Nurse	**Cot-quean –** A term to describe a man who is heavily invested in women's affairs
Act IV, Scene 4	Lord Capulet	**Mass –** Church service
Act IV, Scene 4	Lord Capulet	**Whoreson -** A term of coarse familiarity (Equivalent to calling someone a bastard)
Act IV, Scene 5	Nurse	**Pennyworths –** The most that can be bought for a penny
Act IV, Scene 5	Nurse	**Welladay -** An exclamation of displeasure
Act IV, Scene 5	Nurse	**Alack –** Expression of sorrow
Act IV, Scene 5	Lord Capulet	**Ordained –** To appoint, To prepare
Act IV, Scene 5	Peter	**Crotchets -** A type of musical note
Act IV, Scene 5	Peter	**Catling –**A violin string
Act IV, Scene 5	Peter	**Prates -** To talk in a bragging manner
Act IV, Scene 5	Peter	**Rebeck –** A fiddle
Act IV, Scene 5	Peter	**Soundpost –** A part of a violin

Act V, Scene 1	Romeo	**Presage –** To foreshadow
Act V, Scene 1	Romeo	**Unaccustomed –** Unusual, Extraordinary, Strange
Act V, Scene 1	Balthasar	**Kindred's Vault –** Family Tomb
Act V, Scene 1	Romeo	**Apothecary –** A person who sells drugs for medicinal uses
Act V, Scene 1	Romeo	**Weeds –** Clothes
Act V, Scene 1	Romeo	**Penury –** Poverty
Act V, Scene 1	Romeo	**Caitiff -** Wretch
Act V, Scene 2	Friar John	**Searchers –** Officers whose duty it is to contain a plague if it is present
Act V, Scene 2	Frair John	**Pestilence -** Plague
Act V, Scene 2	Friar Lawrence	**Import –** Importance, Having weight and consequence
Act V, Scene 2	Friar Lawrence	**Corse –** Corpse
Act V, Scene 3	Paris	**Obsequies –** Someone's love who is deceased
Act V, Scene 3	Romeo	**Mattock –** A pickaxe
Act V, Scene 3	Romeo	**Affright –** To terrify
Act V, Scene 3	Romeo	**Betosséd -** To toss
Act V, Scene 3	Romeo	**Interred –** To bury
Act V, Scene 3	Romeo	**Ensign –** Banner
Act V, Scene 3	Romeo	**Abhorréd -** Detested
Act V, Scene 3	Romeo	**Paramour -** Mistress
Act V, Scene 3	Romeo	**Inauspicious –** Ill-omened, Unfavorable
Act V, Scene 3	Friar Lawrence	**Unthrifty –** Not done with the intention of profit
Act V, Scene 3	Frair Lawrence	**Sepulcher –** A grave, A tomb
Act V, Scene 3	Friar Lawrence	**Contagion –** Coming into contact with a disease
Act V, Scene 3	Juliet	**Restorative –** A successful and effective medicine
Act V, Scene 3	Prince	**Ambiguities –** Uncertainty, Obscurity
Act V, Scene 3	Friar Lawrence	**Prefixéd -** Appointed beforehand
Act V, Scene 3	Prince	**Discords -** Dissension
Act V, Scene 3	Lord Capulet	**Jointure –** Estate given to a wife in the event of her husband's death

Stagings

Romeo and Juliet (Director: Eric Kildow, 2022)

Kent State University Trumbull Campus's 2022 stage production of *Romeo and Juliet* utilizes minimal cast and equipment to highlight the strength of the actors and their spoken performance. The play's team consisted of Eric Kildow as the Director, Jessica Brumfield as the Stage Manager, Tony Kovacic as the Technical Director, Jenna Jamison as the Scenic Designer, and Kimberly Gapinski as the Costume Designer. The cast featured Mattie Blickensderfer as Romeo, Rachael Conrad as Juliet, Julia Ruggirello as Mercutio, Peter Byrne as Tybalt and Friar Laurence, Liz Conrad as the Nurse, Dakota Smith as Paris, Edward Jordan as Lord Capulet, Marisa Keshock as Lady Capulet, and Destiny Ross as Benvolio. An interview with the director can be read here.

Trumbull's production occurs in the play's original time frame of the 14th century and takes great care to recreate accurate costumes for that time. However, the show presents several unique interpretations to the story. Some of these include making use of everyday objects as props (such as having rulers as swords), having all the actors play multiple parts (save for the actors playing Romeo and Juliet), and having no scenic changes (relying on the actors to indicate a new location). The play also makes substantial cuts to the script to ensure that the show is an hour and a half, requiring no intermission.

The most notable change is that the typically male roles of Romeo and Mercutio are both played by female leads, although the characters themselves do not change their gender. All these choices were made with the intent of demonstrating to the audience the importance of great acting and a timeless script. As such, the question posed by this show is whether a play only needs great acting and a timeless script to be successful.

When teaching this performance and the text, consider the following questions to engage the students:

- Two of the most prominent male characters, Romeo and Mercutio, are played by women, Mattie Blickensderfer and Julia Ruggirello respectively. However, the characters in the show itself are still male. Discuss the effect of this gender-switching on the story and character-relationships.

- The play uses a minimalist approach by using rulers as swords and lacks a set change to highlight the importance of the actors and the script. Discuss the effectiveness of this choice as a catalyst to stimulate imagination.
- The show has almost every actor playing more than one character. Discuss the theatricality and meanings of multiple roles in the play's context.

Romeo and Juliet **(Director: Peter Brook, 1947)**

Peter Brook directed *Romeo and Juliet,* which opened onstage at the Shakespeare Memorial Theatre. The crew consisted of Rolf Gérard as Lead Designer and Roberto Gerhard as the Music Composer. Its cast included Laurence Payne as Romeo, Daphne Slater as Juliet, Donald Sinden as Paris, Veronica Turleigh as Lady Capulet, Paul Scofield as Mercutio, Walter Hudd as Lord Capulet, Myles Eason as Tybalt, Beatrix Lehmann as the Nurse, John Ruddock as Friar Laurence, and John Harrison as Benvolio and the Chorus. More can be read about the production through the Royal Shakespeare Company.

After consulting playwright George Bernard Shaw for his advice about what should be prioritized in the show, Peter Brook focused his production of *Romeo and Juliet* on the relationship between the lovers and the large fight scenes. While the story took place in Verona, Italy, the set was nothing but a small wall that surrounded the stage. The minimal set allowed the stage to be wide and free, encouraging the duels in the play to be major conflicts with expansive choreography. Large fights could involve more than 20 actors and conveyed the idea that the conflict between the families was a large and deep one. The relationship between Romeo and Juliet was also highlighted by cutting out unrelated text and subplot so that the bond between the two was more often emphasized. It also showed that their love, despite its depth, did not manage to bring the families back together after their deaths. The play ends without the families' reconciliation, showing how deep and painful foolish hate can be. Initially, this different ending was controversial but was later praised.

When teaching this performance and the text, consider the following questions to engage the students:

- Peter Brook's rendition of *Romeo and Juliet* notably ends with the families not reconciling, unlike in most other versions where they do reconcile. Discuss what Brook tries to say about the power of love and the power of hate.

- The fight scenes are well-choreographed and include many people. Discuss the effectiveness and possible interpretive ramifications of these fight scenes with a "lot of people."
- When Romeo is banished in Mantua, the set for Mantua is nothing but a single 16-foot-tall tree on stage. Discuss possible interpretations of the tree as a symbol of Romeo's situation and feelings.

Romeo and Juliet **(Director: Gisli Örn Gardarsson, 2002)**

The Icelandic theatre group Vesturport created their own unique staged production of *Romeo and Juliet*. Its crew consisted of Gisli Örn Gardarsson as the Director, Borkur Jonsson as the Set Designer, Katrin Hall as the Choreographer, Karl Olgeirsson as the Musical Director, Þórunn Elísabet Sveinsdóttir as the Costume Designer, and Hlynur Kristjansson as the Stage Manager. The cast was made up of Gisli Örn Gardarsson as Romeo, Nina Dogg Filippusdottir as Juliet, Arni Petur Gudjonsson as Friar Laurence, Erlendur Eiriksson as Paris, Olafur Darri Olafsson as the Nurse, Olafur Egill Egilsson as Tybalt, Ingvar Sigurdsson as Lord Capulet, Bjorn Hlynur Haraldsson as Mercutio, and Margret Vilhjalmsdottir as Lady Capulet and Benvolio. The show met with great success, winning two awards at the Icelandic Theatre Awards and being transferred to the Young Vic Theatre in 2003 and later to the West End Theatre in 2004. More about the show can be read and seen on the Vesturport website.

Vesturport's interpretation of *Romeo and Juliet* creates a story based on an inspiration from the circus. It involves aerobatics, acrobatics, clown-like techniques, costumes, and makeup. The use of circus elements brings the spotlight to the more dramatic aspects of *Romeo and Juliet* while keeping true to the more lighthearted and comedic moments of the story. As stated by the website, "The goal was to create a production which would introduce theatre in a fun and an interesting way to the general public who often perceives theatre as a dull and stagnated art form."[37] The incorporation of the circus elements reminds the viewer that Shakespeare is neither boring nor overdone because its style of writing that contains strong moments of dramatic and comedic timings that can always be recreated and reimagined in new forms for new audiences.

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[37] "Romeo & Juliet." *Vesturport*, 6 Jan. 2017, vesturport.com/theater/romeo-juliet/

When teaching this performance and the text, consider the following questions to engage the students:

- The goal of utilizing circus elements was to show the similarities between Shakespeare's works and popular entertainment. Discuss the effectiveness and function of the circus in bringing new meanings to the story.
- The physical element is heavily emphasized throughout the production. Classic scenes now include moments of acrobatic and aerobatic feats to distinguish locations and character dynamics. Discuss how physical performance changes the view of the story.
- The show includes moments of improvisation and interaction with the audience. Discuss how these approaches may function as breaking the fourth wall and developing audience engagement.

Additional Stagings for Reference:

Romeo and Juliet (Rupert Goold 2010)

Romeo and Juliet (Royal Shakespeare Company 1986)

Romeo and Juliet (Broadway 2014)

Romeo and Juliet (Globe 2009)

Adaptations

***Romeo and Juliet* (Directors: Efim Gamburg/Dave Edwards, Animation, 1992)**

The 1992 *Romeo and Juliet* animated episode was directed by Efim Gamburg and Dave Edwards with a script adapted by Leon Garfield. The animation's voiceover cast features Linus Roache as Romeo, Clare Holman as Juliet, Brenda Bruce as the Nurse, Gerard Green as Friar Laurence, Brendan Charleson as Tybalt, Jonathan Cullen as Benvolio, Charles Kay as Lord Capulet, Maggie Steed as Lady Capulet, and Felicity Kendal as the Narrator. This animated episode can be viewed on Dailymotion.

This episode of *Romeo and Juliet* is part of a larger televised animation series called *Shakespeare: The Animated Tales.* The series takes different Shakespeare plays and cuts them down to fit their entire story into just under half an hour. The goal was to develop an educational video that would summarize each story in a simple manner. Although the characters speak

Shakespearean dialogue throughout the animation, a voice-over narrator speaks in contemporary English to describe what is happening.

When teaching this animation and the text, consider the following questions to engage the students:

- *Romeo and Juliet* takes at least two hours to perform on stage. The animation keeps the story under half an hour. Discuss whether the animation can do the story justice in this shorter time.
- The animation uses a ringing bell to indicate the passage of time and a change in the scene. Discuss whether this bell is an effective method for indicating a scene change or if it halts the story's progression.
- This animation is a non-computer-generated one with which many may be familiar. Discuss how you may want to advance technological aspects of this animation.
- Animation, like theatre, is another art form by which to tell stories. List your favorite animations based on classical literature and why you like them.
- Certain characters, such as Paris, do not appear in the story for time. Identify missing characters and discuss if their absences affect the story and themes.

Romeo and Juliet **(Director: Carlo Carlei, 2013)**

The 2013 film of *Romeo and Juliet* was directed by Carlo Carlei and was produced by *Amber Entertainment, Echo Lake Entertainment, and Indiana Productions*. The crew includes David Tattersall as the Director of Photography, Peter Honess as the Film Editor, Tonino Zera as the Production Designer, Maurizio Leonardi as the Set Designer, and Carlo Poggioli as the Costume Designer. The cast consisted of Hailee Steinfeld as Juliet, Douglas Booth as Romeo, Damian Lewis as Lord Capulet, Natascha McElhone as Lady Capulet, Tom Wisdom as Paris, Christain Cooke as Mercutio, Ed Westwick as Tybalt, Paul Giamatti as Friar Laurence, and Lesley Manville as the Nurse. The film won two *International Film Music Critics Awards* for "Best Original Score for a Drama Film" and "Film Score of the Year." The film can be watched on Amazon Prime.

Carlei's film version of *Romeo and Juliet* includes many different changes from that of the traditional story. Although the film sets the location in medieval Verona, Italy, much of the

Shakespearean language has been altered to fit with more contemporary English. It also changes the order of the scenes, adds conversations between characters who do not speak, and cuts out other bits of dialogue. These alterations significantly change the structure of the story while leaving the plot intact.

When teaching this movie and the text, consider the following questions to engage the students:

- The film begins with a tournament between the Capulets (represented by Tybalt) and the Montagues (represented by Mercutio) fighting in a jousting match over a ring. The tournament is held as a method to avoid conflict between the families on the street, which proves unsuccessful. Discuss the effectiveness of the families' conflict presented through this unsuccessful tournament.
- There are numerous changes to scenes, such as the Nurse warning Romeo about Paris and a conversation between Benvolio and Rosaline. Identify major changes and discuss how these changes affect the story and character-relationships.
- Much of the Shakespearean language has been changed to be more modern, such as during the scene wherein the Nurse and Lady Capulet are preparing Juliet for the party, saying phrases like "She's nearly a woman" instead of "Thou know'st my daughter's of a pretty age." Discuss whether this change still maintains the emotion and style of Shakespeare's original writing.

Romeo and Juliet **(Director: Joan Kemp-Welch, 1976)**

The 1976 movie *Romeo and Juliet* was directed by Joan Kemp-Welch and produced by *Thames Television, a* London-based TV network. The crew consisted of Frederick Pusey as the Production Designer, Martin Baugh as the Costume Designer, Launa Bradish as the Makeup Artist, Andy Andrews as the Lighting Director, Michael Morrow as the Musical Director, and Francis Coleman as the Producer. The film featured Christopher Neame as Romeo, Ann Hasson as Juliet, Laurence Payne as Lord Capulet, Clive Swift as Friar Lawrence, Simon MacCorkindale as Paris, Patsy Byrne as the Nurse, Mary Kenton as Lady Capulet, Robin Nedwell as Mercutio, and David Robb as Tybalt. The film was nominated for a British Academy of Film and Television Award (BAFTA) and has been credited with creating an extremely faithful adaptation of the play. The production can be watched on YouTube split as Part 1 and Part 2.

The film makes use of a classical style of setting and costumes that would have been appropriate for the 14th century, which is believed to have been when the story took place. The film also includes the unique aspect of breaking the fourth wall; that is, having characters speak directly to the audience as they would do in a play. Although many movies have characters speak their monologues to themselves, the actor's direct eye contact with the camera makes it clear that the audience is being addressed as in a play. These moments highlight the adherence to the traditional play's form, minimizing the difference between a play and a film.

When teaching this movie and the text, consider the following questions to engage the students:

- During the opening scene, the fight in the market between the Capulets and the Montagues greatly impacted the citizens of Verona. Stands are destroyed, food and products are thrown about, and Tybalt injures a woman during the fight. Discuss how the stakes of the families' conflict have been raised by involving innocent bystanders.
- The film was shot in a studio. Discuss the effectiveness of this set (the studio shot) for the audience today.
- The film, much like stage productions, has its characters speak directly to the camera. For example, when Peter is explaining how he does not know how to read, he looks and speaks directly at the camera rather than thinking it or saying it to himself. Discuss if this direct speech style works well in this film.
- The costumes in the movie have distinctive attributes depending on the person, or the group of people, who wear them. The servants to the Montagues and Capulets wear bland and simple colors, such as blues and greys, and all wear the same outfit. However, larger characters in the families, like Romeo and Juliet, have more distinctive reds, aquamarines, and greens. Discuss what these outfits suggest about the different classes and families in the story.
- The duel between Mercutio and Tybalt is greatly played up for comedic effect. Mercutio constantly taunts Tybalt and even pretends to be dead, only to pass gas a moment later. Even after Romeo intervenes, Tybalt is chased off and the rest of the men celebrate and cheer. Discuss how you may interpret these characters' nonchalant attitudes toward the families' conflict

Romeo and Juliet (Director: Franco Zeffirelli, 1968)

The 1968 movie *Romeo and Juliet* was directed by Franco Zeffirelli. Its crew included Nino Rota as the Music Composer, Lorenzo Mongiardino as the Production Designer, Reginald Mills as the Film Editor, Pasqualino De Santis as the Cinematographer, and Danilo Donati as the Costume Designer. The cast featured Olivia Hussey as Juliet, Leonard Whiting as Romeo, John McEnery as Mercutio, Milo O'Shea as Friar Laurence, Bruce Robinson as Benvolio, Michael York as Tybalt, Pat Heywood as the Nurse, Paul Hardwick as Lord Capulet, Natasha Parry as Lady Capulet, Robert Stephens as the Prince, and Roberto Bisacco as Paris. The movie can be seen on Paramount+ or Amazon Prime.

Zeffirelli's adaptation of *Romeo and Juliet* is considered one of the greatest and most definitive retellings of the story. It earned a 95 percent rating from critics on Rotten Tomatoes and won 16 various awards. Zeffirelli, having little context on the proper way to film a Shakespearean movie, focused on recreating the original characters, story, and location in an appealing manner to modern audiences. Zeffirelli filmed in a multitude of locations around Italy, such as Rome, Pienza, and Tuscania, to capture the beauty of the scenery in the story. Zeffirelli also focused on traditional and distinguished garb by the families wearing clothing similar to the fourteenth century. Each family was also established through different colored clothing, with the Montagues wearing blues, greens, and greys and the Capulets wearing reds, oranges, and yellows. Additionally, actors were cast with consideration to the age and appearance of the characters in the play, such as Leonard Whiting and Olivia Hussey who were both teenagers when they were cast in the film as Romeo and Juliet. Its accuracy and dedication to the Shakesperean script as well as its own creative choices made the movie a staple regarding the filming of Shakespeare's stories.

When teaching this movie and the text, consider the following questions to engage the students:

- The film uses a large ensemble cast in the fight scenes, the dance, and the scene where the families demand justice for Mercutio and Tybalt. Discuss how this large ensemble demonstrates the grudge between the families.
- Leonard Whiting and Olivia Hussey, Romeo and Juliet respectively, were teenagers when this movie was filmed. Discuss whether having actors close to the actual age of the characters makes their performances more believable. Also,

discuss if actors are still able to produce believable performances even if they are not close to the characters' actual ages.

- When Mercutio is stabbed by Tybalt, the rest of the Montagues laugh at Mercutio's remarks that he is hurt and needs help, believing he is joking. They do not even believe Benvolio at first when he announces that Mercutio is dead. Discuss how their initial reaction to Mercutio's death affects this moment and thereafter.
- Nino Rota is an extremely prolific and award-winning composer. In addition to the score for *Romeo and Juliet,* Rota's other famous musical pieces of the cinema include those for *The Godfather* and many Fellini and Visconti films. Discuss what is unique about his music for *Romeo and Juliet* and how it contributes to the film.

Additional Adaptations for Reference:

Romeo and Juliet (1996 Movie)

Romeo and Juliet (1966 Ballet)

Romeo and Juliet (2010 Yiddish Movie)

King Lear

Introduction

King Lear tells the story of a king who gives his land to three daughters based on how much he thinks they love him. His misplaced trust upends the entire kingdom. The play's themes focus on family, reconciliation, the relationship between authority and chaos, and the connection between power and love.

Shakespeare wrote *King Lear* in 1604-05 and it was performed at court in 1606 during an epidemic that closed theatres. It is among one of Shakespeare's longest tragedies, having approximately 3500 lines of dialogue. The sources include a chronicle play, *King Leir* (1594), *The Chronicles of Holinshed*, and *A Mirror for Magistrates* (both written in the 16th century). The Gloucester sub-plot derives from Philip Sidney's *Arcadia* (1581).[38]

Despite its genre as a tragedy, happy-ending versions became popular in the late seventeenth century. In 1681, Nahum Tate (1652-1715) adapted *King Lear* into a play called *The History of King Le*ar with a happy ending by "Lear regaining his throne and Cordelia marrying Edgar."[39] Tate added a scene where Edgar runs to save Lear and Cordelia from their execution. Edgar manages to save them and succeeds, leading to an ending where Lear is reinstated as king, and Edgar and Cordelia get married.

Tate's adaptation dominated the theatre scene in the 18th and early 19th centuries. In 1756, David Garrick (1717-79) and in 1768, George Colman the Elder (1732-94) brought the play closer to the original, though the Fool and the tragic ending were not restored. In 1823, Edmund Kean (1787-1833) acted in a version that restored the tragic ending, but it was not well received. In 1834, William Charles Macready (1793-1873) starred in a version with restored parts of *King Lear*. In 1838, Macready acted in a version that restored the tragic ending and the Fool, though rearranged and abbreviated.[40]

King Lear attracts writers and filmmakers to adapt into works set in different countries and periods. Multiple film adaptations and has been credited as the inspiration for 64 different filmed works on IMDb, including *Ran*, a retelling of the *King Lear* story that is set in Medieval

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[38] "*King Lear*," *The Oxford Companion to English Literature*, 7ed.
[39] ""And They All Lived Happily Ever after: *King Lear*'s Alternate Ending: Shakespeare Uncovered." *PBS LearningMedia*, Shakespeare Uncovered, 9 Feb. 2024
[40] *"King Lear" An A-Z Guide to Shakespeare 2ed.*

Japan, and *A Thousand Acres*, a modern-day retelling focusing on the daughters and the abuse they have faced from their father.

Character Descriptions

King Lear – The King of Britain

Goneril – The oldest daughter of Lear

Regan – The middle daughter of Lear

Cordelia – The youngest daughter of Lear

Kent – The Earl of Kent who is very loyal to Lear

Gloucester – The Earl of Gloucester who is blinded

Edgar – Gloucester's legitimate son

Edmund – Gloucester's illegitimate son

Cornwall – The Duke of Cornwall and husband of Regan

Albany – The Duke of Albany and husband of Goneril

Oswald – Servant of Goneril

Fool – A jester in the service of Lear

Burgundy – Duke of Burgundy who rejects Cordelia's hand in marriage

France – The King of France who marries Cordelia

Curan – A messenger

Additional Roles: Old Man, Doctor, Officer, Gentleman, Herald, Servants, Knights, Messengers, Soldiers, and Attendants

Scene Breakdown

Act I, Scene 1:

The play begins with the Earl of Kent and the Earl of Gloucester discussing Lear's plan to divide his kingdom. Gloucester also introduces Kent to his illegitimate son Edmund, who is the younger brother of Edgar, Gloucester's legitimate son. Lear arrives and announces he will be separating his land based on how much his daughters tell him they love him, preparing to live the rest of his life in retirement and between the homes of his daughters. His two oldest daughters, Goneril and Regan, praise him and recount how much they love him, earning large sections of land from Lear. Cordelia, the youngest daughter who is unsure of how to properly show her love,

does not praise Lear in such a manner of flattery. She believes that she should only return the love he gave to her. Angry, Lear disowns Cordelia and gives her share to Goneril and Regan, having it divided by their husbands. Kent addresses Lear on his actions but Lear responds by banishing Kent from the kingdom. The King of France and the Duke of Burgundy, who both desire to marry Cordelia, then enter and are told that Cordelia will have no dowery with her. Burgundy, who highly values wealth, rejects Cordelia, but France takes her as she is and agrees to marry her. Lear departs and Cordelia says goodbye to Goneril and Regan before leaving for France. Goneril and Regan then discuss what has happened with their father and agree that he is going senile.

Act I, Scene 2:

Edmund reveals to the audience that he is upset that he is treated differently from Edgar due to being illegitimate. Edmund explains that he has forged a letter that says Edgar plans to kill their father to gain his land with the hopes that he can gain the land Edgar is entitled to. Gloucester enters and Edmund pretends to hide the letter, making Gloucester suspicious and asking to see it. Gloucester reads the letter out loud and shares that it is a proposed plan from Edgar that he and Edmund kill their father and split his land. Edmund tells his father that the handwriting is Edgar's but prays that it was not actually written by him. Gloucester is convinced that Edgar is plotting against him and leaves, letting Edmund mock him for falling for the ruse. Edgar then enters and Edmund tells Edgar that he has done something to upset their father. Edgar believes that someone has framed him, and Edmund convinces him to lie low and keep himself always armed. As Edgar leaves, Edmund mocks both his father and his brother for being so foolish.

Act I, Scene 3:

Goneril complains to her servant Oswald about how Lear and his hundred knights are being obnoxious and destructive in her home. She tells him to be as discourteous as he likes and plans to write to Regan so that they can stand united against their father's antics.

Act I, Scene 4:

Kent tells the audience that he has now disguised himself as a man named Caius so that he may continue to serve Lear. He finds Lear and swears that he wishes to serve him. Lear invites him to dinner and agrees to take him into his entourage if Kent proves himself to be of Lear's liking. Oswald arrives and does not show Lear the respect he thinks he deserves, causing

Kent to punish Oswald, much to the appreciation of Lear. Lear's Fool enters and offers Kent his hat because he believes Kent to be the biggest fool for swearing loyalty to a man who has no power. The Fool comments that Lear was idiotic for giving up his kingdom and power, as he now has nothing to command authority. Goneril arrives and complains that Lear, his Fool, and his knights are riotous and wishes that Lear would dismiss some of them from his service. Enraged, he curses her to be sterile and leaves to stay with Regan, believing she will be more hospitable. After Lear leaves, Goneril has Oswald send Regan a letter to tell her what has transpired.

Act I, Scene 5:

Lear sends Kent ahead to deliver the news to Regan that he will be staying with her. Kent promises not to sleep until he has delivered the news and exits. The Fool comments on how Lear has no proper place to live because of what he has done, unlike an oyster who always carries a shell. Lear confesses that he wronged Cordelia and is concerned with going mad.

Act II, Scene 1:

Edmund is told by a servant that Regan and her husband Cornwall are headed to Gloucester's house. The servant also mentions that there are rumors of a conflict between Cornwall and Albany, Goneril's husband. Edmund believes that their arrival could help his plan to gain his father's land and power. He summons Edgar and tells him to flee after pretending to fight with him so that he can still seem loyal to their father. Edgar runs and Edmund cuts himself to make the fight look more convincing. Gloucester enters and Edmund describes to him how Edgar had planned to murder their father and tried to convince Edmund to join him but attacked after he refused. Gloucester becomes certain that Edgar is a cruel murderer and puts out word that Edgar is to be executed. Regan and Cornwall arrive and, after learning what happened, praise Edmund. Cornwall asks for Edmund's loyalty and to work for him, which Edmund accepts. Regan then reveals that they are there to ask Gloucester for advice about how to deal with Lear.

Act II, Scene 2:

Oswald and Kent arrive separately at the Gloucester house. The two begin to argue, which is escalated by Kent drawing his sword on Oswald. Kent throws insults and challenges Oswald for bringing letters that would be against the King's interests. Edmund, Regan, Cornwall, and Gloucester arrive and Cornwall orders that the next person to fight dies. With the

fight over, Kent and Oswald explain what happened and Cornwall orders Kent to be bound in stocks as punishment. Gloucester argues that the king must punish Kent, or it will be seen as an insult, but Regan and Cornwall ignore him and bind Kent anyway. They exit and Gloucester apologizes to Kent, believing Cornwall to be out of line. As Gloucester exits, Kent shows a letter from Cordelia to the audience which says that she will find a way to fix things.

Act II, Scene 3:

Edgar, alone and afraid, tells the audience that he plans to disguise himself as a crazy beggar named "Poor Tom" to avoid detection from his pursuers and the guards.

Act II, Scene 4:

Lear arrives to find Kent sleeping in the stocks. Lear is appalled at Kent's treatment and sees it as an insult. Lear is then further enraged when Gloucester enters and tells him that Regan and Cornwall do not wish to see him. Lear then sends Gloucester to demand Regan and Cornwall see him. Gloucester fetches them both and Lear complains to Regan that Goneril has been cruel to him. Regan tells Lear that he should return to Goneril and apologize for how he has acted towards her. Goneril then appears and Regan takes her hand. They tell Lear they will look after him, but he must dismiss all his knights. Lear curses his daughters and swears revenge upon them. Lear leaves the castle despite the big storm that is brewing and heading his way.

Act III, Scene 1:

Kent is out looking for Lear when he runs into a gentleman who tells Kent that Lear is struggling in the storm. Kent informs the gentleman about the conflict between Albany and Cornwall, as well as of the spies in their entourage who are reporting to the King of France. Kent gives the gentleman a ring and tells him to find Cordelia. They agree that if either one finds Lear, they shall inform the other and depart.

Act III, Scene 2:

Lear shouts at the stormy weather, angry about how his daughters have acted and believing that nature itself has sided against him. The Fool tries to calm Lear but is unsuccessful until Kent finds them. Kent convinces Lear to head for shelter, to which Lear agrees out of concern for the Fool.

Act III, Scene 3:

Gloucester admits to Edmund that Cornwall and Regan took away his house and banned him supporting Lear in any way. He tells Edmund about a letter in his closet that will avenge

Lear and leaves to find the king. Edmund decides to reveal the letter and Gloucester's assistance to Lear to Cornwall in order to gain his father's lands.

Act III, Scene 4:

Kent urges Lear to enter a small hovel to protect him from the storm, but Lear resists and asks the Fool to enter first so that he may pray. The Fool then falls back out after being scared by Edgar, still disguised as Poor Tom. Lear is intrigued by the beggar and sees him as free from the chains of society. Lear begins to take off his clothes to be like Poor Tom but is found by Gloucester. Gloucester begs Lear to come with him for shelter out of the storm. Lear agrees to go only if Poor Tom comes with them, believing he is a genius philosopher. Gloucester agrees and they all exit.

Act III, Scene 5:

Edmund tells Cornwall about Gloucester assisting Lear and gives him the letter that was in the closet, saying that it confirms Gloucester to be a spy for France. Cornwall praises him and tells him to arrest Gloucester. Edmund agrees and Cornwall states that Edmund will become the new Earl of Gloucester.

Act III, Scene 6:

Gloucester shelters Lear, Edgar, the Fool, and Kent and leaves to find a way to make them more comfortable. Lear further complains about his daughters and sets up a mock trial to establish their guilt. Kent tries to get Lear to rest but is interrupted by Gloucester who urgently tells them that they must leave. He has heard that Lear's life may be in jeopardy and sends them off to Dover where there will be people who can better protect Lear.

Act III, Scene 7:

Goneril and Regan, furious at Gloucester's betrayal, demand he be killed. Oswald arrives and details how 35 or 36 knights met up with Lear and have gone to Dover where they are currently preparing for war. Cornwall sends Goneril and Edmund off to tell Albany to prepare for war and sends servants to bring Gloucester to him. Gloucester protests about being mistreated by his own guests and is tied up in a chair. Gloucester is interrogated by Regan and Cornwall and reveals that he sent Lear to Dover because he couldn't stand to see the cruelty the daughters were inflicting on him. In response, Cornwall gouges out one of Gloucester's eyes with his foot. Before Cornwall can gouge the other one, a servant stops him and pleads with Cornwall to stop. The servant and Cornwall fight and the servant manages to gravely wound Cornwall. However,

Regan sneaks up behind the servant and kills him. Cornwall, now badly injured, gouges out Gloucester's other eye. Gloucester cries for Edmund to avenge him but is told by Regan that Edmund was the one who sold him out. Gloucester realizes that he should not have trusted Edmund and has mistreated Edgar. Regan orders Gloucester to be thrown out and exits to help Cornwall.

Act IV, Scene 1:

Edgar comes across his blinded father who is being led by an old man who rented land from their family. Gloucester and the old man see Edgar, still disguised as Poor Tom, and Gloucester asks Edgar to take him to the high cliffs at Dover. The old man disagrees with Gloucester's decision, but Gloucester sees it as fitting that a blind man be led by a crazy man. Edgar agrees and Gloucester thanks him, saying that Edgar will be rewarded with money when they arrive before being led off by him.

Act IV, Scene 2:

Goneril and Edmund arrive back and meet Oswald, who tells them Albany is acting strangely. Oswald reports that Albany smiled at news of the French invasion and told Oswald he was wrong when he said Gloucester was a traitor and Edmund was loyal. Goneril tells Edmund to go back to Cornwall to rally his troops while she takes charge of Albany at home. She gives him a chain and a kiss before he leaves to see Cornwall, promising that if all goes as planned, they will be lovers. Albany enters and the couple begin to argue over Goneril's cruelty and Albany's cowardice until a messenger arrives with news that Cornwall has died from his injury. The first messenger recaps the events that transpired between Gloucester, Edmund, and Cornwall for Albany, who is shocked. Goneril is worried that with Cornwall dead, Regan will try to start a romantic relationship with Edmund and leaves to read a letter she received from Regan. Albany swears to avenge Gloucester and asks the messenger to tell as much as he can.

Act IV, Scene 3:

Kent meets up with the gentleman and learns that Cordelia received letters about her father. When reading them, Cordelia was smiling and crying at the same time. Kent tells the gentleman that Lear is nearby but does not want to meet with Cordelia because he is ashamed about how he treated her.

Act IV, Scene 4:

Cordelia is worried about her father due to reports from those who have witnessed him going mad. A doctor reassures her that rest and herbs will take care of him, and she asks for the herbs and her father to be found immediately. A messenger comes in and informs Cordelia that the British army has begun their march. Cordelia prepares for battle and announces that this invasion is not out of ambition, but out of love.

Act IV, Scene 5:

Regan discusses the battle with Oswald, who has messages for Edmund from Goneril. Regan tries to find out what the contents of the letter are, but Oswald refuses out of loyalty to Goneril. Regan then gives Oswald her own message and love token to deliver to Edmund and promises a reward for anyone who finds and kills Gloucester.

Act IV, Scene 6:

Edgar leads Gloucester to Dover and tries to convince his father that they are on the cliffside despite being on flat land. Gloucester, despite recognizing the ground to be flat and that Edgar's voice has changed, is convinced that he is above the cliff and pays Edgar for guiding him there. Gloucester falls forward to throw himself off the cliff but simply collapses on the ground. Edgar rushes over, pretending to be a new person, to see if Gloucester is still alive. Gloucester tells him to go away and let him die, but Edgar explains that he was led by a devil and should have died, meaning that he must have been saved by the gods. Upon this revelation, Gloucester reaffirms his will to live through his anguish. Lear joins them, having been accused of counterfeiting coins and rambling in nonsensical comparisons about his daughters, and recognizes Gloucester. Three gentlemen then enter and try to get Lear to come with them to see Cordelia, but Lear runs away and forces them to chase after him. Edgar stops one of the gentlemen and asks about the battle, only to learn that the main part of the British army is practically upon them. Edgar thanks the gentleman as he runs off after Lear and Edgar begins to lead Gloucester to shelter. However, Oswald arrives determined to kill Gloucester for the reward. Edgar fights for Gloucester and kills Oswald in their duel. Oswald gives Edgar the money and letters he has and asks to be properly buried and the letters to be delivered to Edmund. After Oswald dies, Edgar reads the letters and learns that Goneril wants Edmund to kill Albany so that they can get married. Edgar decides to get rid of Oswald's body and show the letter to Albany to save his life. He leads Gloucester away towards a friend's house where he can rest.

Act IV, Scene 7:

Cordelia asks Kent how she can repay him for everything he has done for Lear. He replies that being thanked is more than enough but asks that she keep his identity a secret until the right moment. Lear, who is fast asleep, is brought to Cordelia by a gentleman. Cordelia kisses him and judges her sisters for the way they have treated their father. Lear wakes up calmly and is confused about where he is. He recognizes Cordelia and recounts how Goneril and Regan wronged him while Cordelia, who had a reason to seek revenge, did not. Cordelia takes Lear out for a walk and Kent asks the gentleman who is leading Cornwall's troops. The gentleman explains that Cornwall's troops are being led by Edmund.

Act V, Scene 1:

Regan questions Edmund about his love for Goneril but he responds that it is only out of honor and is not romantic. Goneril and Albany enter and Goneril believes that everyone must unite if they are to defeat France. Everyone leaves to strategize except for Albany, who is stopped by Edgar in disguise. Edgar gives Albany a letter, telling him that if he is victorious to sound a trumpet that will prove the truth within the letter. Albany promises to read the letter and Edgar departs. Edmund re-enters to get Albany and takes the chance to tell the audience that he has sworn his love to both sisters. Edmund decides to use Albany's power to win the battle and says he will take whichever sister he wants once Albany is dead. Edmund also says that despite Albany's wish to spare Lear and Cordelia, he intends to take them prisoner and have them executed.

Act V, Scene 2:

As the battle is underway, Edgar leaves Gloucester to rest under a tree. Edgar leaves to survey the battle but returns with the realization that Lear has lost the battle. Edgar explains that Lear and Cordelia were captured and that he and Gloucester must escape. Gloucester intends to stay where he is so that he may die, but Edgar convinces him to run away with him.

Act V, Scene 3:

Edmund orders that Lear and Cordelia be thrown in jail. Lear tells her they will live together happily in prison talking about life and listening to the gossip of the outside world. As they are escorted out, Edmund gives instructions to a captain to kill them both. Albany enters with Goneril and Regan and asks Edmund to give him custody of Lear and Cordelia. Edmund refuses by saying he put them in a guarded prison cell so soldiers will not turn against them

supporting Lear. When Albany tries to pull rank over Edmund, Regan argues that his connection to her makes him equal to Albany. Regan and Goneril then begin to argue over Edmund and his entitled position. Regan, who admits she feels sick, announces her intention to give him everything she owns so that he may be her lord. Albany stops the fight and arrests Edmund for capital treason because of the letter. Albany throws down his glove in a challenge and calls for an announcement that anyone else who may wish to challenge Edmund can. After three trumpet notes are blared, Edgar arrives in complete armor. Edmund, who does not recognize Edgar, asks for his name and title. Edgar gives him none, saying it was lost, but proves his worth by showing his sword. He lists Edmund's betrayals and challenges him. Edmund accepts, ignoring the rules of knighthood where one should reject a fight by someone who is not known.

They fight and Edgar wins by mortally wounding Edmund. Albany reveals the letter to Edmund and Goneril, causing Goneril to run away. Albany orders a soldier to follow her to make sure she doesn't do anything desperate. Edmund admits to all the things that Edgar accused him of and asks again who he is. Edgar reveals himself as Edmund's brother and tells Edmund and Albany everything that he has gone through being Poor Tom. Edgar also says that he revealed his identity to his father who then died due to the overwhelming and conflicting joy and sadness. Edgar then reveals the identity of Kent and explains that Kent was last crying over Gloucester's death when Edgar left to answer the challenge. The soldier returns with a bloody knife and reports that Goneril has committed suicide and Regan has died from being poisoned by Goneril. Kent enters and asks to see Lear, alarming everyone who realizes that they have not been found.

Edmund, wishing to do good with his final moments, admits that he has ordered that they be killed. Edgar sends a soldier with Edmund's sword to take to the captain to show him that Edmund has retracted his order to kill Lear and Cordelia. Edmund is taken away by several troops and Lear enters carrying the dead body of Cordelia. Lear states that he managed to kill Cordelia's murderer but was unable to save her life, showing that she is dead by putting a feather near her mouth. Lear recognizes the now-dressed Kent, and Kent reveals to Lear that he and Lear's old servant are the same person. A messenger enters and reports that Edmund has died from his injuries, but Albany comments that due to everything that has occurred, Edmund's death is of little note. Lear reveals that the Fool was killed as well and, due to his grief, passes away. The play ends with Albany, Edgar, and Kent left alive to restore the kingdom while deciding that they should speak on how they feel, rather than what should be said.

Vocabulary

Scene and Act	People	Words and Definitions
Act I, Scene 1	Kent	**Affected –** Preferred
Act I, Scene 1	Gloucester	**Moiety –** Portion, Section
Act I, Scene 1	Gloucester	**Brazed -** To be used to
Act I, Scene 1	Gloucester	**Saucily -** With insolent boldness, Not regarding proper practices
Act I, Scene 1	Kent	**Sue –** To beg, To desire
Act I, Scene 1	Lear	**Dowers –** Property that a wife's family gives to the husband for their marriage
Act I, Scene 1	Lear	**Amorous -** Pertaining to love
Act I, Scene 1	Lear	**Sojourn -** To stay, To dwell for a time
Act I, Scene 1	Regan	**Felicitate -** Made happy
Act I, Scene 1	Cordelia	**Ponderous -** Forcible, Strongly Impulsive
Act I, Scene 1	Lear	**Mar -** Damage, Hurt
Act I, Scene 1	Cordelia	**Begot -** Raised
Act I, Scene 1	Lear	**Hecate -** Goddess of magic and spells
Act I, Scene 1	Lear	**Propinquity –** Of family blood
Act I, Scene 1	Lear	**Scythian -** A person who is native to Scythia (Modern day Iran)
Act I, Scene 1	Lear	**Preeminence -** Superior in rank and power
Act I, Scene 1	Lear	**Coronet –** Crown
Act I, Scene 1	Lear	**"Bow is bent and drawn" - "**I am ready to snap from anger"
Act I, Scene 1	Lear	**Shaft -** An arrow, often used as an expression for facing the risks of one's actions
Act I, Scene 1	Albany, Cornwall	**Forbear -** To avoid, To leave alone
Act I, Scene 1	Lear	**Recreant –** Traitor
Act I, Scene 1	Lear	**Betwixt -** To come between, To revise
Act I, Scene 1	Lear	**Potency -** Power
Act I, Scene 1	Lear	**Dominions -** Territory under a King's rule
Act I, Scene 1	Kent	**Sith –** Seeing that (Used as a conjunction)
Act I, Scene 1	Lear	**Beseech -** To ask for something
Act I, Scene 1	France	**Fore-vouched -** Previously affirmed
Act I, Scene 1	France	**Taint -** Disgrace, Discredit
Act I, Scene 1	Cordelia	**Glib -** Smooth, Slippery
Act I, Scene 1	Cordelia	**Unchaste -** Not pure, Lewd

Act I, Scene 1	France	**Waterish –** Spineless
Act I, Scene 1	Lear	**Bension -** Blessing
Act I, Scene 1	Cordelia	**Bosoms -** The part of the body that contains the heart
Act I, Scene 1	Goneril	**Alms -** Something given for charity
Act I, Scene 1	Goneril	**Scanted –** To limit, To shorten, To grudge
Act I, Scene 1	Regan	**Infirmity –** Defect, Imperfection
Act I, Scene 1	Goneril	**Engrafted –** Rooted
Act I, Scene 1	Goneril	**Therewithal -** With it, At the same time
Act I, Scene 1	Goneril	**Infirm -** Weak, Disabled because of disease or age
Act I, Scene 1	Goneril	**Choleric -** Irascible, Easily angered
Act I, Scene 1	Goneril	**Dispositions -** Moods
Act I, Scene 2	Edmund	**Lag -** Behind
Act I, Scene 2	Edmund	**Base -** To be of low position socially
Act I, Scene 2	Gloucester	**Choler -** Anger
Act I, Scene 2	Gloucester	**Gad -** Suddenly
Act I, Scene 2	Edmund	**Beseech -** To ask
Act I, Scene 2	Edmund	**Perused -** To read
Act I, Scene 2	Gloucester	**Bondage -** Servitude
Act I, Scene 2	Edmund	**Casement -** Part of a window
Act I, Scene 2	Edmund	**Durst -** Would
Act I, Scene 2	Edmund	**Fain -** Gladly, Willingly
Act I, Scene 2	Gloucester	**Abhorred -** Detested, Hated
Act I, Scene 2	Gloucester	**Sirrah -** A Term used to address a servant or person with a lower class standing
Act I, Scene 2	Edmund	**Indignation -** High displeasure, Scornful
Act I, Scene 2	Edmund	**Auricular –** To learn through listening
Act I, Scene 2	Gloucester	**Portend -** To foreshadow a bad omen
Act I, Scene 2	Gloucester	**Scourged -** To whip, To lash at
Act I, Scene 2	Gloucester	**Sequent -** Following, Successive
Act I, Scene 2	Gloucester	**Machination –** Intrigue, Plotting
Act I, Scene 2	Edmund	**Foppery –** Absurdity
Act I, Scene 2	Edmund	**Surfeit -** Excess in eating and drinking and the sickness caused by it (Both physically and morally)
Act I, Scene 2	Edmund	**Whoremaster -** A pimp, A person who oversees and talks with prostitutes
Act I, Scene 2	Edmund	**Compounded -** To come to terms, To agree to
Act I, Scene 2	Edmund	**Maidenliest -** Related to virginity
Act I, Scene 2	Edmund	**Firmament –** The sky
Act I, Scene 2	Edmund	**Amities –** Friendship, Allies
Act I, Scene 2	Edmund	**Maledictions –** Evil talk, Treason

Act I, Scene 2	Edgar	**Sectary –** A follower of, A disciple
Act I, Scene 2	Edmund	**Scarcely -** Scarce, In short supply
Act I, Scene 2	Edmund	**Allay -** To decrease
Act I, Scene 2	Edmund	**Forbearance -** Withdrawing, Keeping aloof
Act I, Scene 2	Edmund	**Credulous –** Easily deceived
Act I, Scene 3	Stage Directions	**Steward –** A person whose job it is to help run the household
Act I, Scene 3	Goneril	**Chiding -** To scold
Act I, Scene 3	Goneril	**Upbraids -** To disapprove of, To Accuse, To reprimand
Act I, Scene 3	Goneril	**Breed -** To bring up
Act I, Scene 4	Lear	**Jot –** A tiny amount
Act I, Scene 4	Kent	**Countenance –** Face, Appearance
Act I, Scene 4	Lear	**Knave -** Rascal
Act I, Scene 4	Lear	**Clotpoll -** Blockhead
Act I, Scene 4	Lear	**Mongrel –** Term of reproach that means a dog of mixed breeds
Act I, Scene 4	First Knight	**Abatement –** To make something weak, To have something be lacking
Act I, Scene 4	Lear	**Whoreson -** An illegitimate child, A bastard
Act I, Scene 4	Lear	**Cur –** Term of contempt
Act I, Scene 4	Fool	**Coxcomb –** A fool's cap
Act I, Scene 4	Lear	**Pestilent –** Very disagreeable
Act I, Scene 4	Lear	**Gall –** Anger in the mind
Act I, Scene 4	Fool	**Motley –** A multicolored dress worn by fools
Act I, Scene 4	Fool	**Clovest -** Cut
Act I, Scene 4	Fool	**Foppish -** Foolish
Act I, Scene 4	Fool	**Apish –** To be like an ape
Act I, Scene 4	Fool	**Rod –** A tool used to reprimand children
Act I, Scene 4	Fool	**Breeches -** Pants
Act I, Scene 4	Lear	**Frontlet –** A band worn on one's forehead
Act I, Scene 4	Fool	**Forsooth –** In truth
Act I, Scene 4	Goneril	**Retinue –** A person attending to a person of royalty or nobility
Act I, Scene 4	Goneril	**Carp –** To find fault, To mock
Act I, Scene 4	Goneril	**Quarrel –** To fight
Act I, Scene 4	Goneril	**Redress –** To remedy
Act I, Scene 4	Goneril	**Censure -** Blame
Act I, Scene 4	Goneril	**Weal -** Prosperity, Happiness
Act I, Scene 4	Fool	**Jug –** Diminutive of a name, A nickname you would call someone (Honey, Dear)
Act I, Scene 4	Lear	**Lethargied –** Paralyzed, Dulled
Act I, Scene 4	Goneril	**Reverend -** Respected
Act I, Scene 4	Goneril	**Debauched –** Reduced in quality or value

Act I, Scene 4	Goneril	**Epicurism -** Luxury
Act I, Scene 4	Goneril	**Disquantity –** To diminish
Act I, Scene 4	Goneril	**Besort –** To be like, To be in accordance with
Act I, Scene 4	Lear	**Kite –** A term for a hawk
Act I, Scene 4	Lear	**Derogate –** Depraved, Corrupt
Act I, Scene 4	Lear	**Spleen –** Hate, Malice
Act I, Scene 4	Lear	**Thwart –** To act in a bad-nature in disregard to others, To behave in an unreasonable way
Act I, Scene 4	Lear	**Cadent –** Continually falling
Act I, Scene 4	Goneril	**Dotage –** Weakness of the mind due to old age
Act I, Scene 4	Lear	**Fortnight –** Two weeks
Act I, Scene 4	Lear	**Wolvish –** Like a wolf
Act I, Scene 4	Lear	**Visage –** Face, Look
Act I, Scene 4	Fool	**Halter –** A rope used to hang criminals
Act I, Scene 4	Goneril	**Enguard –** To arm, To surround in force
Act I, Scene 4	Goneril	**Attasked –** To blame
Act I, Scene 5	Fool	**Kibes –** A sore in the heel
Act I, Scene 5	Fool	**Slipshod –** Wearing slippers
Act II, Scene 1	Edmund	**Perforce –** With force, With Violence
Act II, Scene 1	Edmund	**Queasy –** Risky
Act II, Scene 1	Edmund	**Auspicious –** To gain favor from a higher power
Act II, Scene 1	Edmund	**Revenging –** To take vengeance on
Act II, Scene 1	Edmund	**Parricides –** The murderer of a father
Act II, Scene 1	Edmund	**Manifold –** Of many different and various types
Act II, Scene 1	Edmund	**Unpossessing -** Not owning any land or wealth
Act II, Scene 1	Edmund	**Reposal –** Worth, Given credit
Act II, Scene 1	Edmund	**Dullard –** Idiot
Act II, Scene 1	Edmund	**Consort –** Company, Group
Act II, Scene 1	Gloucester	**Bewray –** To discover
Act II, Scene 1	Regan	**Poise –** Importance, Weight
Act II, Scene 2	Kent	**Lipsbury pinfold –** Cornered like a beast
Act II, Scene 2	Kent	**Bawd –** Someone who arranges sex between a prostitute and a person, A pimp
Act II, Scene 2	Kent	**Clamorous –** Outcry, Loud shouting
Act II, Scene 2	Kent	**Cullionly -** Wretched
Act II, Scene 2	Kent	**Carbonado –** To cut, To hack
Act II, Scene 2	Kent	**Shanks –** The part of the leg between the knee and the ankle
Act II, Scene 2	Kent	**Bestirred –** To stir, To put into motion
Act II, Scene 2	Kent	**Zed -** The letter Z as pronounced in Britain
Act II, Scene 2	Kent	**Unbolted -** Coarse, Rough
Act II, Scene 2	Kent	**Mortar –** Cement used in bricklaying

Act II, Scene 2	Kent	**Daub –** To color, To paint
Act II, Scene 2	Kent	**Wagtail –** A type of bird
Act II, Scene 2	Kent	**Intrinse –** Internal, Deep-rooted
Act II, Scene 2	Kent	**Renege –** To go against something, To deny
Act II, Scene 2	Kent	**Halcyon –** A type of bird that breeds during the winter solstice
Act II, Scene 2	Kent	**Epilpetic –** Affected with a sickness
Act II, Scene 2	Kent	**Sarum plain –** Salisbury Plain (Kent is saying that if he had his way, he would send Oswald running home
Act II, Scene 2	Kent	**Camelot –** The castle and court of King Arthur
Act II, Scene 2	Kent	**Antipathy –** Aversion, Hatred
Act II, Scene 2	Kent	**Perchance -** Perhaps
Act II, Scene 2	Cornwall	**Garb –** Manner, Form
Act II, Scene 2	Kent	**Verity –** Truth, Reality
Act II, Scene 2	Kent	**Phoebus –** Another name for Apollo, the Greek God of the sun
Act II, Scene 2	Kent	**Beguiled –** To deceive, To charm
Act II, Scene 2	Oswald	**Conjunct –** Joined sides with
Act II, Scene 2	Kent	**Ajax –** A Greek hero who was the son of King Telamon and Periboea
Act II, Scene 2	Cornwall	**Stocks –** A wooden frame that was used to lock someone's ankles, preventing them from moving
Act II, Scene 2	Cornwall	**Selfsame –** Identical, The same
Act II, Scene 2	Gloucester	**Rubbed –** To hinder
Act II, Scene 2	Gloucester	**Entreat –** To ask earnestly
Act II, Scene 2	Kent	**Benediction -** Blessing
Act II, Scene 2	Kent	**Underglobe -** Earth
Act II, Scene 2	Kent	**Obscuréd -** To degrade
Act II, Scene 3	Edgar	**Penury –** Extreme poverty
Act II, Scene 3	Edgar	**Grime –** To sully, To dirt
Act II, Scene 3	Edgar	**Bedlam –** A mental hospital
Act II, Scene 3	Edgar	**Sheepcotes –** Part of a shepherd's cottage where the sheep slept
Act II, Scene 3	Edgar	**Turlygod -** A term given to beggars, especially those with a mental illness
Act II, Scene 4	Fool	**Garters –** A belt used to tie up a stocking to one's leg
Act II, Scene 4	Lear	**Jupiter –** The chief Roman god, Equivalent to Zeus, Also known as Jove
Act II, Scene 4	Kent	**Juno –** Roman goddess of childbirth and marriage, wife to Jupiter
Act II, Scene 4	Kent	**Meiny -** Followers
Act II, Scene 4	Fool	**Arrant –** Complete, Utter

Act II, Scene 4	Fool	**Dolors –** Sorrows, Grief
Act II, Scene 4	Lear	**Hysterica Passio –** A panic attack brought on by hysteria
Act II, Scene 4	Fool	**Perdie –** By God
Act II, Scene 4	Lear	**Fetches -** Tricks
Act II, Scene 4	Lear	**Headier –** Rash, Impulsive
Act II, Scene 4	Lear	**Sepulchring -** Burying
Act II, Scene 4	Lear	**Vouchsafe –** To provide with
Act II, Scene 4	Lear	**Raiment -** Dress
Act II, Scene 4	Lear	**Abated –** To deny or remove something from someone
Act II, Scene 4	Cornwall	**Fie –** An exclamation of discontent ("Quiet" or "Shame")
Act II, Scene 4	Lear	**Fen-sucked –** Drawn out of bogs
Act II, Scene 4	Lear	**Bandy –** To beat on like a ball
Act II, Scene 4	Lear	**Varlet -** Rascal, Wretch, A term of anger and disappointment
Act II, Scene 4	Lear	**Abjure –** To renounce upon an oath
Act II, Scene 4	Lear	**Sumpter –** A packhorse
Act II, Scene 4	Lear	**Embosséd -** Swollen
Act II, Scene 4	Lear	**Chide –** To rebuke, To scold
Act II, Scene 4	Lear	**Jove –** The chief Roman god, Roman equivalent of Zeus, Also known as Jupiter
Act II, Scene 4	Regan	**Avouch –** To assert, To maintain
Act II, Scene 4	Regan	**Amity -** Friendship
Act II, Scene 4	Lear	**Depositaries –** Someone who has be trusted with something
Act II, Scene 4	Lear	**Superfluous –** Living in abundance
Act II, Scene 4	Lear	**Tamely –** With a subdued spirit, To submit lying down
Act II, Scene 4	Regan	**Bestowed –** To stow, To place
Act II, Scene 4	Goneril	**Folly –** Absurd act
Act II, Scene 4	Gloucester	**Ruffle –** To disrupt, To agitate
Act III, Scene 1	Gentlemen	**Fretful -** Angry
Act III, Scene 1	Gentlemen	**Curléd -** Circular
Act III, Scene 1	Gentlemen	**Impetuous –** Rushing fiercely, Forceful
Act III, Scene 1	Gentlemen	**Outscorn –** To exceed in hatred
Act III, Scene 1	Gentlemen	**Unbonneted –** Not wearing a bonnet or hat
Act III, Scene 1	Gentlemen	**Outjest –** To ease wounds through jokes
Act III, Scene 1	Kent	**Outwall -** Appearance
Act III, Scene 2	Lear	**Cataracts –** A mighty fall of water or rain
Act III, Scene 2	Lear	**Sulfurous –** Made of brimstone, considered a quality of lightning and thunder

Act III, Scene 2	Lear	**Vaunt-couriers –** A person or thing that precedes something else to come, Forerunner
Act III, Scene 2	Lear	**Subscription –** Submission, Obedience
Act III, Scene 2	Lear	**Servile –** Slave, Submissive
Act III, Scene 2	Lear	**Pernicious –** Malicious, Wicked
Act III, Scene 2	Lear	**Engendered –** To produce
Act III, Scene 2	Fool	**Codpiece –** A patch that would go in front of a man's scrotum
Act III, Scene 2	Lear	**Incestuous –** Guilty of incest
Act III, Scene 2	Lear	**Caitiff –** Used as a term of disapproval, Means wretch
Act III, Scene 2	Lear	**Rive –** To split, To cleave
Act III, Scene 2	Lear	**Continents –** Enclosing something
Act III, Scene 2	Kent	**Hovel –** To put in a shed
Act III, Scene 2	Fool	**Cutpurses -** Thieves
Act III, Scene 2	Fool	**Throngs –** A crowd moving forward for a specific reason
Act III, Scene 2	Fool	**Usurers -** A person who lends money and collects an interest on it
Act III, Scene 2	Fool	**Albion –** An old name for England, Ruled by King Arthur
Act III, Scene 3	Gloucester	**Perpetual -** Endless
Act III, Scene 3	Gloucester	**Privily –** Secretly, With little noise
Act III, Scene 4	Lear	**Contentious –** Eager for combat
Act III, Scene 4	Lear	**Malady -** Disease
Act III, Scene 4	Lear	**Filial –** Becoming a child in relation to parents
Act III, Scene 4	Lear	**Physic –** A remedy for a disease
Act III, Scene 4	Lear	**Pomp –** Magnificence, Splendor
Act III, Scene 4	Lear	**Superflux –** More than enough
Act III, Scene 4	Edgar	**Fathom –** A length of six feet
Act III, Scene 4	Edgar	**Hawthorn –** A type of common thorny shrub whose berries are used in medicine
Act III, Scene 4	Edgar	**Vexes –** To torment, To harass
Act III, Scene 4	Edgar	**Outparamoured –** To have more mistresses than someone else
Act III, Scene 4	Lear	**Forked –** Two-legged
Act III, Scene 4	Fool	**Lecher –** Someone who is perverted and gives in to their lust
Act III, Scene 4	Edgar	**Alight –** To descend from a horse
Act III, Scene 4	Edgar	**Troth –** Faith, Used to swear by an oath or a promise
Act III, Scene 4	Edgar	**Aroint –** To tell someone to go away
Act III, Scene 4	Lear	**Theban –** A native of Thebes
Act III, Scene 4	Kent	**Importune –** To press, To ask
Act III, Scene 5	Cornwall	**Awork –** To work into action

Act III, Scene 5	Cornwall	**Reprovable -** Blamable
Act III, Scene 5	Edmund	**Malicious –** Malevolent, Prone to mischief
Act III, Scene 5	Edmund	**Stuff –** To make full or complete in a figurative sense
Act III, Scene 6	Edgar	**Nero –** A Roman emperor during the 1st century
Act III, Scene 6	Fool	**Yeoman –** A person who has not reached a rank of respect to be a gentleman
Act III, Scene 6	Lear	**Arraign –** To summon before a court
Act III, Scene 6	Fool	**Joint-Stool –** A crude bar seat, A folding chair
Act III, Scene 6	Lear	**Proclaim –** To declare openly
Act III, Scene 6	Lear	**Justicer -** Judge
Act III, Scene 6	Lear	**Sapient -** Sage
Act III, Scene 6	Edgar	**Hoppedance –** An evil demon
Act III, Scene 6	Edgar	**Avaunt! –** Away!
Act III, Scene 6	Edgar	**Cessez! -** Stop!
Act III, Scene 6	Lear	**Anatomize –** To dissect
Act III, Scene 6	Gloucester	**Dally –** To delay, To wait
Act III, Scene 6	Gloucester	**Assuréd -** To convince, To persuade, To make sure
Act III, Scene 6	Kent	**Balmed –** To heal, To be given medical treatment
Act III, Scene 6	Kent	**Sinews -** Nerves
Act III, Scene 6	Edgar	**Childed –** Having children
Act III, Scene 6	Edgar	**Bewray –** To discover
Act III, Scene 7	Cornwall	**Festinate -** Hasty
Act III, Scene 7	Oswald	**Questrists –** Someone who goes on a quest for another person
Act III, Scene 7	Cornwall	**Pinion –** To bind someone's elbows together, rendering them defenseless
Act III, Scene 7	Cornwall	**Corky –** Shriveled, Withered
Act III, Scene 7	Gloucester	**Ignobly -** Disgracefully
Act III, Scene 7	Cornwall	**Confederacy –** Alliance, Conspiracy
Act III, Scene 7	Gloucester	**Anointed –** Sacred
Act III, Scene 7	Gloucester	**Boarish –** Like a boar
Act III, Scene 7	Gloucester	**Buoyed –** Floating mark on the water
Act III, Scene 7	Gloucester	**Stelléd -** To place, To fix
Act III, Scene 7	Gloucester	**Holp –** Wept until mixed (Gloucester is saying that the rain and the tears became one)
Act III, Scene 7	Regan	**Overture –** Disclosure, Communication
Act III, Scene 7	Cornwall	**Apace –** Quickly, Fast
Act III, Scene 7	Second Servant	**Roguish -** Roaming
Act IV, Scene 1	Edgar	**Contemned –** To despise
Act IV, Scene 1	Edgar	**Esperance -** Hope
Act IV, Scene 1	Old man	**Fourscore -** Eighty

Act IV, Scene 1	Gloucester	**Ordinance –** A divine favor or arrangement
Act IV, Scene 2	Oswald	**Sot -** Idiot
Act IV, Scene 2	Goneril	**Cowish -** Cowardly
Act IV, Scene 2	Goneril	**Distaff –** A staff used to help cultivate food (specifically flax)
Act IV, Scene 2	Goneril	**Venture –** To take a chance despite the risks
Act IV, Scene 2	Goneril	**Conceive –** To understand
Act IV, Scene 2	Albany	**Disbranch –** To pull off a tree
Act IV, Scene 2	Goneril	**Pluméd -** A token made of ribbons, usually a sign of achievement (Goneril is upset with Albany that his great land is at risk, and he is doing nothing about it)
Act IV, Scene 2	Albany	**Bemonster –** To be like a monster
Act IV, Scene 2	Goneril	**Mew! -** Ha!
Act IV, Scene 2	Goneril	**Tart –** Sour, Harsh
Act IV, Scene 2	First Messenger	**Freer –** Without concern for (In this case the father-son bond)
Act IV, Scene 3	Gentleman	**Marshal –** The highest-ranking military official in the French army
Act IV, Scene 3	Gentleman	**Smilets –** Smiles, A diminutive of "Smile"
Act IV, Scene 3	Gentleman	**Moistened –** To wet
Act IV, Scene 4	Cordelia	**Fumiter –** Referencing the fumaria plant
Act IV, Scene 4	Cordelia	**Bereavéd -** Deprived
Act IV, Scene 4	Cordelia	**Aidant -** Helpful
Act IV, Scene 4	Cordelia	**Remediate –** Medicinal, Fix
Act IV, Scene 4	Cordelia	**Importuned -** Persistent
Act IV, Scene 5	Regan	**Nighted –** Dark, Miserable
Act IV, Scene 5	Regan	**Descry -** Discovery
Act IV, Scene 5	Regan	**Oeillades –** Sexual glances, Ogles
Act IV, Scene 5	Regan	**Preferment –** Promotion, Advancement
Act IV, Scene 6	Edgar	**Choughs –** A type of bird that is related to crows
Act IV, Scene 6	Edgar	**Samphire –** An edible plant found on coastlines
Act IV, Scene 6	Edgar	**Unnumbered –** Innumerable, Too many to be counted
Act IV, Scene 6	Edgar	**Gossamer –** The bits of fiber, thread, and dust that float around in the air during the fall
Act IV, Scene 6	Edgar	**Precipitating –** To fall
Act IV, Scene 6	Edgar	**Chalky –** Consisting of chalk
Act IV, Scene 6	Edgar	**Bourn –** Limit, Boundary
Act IV, Scene 6	Lear	**Coining –** Minting, Counterfeiting
Act IV, Scene 6	Edgar	**Marjoram –** A type of plant used in foods and medicines
Act IV, Scene 6	Lear	**Ague-proof –** Immune to the cold

Act IV, Scene 6	Lear	**Gilded –** Shining like gold
Act IV, Scene 6	Lear	**Copulation -** Sex
Act IV, Scene 6	Lear	**Presages -** Foreshadow
Act IV, Scene 6	Lear	**Fitchew –** Very sexual
Act IV, Scene 6	Lear	**Girdle –** A belt around the waist
Act IV, Scene 6	Lear	**Civet –** A type of perfume that comes from civet cats
Act IV, Scene 6	Lear	**Apothecary –** A person who sells medicinal drugs
Act IV, Scene 6	Lear	**Squiny –** To glance to one side of the eye
Act IV, Scene 6	Lear	**Cupid –** Greek god of desire and love
Act IV, Scene 6	Lear	**Cozener -** Sharper
Act IV, Scene 6	Lear	**Pigmy –** Slang for someone who is short, A dwarf
Act IV, Scene 6	Edgar	**Impertinency –** Rambling thought
Act IV, Scene 6	Lear	**Wawl –** To cry in distress
Act IV, Scene 6	Lear	**Stratagem –** Clever tricks done to deceive the enemy in a war
Act IV, Scene 6	Lear	**Jovial -** Merry
Act IV, Scene 6	Edgar	**Gaol –** A prison
Act IV, Scene 7	Kent	**Clipped –** To cut with shears
Act IV, Scene 7	Kent	**Boon –** A favor begged to be fulfilled
Act IV, Scene 7	Cordelia	**Perdu –** A soldier sent on a suicide mission
Act IV, Scene 7	Cordelia	**Forlorn –** Abandoned, Forsaken
Act IV, Scene 7	Gentleman	**Conductor -** Leader
Act IV, Scene 7	Gentleman	**Arbitrament -** Decision
Act V, Scene 1	Regan	**Forfended –** To forbid
Act V, Scene 1	Albany	**Bemeet –** To meet
Act V, Scene 1	Goneril	**Broils –** Noisy fights
Act V, Scene 1	Edgar	**Avochéd -** To assert, To maintain
Act V, Scene 1	Edgar	**Herald –** An officer who carried the coat of arms of the nobility and made proclamations
Act V, Scene 1	Edmund	**Adder –** A venomous snake
Act V, Scene 1	Edmund	**Exasperates –** To provoke, To make angry
Act V, Scene 2	Edgar	**Ripeness -** Maturity
Act V, Scene 3	Lear	**Walled –** To enclose and defend
Act V, Scene 3	Lear	**"Ebb and flow" – "**Come and go"
Act V, Scene 3	Lear	**Incense –** To instigate, To provoke
Act V, Scene 3	Edmund	**Retention –** Confinement, Custody
Act V, Scene 3	Regan	**Immediacy –** Being by someone's side, Close connection
Act V, Scene 3	Goneril	**Exalt –** To elevate
Act V, Scene 3	Goneril	**Asquint –** To not see properly
Act V, Scene 3	Regan	**Patrimony -** Heritage

Act V, Scene 3	Albany	**Attaint -** Impeachment
Act V, Scene 3	Albany	**Subcontracted –** Engaged for a second time
Act V, Scene 3	Albany	**Banns –** Marital contract
Act V, Scene 3	Albany	**Bespoke –** Spoken for
Act V, Scene 3	Goneril	**Interlude –** An event that occurs in between main festivities
Act V, Scene 3	Edgar	**Bare-gnawn –** Eaten off
Act V, Scene 3	Edgar	**Canker-bit –** Worm-eaten
Act V, Scene 3	Edgar	**Maugre –** In spite of
Act V, Scene 3	Edgar	**Eminence -** Distinction, Importance
Act V, Scene 3	Edgar	**Conspirant –** Engaged in a plot
Act V, Scene 3	Goneril	**Cozened –** Cheated, Tricked
Act V, Scene 3	Albany	**Gait –** The way a person walks
Act V, Scene 3	Edgar	**Pilgrimage –** A trip taken for reasons of devotion, usually to a faith
Act V, Scene 3	Edgar	**Piteous -** Compassion
Act V, Scene 3	Edgar	**Puissant –** Mighty, Powerful
Act V, Scene 3	Edgar	**Tranced -** Seemingly dead, Insensible
Act V, Scene 3	Edgar	**Reprieve –** To retract after giving a punishment
Act V, Scene 3	Lear	**Falchion –** A curved sword that was used during medieval Europe
Act V, Scene 3	Kent	**Caius –** The name Kent pretended to have while serving Lear
Act V, Scene 3	Kent	**Prithee –** A term used for describing or asking for something (I ask you; I tell you. Kent is saying his heart will break because of Lear's death)
Act V, Scene 3	Albany	**Gored –** To stab, To pierce

Stagings

King Lear (Director: Trevor Nunn, 2008)

The 2008 *King Lear* is a filmed version of the 2007 Royal Shakespeare Company production. It featured Trevor Nunn as the Director, Paul Wheeler as the Cinematographer, Eva Marieges Moore as the Makeup Supervisor, Fergus O'Hare as the Sound Designer, and Richard Price as the Executive Producer. The cast included Ian McKellen as King Lear, Frances Barber as Goneril, Monica Dolan as Regan, Romola Garai as Cordelia, Philip Wichester as Edmund, Ben Meyjes as Edgar, Jonathan Hyde as Kent, William Gaunt as Gloucester, Sylvester McCoy as

the Fool, and Guy Williams as Cornwall. The film had three award nominations[41] and won the *Online Film & Television Association* award for *Best Actor* for Ian McKellen's performance as Lear. The performance can be watched on BroadwayHD.com.

The 2008 film follows the staging and cast of the Royal Shakespeare Company's 2007 production of *King Lear*. It focuses on the dark tragedy behind the story through story elements and theatrical techniques. It gives a higher light to the Fool, who always manages to make the other characters laugh, until he is brutally murdered. The production also makes use of staged rain, gloomy weather, and a dark night to help represent the tone and tragedy of the story and the internal pain of the characters. These elements help demonstrate how cruel the world of the play has become because of the actions of the characters.

When teaching this performance and the text, consider the following questions to engage the students:

- Although it is filmed, the movie uses a set and staging like a play. Discuss how the filming of a stage affects the look of the movie. Does it feel more like a play or a movie?
- Lear only begins to divide up the kingdom when he is old and too tired to continue being king. It seems that this is a hastily made decision, especially since he comes to regret it later. Evaluate Lear's decision and action.
- Trevor Nunn emphasizes the Fool's significance by showing his death on stage. Although many versions leave out the death of the Fool, this version includes his death as he is hung. The Fool serves as the voice of reason for Lear, saying, "Thou hast pared thy wit o'both sides and left nothing I' th' middle" (Act I, Scene 4) to describe how Lear has given up his power and cannot order anyone around anymore. Lear is supposed to be wise, and the Fool is supposed to be foolish; yet the opposite tends to be true. Lear even cries for the Fool at the end of the play when he recounts how the Fool was hung. Explore the function of the Fool in this particular play, examining the relationship between Lear and the Fool in particular.

[41] Nominated for the *Best Actor, Best Actor of the Decade,* and *Special Class Program* awards at the *Gold Derby Awards.*

- Although Goneril and Regan agreed to take care of Lear in his retirement, they kick him out due to the inconvenience of caring for his 100 knights. Discuss if it is wrong for Lear to ask his daughters to care for the knights and himself. Discuss if it is reasonable and understandable for the daughters to kick Lear out completely into the storm.
- There are rumors throughout the story that Albany and Cornwall have secret grudges against each other and wish for more power. By paying attention to the two characters, discuss their motivations and tactics.

King Lear (Director: Helena Kaut-Howson, The Globe, 2022)

In 2022, The Globe Theatre performed a summer production of *King Lear*. It featured the talents of Helena Kaut-Howson as the Director, Claire Van Kampen as the Composer, Hattie Barsby as the Costume Supervisor, Rodney Cottier as the Fight Director, Pawel Dobrzycki as the Designer, and Naeem Hayat as the Assistant Director. The cast included Kathryn Hunter as King Lear, Ann Ogbomo as Goneril and Curan, Marianne Oldham as Regan, Michelle Terry as Cordelia and the Fool, Ryan Donaldson as Edmund, Gabriel Akuwudike as Kent, and Kwaku Mills as Edgar. More about the production can be found and viewed at ShakespeareGlobe.com

The Globe Theatre's 2022 production of *King Lear* comes 25 years after the first Helena Kaut-Howson production. In 1997, Helena Kaut-Howson directed *King Lear* at the Leicester Haymarket Theatre with Kathryn Hunter playing the lead role of King Lear. The two came back together when the opportunity presented itself to perform their production of *King Lear* at The Globe Theatre, the reconstructed theatre where Shakespeare first performed his works. Their version highlights Kathryn Hunter as King Lear to emphasize it is more important that an actor convey the human nature of King Lear rather than the gender of the actor. The staging also heavily involves the audience with their interaction and shows how chaos is created by the actions and reactions of each character.

When teaching this performance and the text, consider the following questions to engage the students:

- When interviewed about the role, Kathryn Hunter stated that "Everybody is Lear because everybody goes into the storm." Identify some characters' storms and how they face them.

- Kathryn Hunter plays a typically male role to show that a critical part of *King Lear* is the importance of human nature and how it determines human values. Discuss the effect of this non-traditional casting and how it might have changed how the audience perceives the play.
- The production takes place in The Globe Theatre, the replica of the outdoor theatre of Shakespeare's time. By visiting some websites of the current Globe Theatre, discuss how seeing a show there might be different from one's experience at a traditional theatre.

King Lear (Director: John Gould Rubin, The Wallis, 2022)

The Wallis Annenberg Center for the Performing Arts production of *King Lear* is directed by John Gould Rubin. The crew was made up of Christopher Barreca as the Scenic Designer, Keith Skretch as the Projection Designer, X. Hill as the Costume Designer, Stephen Strawbridge as the Lighting Designer, and Danny Erdberg and Ursula Kwong-Brown as the Sound Designers and Music Composers. The cast featured Joe Morton as King Lear, Emily Swallow as Goneril, Brie Eley as Regan, River Gallo as Cordelia and the Fool, Rafael Jordan as Edmund, Zachary Solomon as Edgar and the Prince of France, and Mark Harelik as Gloucester. More can be found about the production in this news article or on The Wallis website.

The 2022 *King Lear* production takes place in the year 2040, nearly 20 years into the future from when the show is actually happening. It includes a diverse cast and relies heavily on projections and lighting to signify both the physical and metaphorical storms surrounding the characters. The setting showcases how the pandemic events of 2020 were more difficult to handle, mostly due to violent and uncontrollable weather. The focus on inclement weather highlights both the internal storms that the characters must contend with and the real-world storm of the pandemic.

When teaching this performance and the text, consider the following questions to engage the students:

- The production takes place in 2040 when the pandemic's effects have become much worse due to terrible storms. How does a play set in the future affect the believability of the play for you?

- The audience is encouraged to wear light clothing so that they can become part of the scenic and projection design. They help represent the physical and metaphorical storms the characters must face. Discuss effects of this type of audience participation.
- One of the main focuses of the play is *truth*, particularly shown through Cordelia who is the only character who cannot lie because Cordelia believes in maintaining one's inner authenticity. Go through the lines spoken by Cordelia, identify those that illuminate her propensity for truth, and provide your own interpretation.

Adaptations

King Lear (Director: Richard Eyre, 2018)

The 2018 movie *King Lear*, directed by Richard Eyre, was featured on the BBC Two network. Its crew consisted of Ben Smithard as the Cinematographer, Dan Farrell as the Film Editor, Charlotte Dirickx as the Set Designer, Fotini Dimou as the Costume Designer, Stephen Warbeck as the Music Composer, and Peter Francis as the Production Designer. The cast included Anthony Hopkins as King Lear, Emma Thompson as Goneril, Emily Watson as Regan, Florence Pugh as Cordelia, John Macmillan as Edmund, Jim Carter as the Earl of Kent, and Andrew Scott as Edgar. The film had 17 award nominations and won the award for the Best Contemporary Makeup in the Hollywood Makeup Artist and Hair Stylist Guild Awards. The film can be viewed on Amazon Prime.

The film is set in the 21st century in a highly militarized England. The clothing, military uniforms, cars, weapons, and set are influenced by this era to fit with a modern era, despite the story normally occurring in the 8th century. Having been commissioned by the BBC (British Broadcasting Corporation), the film makes a great effort to replicate the traditional story in a modern setting. The film also focuses on the love Lear has for his military force and how quickly his temper can flare. This emphasis allows the film to explore the effects of gaining power and the repercussions of losing that power. Lear's temper is displayed through his physical rage, which is usually directed towards his daughters, who take his power and abandon him when he becomes an annoyance. This film also highlights the consequences of the evil done by the two daughters and by Lear himself.

When teaching this movie and the text, consider the following questions to engage the students:

- The film emphasizes Lear's military strength and his value for it, as shown through his relationship with his large number of troops in the country. Discuss how Lear's character is shown and affected by his priority on the military.
- Edmund and Edgar are very different people despite being stepbrothers. Edmund is in the military and is filled with ambition, while Edgar is more fragile and studies astronomy. Discuss the differences between the two and their effects on the narrative of the story.
- Despite King Lear banishing Kent for speaking out in defense of Cordelia, Kent shaves off his hair to disguise himself to serve Lear again. Discuss the character of Kent as Lear's loyal subject and a decorated war hero (which he is willing to sacrifice).
- Although most of the characters do not break the fourth wall, which is to speak directly to the audience, Edmund does so on multiple occasions. Discuss the function of Edmund's speech directed toward the audience on the story and themes.
- Lear often gives kisses and other physical touches to several characters throughout the story, often making many of them uncomfortable. Such an instance can be seen when he tries to kiss Goneril, and she pushes him away. Discuss possible background stories about Lear and his daughters.

King Lear (Composer: Aribert Reimann, Opera, 1978)

The opera form of *King Lear* was composed by Aribert Reimann. The 1978 cast featured Dietrich Fischer-Dieskau as Lear, Helga Dernesch as Goneril, Golette Lorand as Regan, Júlia Várady as Cordelia, David Knutson as Edgar, Werner Götz as Edmund, and Richard Holm as Kent. A full recording of the opera can be found on YouTube.

The *King Lear* opera sought to create a faithful adaptation of the *King Lear* play in two acts. It premiered at Munich's National Theatre and has since been performed multiple times in different theatres worldwide. Many of the roles are cut down to fit within two acts. The Fool is also changed to be a pure speaking role that does not sing. The opera has been highly praised and recognized for its success in accurately depicting one of Shakespeare's most famous tragedies.

When teaching this opera and the text, consider the following questions to engage the students:

- The role of Lear's Fool is not given anything to sing, but instead is solely a speaking part. Discuss what this choice suggests about the role of the comic in the story.
- In order to honor time constraints, the opera is only two acts instead of the play's normal five. Due to this, roles like Edmund and Kent are limited compared to their roles in the play. Does limiting the time a character is allowed on stage impede their impact on the story.

King Lear (Producer and Director: Peter Brook, 1953)

The 1953 TV episode *King Lear* was adapted and produced by Peter Brook as part of the Television *Omnibus* series. It featured Virgil Thomson as the Music Composer, Andrew McCullough as the Cinematographer and the Series Director, Henry May as the Production Designer, and Gene Callahan as the Set Designer. The cast included Orson Welles as King Lear, Natasha Parry as Cordelia, Margaret Phillips as Regan, Beatrice Straight as Goneril, Bramwell Fletcher as Kent, and Alan Badel as the Fool. The production can be watched for free on YouTube.

The *Omnibus* version of King Lear was one of the first filmed adaptations of the play. It focused on a faithful retelling of Lear's tragedy while having accurate costumes, setting, and language. However, by focusing on Lear's tragedy, it cuts out the entire Edmund and Edgar subplot, resulting in characters only directly relating to Lear appearing in the TV episode. It also includes a prologue, spoken by a narrator, to provide context to the play due to time constraints. The prologue was added so that the audience would have a background understanding of the play because of certain omissions and the complexity of the language.

When teaching this TV episode and the text, consider the following questions to engage the students:

- The TV episode states that subplots are removed, resulting in about 73 minutes with the exclusion of certain characters. There were many cuts in the cinematography. Scenes are jumping between angles, the sound is difficult to hear at times, and there is a filming

static that can be heard over the film. Discuss how these cuts affect the story. Are subplots necessary to fully develop a greater story?

- A narrator is present at the beginning to provide context and information about the story and the production behind it. Discuss the function of the narrator.
- Orson Welles's acting highlights the anger that King Lear feels at those who wronged him. Discuss how Brook uses anger to propel the tragedy of this old king.
- Peter Brook defines an "Empty Stage" as "any place in which theatre can take place," resulting in the utilization of minimal props and set pieces in his performances. Identify this evidence in the film and discuss how it affects the quality of the performance.

Macbeth

Introduction

Macbeth is the story of a man who is given a prophecy that he will become King of Scotland and his resultant loss of humanity as he pursues this goal at all costs. The play focuses on themes of loyalty, destiny, and guilt. The play is one of Shakespeare's most recognizable tragedies and is the shortest among the group, about 2477 lines long, as opposed to the usual 3000-4000 lines for tragedies.

Macbeth was written in 1606 for King James I, who was a patron of Shakespeare's company, the *King's Men*. King James I was paranoid during his rule (r. 1603-25) due to only inheriting the throne by being the closest living relative to Queen Elizabeth I (1533-1603). Furthermore, because he was Protestant, King James was afraid that because he inherited the throne without the support of the Catholics, he would be targeted for assassination. His fears would be proven correct when an assassination attempt was dubbed "The Gunpowder Plot" (November 4, 1605). The Gunpowder Plot was planned by "a group of dissatisfied Jesuits [who] tried to blow up the House of Lords when King James" was attending a session. After discovering the plot, "James arrested and executed the conspirators" including Guy Fawkes.[42]

Shakespeare wanted to honor King James with *Macbeth* and use it as proof that he supported James on the throne. Through his own research of Raphael Holinshed's *Chronicles of England, Scotland, and Ireland,* Shakespeare found the story of the real-life Macbeth (r. 1040-57) who killed King Duncan (r, 1034-40) to usurp the throne. Holinshed was an English chronicler in the 16th century his works were often used by writers in the later centuries. Using history as inspiration, Shakespeare retold the story as it was told in *Holinshed's Chronicles*, with some adjustments to the play format, to demonstrate James' legitimacy as ruler.[43] One can find Banquo's ghost in two plays written in 1607: *The Puritan* by an anonymous writer and *The Knight of the Burning Pestle* by Beaumont and Fletcher.[44] The First Witch's reference to a ship

[42] Neves, Kathryn, "King James I and Macbeth." *Utah Shakespeare Festival*, 28 June 2019, https://www.bard.org/news/king-james-i-and-macbeth/.1.

[43] Williams, George Walton. "'*Macbeth*': King James's Play." *South Atlantic Review*, vol. 47, no. 2, 1982, pp. 12–21. *JSTOR*, https://doi.org/10.2307/3199207. Accessed 6 June 2024.

[44] "*Macbeth*," *The Oxford Companion to Shak*espeare, 2nd ed.

called “The Tiger” (1.3.5-24) may allude to a real ship named “The Tiger” which reached Milford Haven in Wales in June 1606 after a traumatic stormy voyage.[45]

Shakespeare made several references in the play to please James and demonstrate his loyalty. Some of these references included a comical scene where an equivocator (someone who does not give a clear answer) is mocked, jabbing at an individual who was a member of the Gunpowder Plot. There are also highlighted scenes of Macbeth’s guilt and suffering for killing Duncan to show that anyone who betrayed James would feel the same. Shakespeare’s lines predict that the children of Banquo, the Stuarts’ ancestor, would be kings.

However, perhaps the most infamous aspect of the play is the belief that the play itself is cursed. According to legend, a real coven of witches was upset at Shakespeare’s use of witches and incantations during the first production of the show and cursed it. The original performance, according to some rumors, was a disaster because the actors playing Lady Macbeth and Duncan died tragically. Future shows have given way to people falling off the stage, near-fatal accidents, and was a cause of the famous Astor Place Riot in New York in 1849.[46] In this riot, on May 10, 1849, the working-class supporters of the American actor, Edwin Forrest, stormed into the Astor Place Opera House, where the renowned British actor William Macready would perform the title role in *Macbeth*. The number of deaths from this riot was between 22-31.

Thus, it has been seen as unlucky to even speak the name “Macbeth” in a theatre if the show is not being actively performed or else the current show may become cursed as well. In the theatre community, it is widely believed that if one speaks the name “Macbeth” in a theatre, the only way to break the curse is to leave the theatre, spin around three times, spit, curse, and then knock on the door asking to be let back inside. To get around the curse, many actors will simply call the show, “The Scottish Play” to avoid jinxing the theatre while still being able to talk about the play. The variety of stories and history behind the curse has ultimately cemented “The Scottish Play” as one of the most well-known superstitions in the theatre community.

The play has several film adaptations and has 131 different films credited on IMDb that are inspired by *Macbeth* in some manner, including *Throne of Blood*, a retelling set-in feudal

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[45]“*Macbeth*,” *The Oxford Companion to Shakespeare,* 2nd ed.

[46] “The Curse of the Scottish Play: Macbeth.” *Royal Shakespeare Company*, www.rsc.org.uk/macbeth/about-the-play/the-scottish-play#:~:text=According%20to%20folklore%2C%20Macbeth%20was,1606)%20was%20riddled%20with%20disaster. Accessed 6 June 2024.

Japan, and *Scotland, PA*, a new version of the *Macbeth* story that takes place in a 1970's fast food restaurant in Pennsylvania.

Character Descriptions

Macbeth – Thane of Glamis who is prophesized to become king

Lady Macbeth – Macbeth's wife and Queen of Scotland once Macbeth takes the throne

Banquo – Macbeth's best friend and father of Fleance

King Duncan – The previous king of Scotland who is murdered by Macbeth

Malcolm – The oldest son of Duncan and the Prince of Cumberland

Donalbain – Duncan's youngest son and Malcolm's brother

Ross – A nobleman

Lennox – A nobleman

Menteith – A nobleman

Angus – A nobleman

Caithness – A nobleman

Macduff – A nobleman whose family is murdered by Macbeth

Lady Macduff – Macduff's wife who is murdered

Boy – Macduff's son who is murdered

The Three Witches – Magical beings who cause chaos and can foresee the future

Apparitions – The ghosts who warn Macbeth about his fate

Fleance – Banquo's son

The Murderers – A group hired by Macbeth to kill Banquo, Fleance, and Macduff's family

Hecate – Goddess of witchcraft

Porter – A drunken doorman who serves as comic relief

Siward – General of the English forces

Young Siward – The son of Siward who is slain by Macbeth

Seyton – A servant to Macbeth

Additional Roles: English Doctor, Scottish Doctor, Sergeant, Old Man, Gentlewoman, Lords, Gentlemen, Officers, Soldiers, Attendants, and Messengers

Scene Breakdown

Act I, Scene 1:

The play begins with the three witches together while thunder and lightning rage around them. The witches agree to meet again after the current battle has finished to have a meeting with Macbeth, the Thane of Glamis.

Act I, Scene 2:

King Duncan of Scotland, his sons, and some of his men meet a wounded captain. The captain tells them how Macbeth fought against rebel forces that were led by Macdonwald. The captain also reveals that after the fight, Norwegian troops invaded but the troops were defeated by Macbeth and Banquo, a thane and general in the king's army. Duncan thanks the captain and sends a surgeon to treat him. Ross, a nobleman, then arrives to tell Duncan the news that the Norwegian king pleads for a surrender and peace treaty. Ross also reveals that the Thane of Cawdor betrayed Duncan and has been captured. Duncan decrees that the Thane of Cawdor should be executed, and Macbeth should become the new Thane of Cawdor.

Act I, Scene 3:

The witches meet and recount what they have been doing in the interim of the first and second meetings. Macbeth and Banquo find the witches, and the witches hail Macbeth as the Thane of Glamis, the Thane of Cawdor, and the future King of Scotland. Banquo asks about his future and the witches predict that his children will be kings, but he will not. Macbeth wants to know more about their predictions, specifically regarding how he can be Thane of Cawdor when the current Thane is alive, but they vanish before he gets answers. Ross and Angus, another nobleman, arrive and tell Macbeth that Duncan has awarded the title of Thane of Cawdor to Macbeth for his services. Macbeth realizes that the prophecy means that if he will become king, Duncan must die. Banquo and Macbeth agree to discuss more about the witches later.

Act I, Scene 4:

Duncan asks if the Thane of Cawdor has been executed, and his son Malcolm says that the Thane confessed to betraying King Duncan and was executed. Macbeth, Banquo, Ross, and Angus enter, and Duncan immediately praises them for their efforts in the battle. He announces that Malcolm will inherit the throne and they will go to Macbeth's castle to celebrate. Macbeth leaves to inform his wife but quietly remarks how he must overcome Malcolm if he wishes to become king.

Act I, Scene 5:

Lady Macbeth, Macbeth's wife, receives a letter from Macbeth that explains his experience with the witches and the part that became true. She believes that he could become king but is too kind to follow through on achieving the position. She learns from a servant that King Duncan is coming, and Macbeth is on his way. She rejoices in the knowledge that Duncan is visiting so that she may see the prophecy fulfilled and asks spirits to 'unsex' her to able to kill without hesitation. Macbeth arrives and Lady Macbeth congratulates him on becoming Thane of Cawdor. She then tries to convince him to kill Duncan and advises him to pretend to be innocent until they can kill him successfully.

Act I, Scene 6:

Duncan and his entourage arrive at Macbeth's castle and are happy to see Lady Macbeth. She welcomes them and takes them to see Macbeth.

Act I, Scene 7:

Macbeth contemplates the idea of killing Duncan, eventually deciding to abandon the plan due to his conscience. Lady Macbeth arrives to bring Macbeth back to the hall only for Macbeth to tell her that the assassination is off. She scolds him and calls him a coward for abandoning the assassination. She explains her plan to knock out the guards with drugged wine so that Macbeth can kill Duncan and blame the guards. Her plan convinces Macbeth, who agrees that he will kill Duncan.

Act II, Scene 1:

During the night, Banquo and his son Fleance, who are walking through Macbeth's castle, encounter Macbeth. Banquo gives Macbeth a diamond as a thank you from Duncan for being a lovely host. Banquo tells Macbeth that he dreamt about the witches. Macbeth dismisses the witches by saying that he does not think about them anymore but asks if they can speak about it later. Banquo agrees and exits with Fleance. Alone, Macbeth sees a vision of a dagger, believing the plan is causing him to hallucinate. He leaves to kill Duncan.

Act II, Scene 2:

Lady Macbeth anxiously waits for Macbeth to return, reassuring herself that the guards won't wake up from the drugged wine. Macbeth returns and explains that he could not say "Amen" when he heard someone say, "God Bless Us." Lady Macbeth dismisses his fears,

believing he is just shaken up after killing Duncan. She then realizes that Macbeth mistakenly brought the guards' daggers with him instead of planting them on the guards. She tells him to go put them back, but he refuses, forcing Lady Macbeth to go instead. While she is away, Macbeth hears someone knocking on the front door. Lady Macbeth returns after her deed with bloody hands and shames Macbeth for his cowardice. She tells him to wash up and get into bed as the knocking continues.

Act II, Scene 3:

The porter arrives to answer the continued knocking at the front door. After some comical language where the porter imagines himself as the porter to the gates of hell letting in different sinners, he opens the doors to welcome the noblemen Macduff and Lennox, who came to wake up Duncan. Macbeth arrives and shows Macduff to Duncan's chambers, where the murder is discovered. Alarms are sounded and everyone is made aware of Duncan's death. Lennox tells Duncan's sons, Malcolm and Donalbain, that the guards murdered their father. Macbeth states that he killed the guards in his anger, and Macduff questions why Macbeth did this. As Macbeth tries to explain, Lady Macbeth faints, forcing everyone to agree to investigate the murder later. Afraid that they may be targeted next, the sons agree to flee in the hopes of avoiding a similar fate. Malcolm goes to England and Donalbain goes to Ireland.

Act II, Scene 4:

Ross reflects on unnatural things that have been happening with concern about the dark events that have occurred. Macduff finds Ross and tells him that it is believed that the guards who killed Duncan were bribed by Malcolm and Donalbain, who have now fled the country. Ross says that Macbeth has become King of Scotland and that he plans to go to Scone for his coronation. Macduff instead decides to head home to Fife but wishes Ross well.

Act III, Scene 1:

Banquo suspects Macbeth of foul play to become king. Lady Macbeth and Macbeth arrive and invite Banquo to dinner that evening. Banquo explains that he and Fleance are going riding that afternoon but will return in time for the banquet. As they and Lady Macbeth leave, Macbeth expresses concern to himself that Banquo's children will take the throne from him and his family. Macbeth meets with two murderers, explaining that Banquo is responsible for their poverty, and hires them to kill Banquo and Fleance.

Act III, Scene 2:

Lady Macbeth is worried about Macbeth's anxiety and urges him to not worry about what has been done. He explains to her that he is worried about threats to the crown and envies Duncan for being able to rest easy in his grave. Lady Macbeth encourages Macbeth to be charismatic and charming for the guests at the dinner. Macbeth tells Lady Macbeth he is primarily concerned about Banquo and Fleance and asks the night to hide what he has done.

Act III, Scene 3:

A third murderer, also hired by Macbeth, joins up with the first two murderers. The three ambush Banquo and Fleance while the two of them are on their ride. Fleance manages to escape but Banquo is killed. The murderers decide to return to Macbeth to report on what they managed to accomplish.

Act III, Scene 4:

As the dinner gets underway, one of the murderers arrives to inform Macbeth about the assassination of Banquo. Macbeth is pleased to see blood on the murderer's face and to hear that Banquo is dead. However, he grows concerned after hearing that Fleance is still alive, as that means the witches' prophecy of Banquo's children being kings could still come true. Macbeth then sees Banquo's ghost sitting in Macbeth's seat, causing him to launch into panic. Lady Macbeth tries to calm the guests and Macbeth, explaining that this is normal for him. The ghost leaves and Macbeth calms down, but panics again when the ghost reappears, forcing Lady Macbeth to make the guests leave. Alone together, and with the ghost gone again, Lady Macbeth and Macbeth discuss the matter that Macduff did not arrive at the dinner. Macbeth decides to visit the witches the next day so that he might find more answers to secure his position.

Act III, Scene 5:

Hecate, the Goddess of Spells and Witchcraft, is infuriated with the witches for giving Macbeth prophecies without her permission. She tells them to meet with her in the morning and they will tell Macbeth of his destiny that leads to his doom.

Act III, Scene 6:

Lennox and an unnamed lord talk politics and are suspicious of the deaths of Duncan and Banquo. They both believe Macbeth may be behind their deaths, despite both murders being blamed on the respective sons, Malcolm, Donalbain, and Fleance, of the victims. Lennox mentions how Macduff is now in disgrace because he did not attend Macbeth's dinner and asks

about Macduff's whereabouts. The lord tells Lennox that Macduff had gone to England to raise a rebellion against Macbeth and refused to return despite Macbeth ordering him to do so. Lennox hopes Macduff will succeed and return to Scotland with assistance to overthrow Macbeth, who Lennox is convinced to be a tyrant.

Act IV, Scene 1:

The witches cast a spell with their cauldron and are met with congratulations from Hecate. Macbeth finds the witches to learn the future. They show him three different apparitions that will show him his destiny. The first apparition tells Macbeth to "beware Macduff." The second apparition tells Macbeth that nobody who is born from a woman can harm him. The third apparition says that Macbeth will never be defeated until Birnam Wood, the forest, moves and comes to Dunsinane, a hill where Macbeth's castle is located. Macbeth is pleased but asks if any of Banquo's descendants will ever be king. The witches advise him against this question, but Macbeth insists. An apparition appears with eight different kings following the ghost of Banquo, implying they become kings. Macbeth panics and the witches leave him alone after dancing. Lennox arrives and informs Macbeth that Macduff has fled to England and will not return. Macbeth decides to completely kill Macduff's entire family.

Act IV, Scene 2:

Lady Macduff is worried about why Macduff has fled to England. Ross reassures her with the knowledge that Macduff is "noble, wise, and judicious," but leaves to avoid either of them being labeled as traitors. Lady Macduff tells her son that his father was a traitor and is dead, angry at the idea that Macduff would abandon them, but the son knows that it is not true. After some bantering between the two of them, a messenger arrives telling Lady Macduff to take her family and run away. Murderers arrive asking for Macduff and, after realizing he is not there, kill his son, Lady Macduff, and later his servants.

Act IV, Scene 3:

In England, Macduff tells Malcolm that Macbeth has become a tyrant. Suspicious, Malcolm tells Macduff of all his flaws and why he would be a worse king than Macbeth. Although Macduff tries to justify some of the flaws, Macduff gives in and condemns Malcolm for his vices, believing that there is no hope for Scotland. Malcolm reassures Macduff and says that he was lying to ensure that Macduff was loyal to his country. Malcolm has made plans with Siward, the English general, and gathered 10,000 men to invade Scotland and dethrone Macbeth.

Ross arrives and tells Macduff that his wife, children, and servants have all been murdered. Malcolm comforts a grieving Macduff and inspires him to take revenge on Macbeth for his family.

Act V, Scene 1:

A doctor and Lady Macbeth's gentlewoman watch her sleepwalk and comment on her condition. Lady Macbeth rubs her hands in water to wash off blood that does not exist. She mentions parts of the murders of Duncan, Banquo, and Lady Macduff and tries to reassure herself in her sleep. The doctor tells the gentlewoman to look after Lady Macbeth, as she is clearly not well.

Act V, Scene 2:

Some of the different Thanes of Scotland discuss how the English are approaching led by Malcolm, the English general Siward, and Macduff. They comment on how Donalbain has not joined Malcolm and how Macbeth is out of control, losing the support of his own men. They head to Birnam Wood to pledge their support to Malcolm.

Act V, Scene 3:

Macbeth dismisses any reports of an incoming attack on Scotland, comforting himself with the knowledge that he cannot be killed by anyone born from a woman. Macbeth summons Seyton, a servant, and instructs him to bring him his armor. Macbeth then speaks to a doctor who tells him that he cannot cure Lady Macbeth.

Act V, Scene 4:

The lords gather with Malcolm and the army. Malcolm orders that each soldier cut down a branch from Birnam Wood before marching so that they can camouflage and confuse Macbeth as to how many soldiers they have.

Act V, Scene 5:

Macbeth continues to fight against the siege when he is informed by Seyton that Lady Macbeth is dead. Macbeth takes a moment to wish she had died later so he could properly grieve for her and believes life to be pointless. A messenger arrives and tells Macbeth that he saw Birnam Wood moving towards Dunsinane. Macbeth is worried that the witches' prophecy of his death has been fulfilled but decides to continue fighting.

Act V, Scene 6:

Malcolm's forces arrive outside Macbeth's castle and charge in to find Macbeth to defeat him.

Act V, Scene 7:

Macbeth is firm in his decision to fight, as he still believes he cannot die from someone born from a woman. Young Siward, Siward's son, finds Macbeth and challenges him, resulting in Macbeth killing Young Siward. Macduff enters the castle and runs to find Macbeth to avenge his family.

Act V, Scene 8:

Macduff finds Macbeth and challenges him to a fight. Macbeth claims that he cannot be killed by anyone born from a woman, but Macduff reveals to him that he was born via cesarean and thus was not born naturally. Fulfilling the witches' prophecy, Macduff overcomes and kills Macbeth. Malcolm enters with Siward, Ross, and his men, concerned for who was lost in the battle. Ross tells Siward that his son has been killed but died with only wounds on his front side. Knowing his son died bravely and with honor, Siward is proud of him and believes he is well with God. Macduff finds Malcolm and presents Macbeth's head, hailing Malcolm as the new King of Scotland. Malcolm honors those who fought with him and those who died in the battle. He then invites everyone to see him crowned and promises a new era for Scotland.

Vocabulary

Scene and Act	People	Words and Definitions
Act I, Scene 1	Second Witch	**Hurly-burly –** Uproar, Conflict
Act I, Scene 1	Second Witch	**Heath –** An open field, A piece of uncultivated land
Act I, Scene 2	Malcolm	**Broil -** War, Battle
Act I, Scene 2	Captain	**Kerns –** An Irish Soldier
Act I, Scene 2	Captain	**Gallowglasses –** Heavy-armed foot soldiers from Ireland and the Western Isles
Act I, Scene 2	Captain	**Disdaining -** To think unworthy, To scorn
Act I, Scene 2	Captain	**Direful –** Dreadful, Dismal
Act I, Scene 2	Captain	**Mark –** Listen
Act I, Scene 2	Captain	**Furbished -** To rub so that something may shine
Act I, Scene 2	Duncan	**Dismayed –** Frightened
Act I, Scene 2	Captain	**Sooth –** Truth

Act I, Scene 2	Captain	**Golgotha –** Place where Christ was crucified
Act I, Scene 2	Malcolm	**Thane –** A Scottish title for nobility
Act I, Scene 2	Ross	**Bellona –** Roman Goddess of war
Act I, Scene 2	Ross	**Lapped in proof –** Covered in armor
Act I, Scene 2	Duncan	**Bosom -** Dearest
Act I, Scene 3	First Witch	**Aroint -** To tell someone to go away
Act I, Scene 3	First Witch	**Sieve -** A utensil that strains liquids from solids, often used in cooking
Act I, Scene 3	First Witch	**Penthouse lid -** The eyelid (In this instance meaning he won't be able to sleep)
Act I, Scene 3	Third Witch	**Hereafter -** In the future
Act I, Scene 3	Banquo	**Rapt –** Speechless
Act I, Scene 3	Macbeth	**Stay –** Wait
Act I, Scene 3	Macbeth	**Sinel –** Macbeth's father
Act I, Scene 3	Ross	**Afeard –** Afraid
Act I, Scene 3	Banquo	**Trifle -** Something of little consequence
Act I, Scene 3	Macbeth	**Imperial -** Pertaining to royalty
Act I, Scene 3	Macbeth	**Soliciting –** To move, To rouse, To cause action in someone
Act I, Scene 3	Macbeth	**Chanced –** Happened
Act I, Scene 3	Macbeth	**Interim -** Time in between something, Interval
Act I, Scene 4	Duncan	**Wanton -** Luxurious, Full in growth and riches
Act I, Scene 4	Macbeth	**Harbinger -** A forerunner, Someone who announces someone's arrival
Act I, Scene 5	Lady Macbeth	**Missives -** Messenger
Act I, Scene 5	Lady Macbeth	**Holily –** Piously, Following the law of God
Act I, Scene 5	Lady Macbeth	**Hie –** To make haste
Act I, Scene 5	Lady Macbeth	**Spirits -** Disposition, Beliefs
Act I, Scene 5	Lady Macbeth	**Withal -** "With this" (In reference to Macbeth becoming king)
Act I, Scene 5	Lady Macbeth	**Battlements -** A wall raised on a building
Act I, Scene 5	Lady Macbeth	**Compunctious –** Consciousness
Act I, Scene 5	Lady Macbeth	**Gall –** Acid, Poison
Act I, Scene 6	Stage Directions	**Hautboy –** A wooden instrument that is an older form of an oboe
Act I, Scene 6	Banquo	**Mansionry –** Abode within a place
Act I, Scene 6	Banquo	**Jutty –** Projection, Protrusion

Act I, Scene 6	Banquo	**Frieze –** A horizontal part of a column that separates the molding and a beam
Act I, Scene 6	Banquo	**Buttress -** Wall built to support another wall
Act I, Scene 6	Banquo	**Coign -** Corner
Act I, Scene 6	Banquo	**Procreant -** Making children
Act I, Scene 6	Lady Macbeth	**Hermits -** Someone who is bound to pray for another person
Act I, Scene 6	Duncan	**Coursed -** To hunt, To chase
Act I, Scene 6	Duncan	**Purveyor -** Someone who arrives before someone else to set their place at a table
Act I, Scene 6	Lady Macbeth	**Audit -** Account
Act I, Scene 7	Macbeth	**Trammel up –** To tie up
Act I, Scene 7	Macbeth	**Surcease -** Ending, Cessation
Act I, Scene 7	Macbeth	**Striding –** To mount as a rider
Act I, Scene 7	Macbeth	**Cherubim –** A celestial spirit
Act I, Scene 7	Macbeth	**Horsed -** To be carried as if on a horse
Act I, Scene 7	Macbeth	**Vaulting –** To leap, To jump
Act I, Scene 7	Lady Macbeth	**Durst -** Dared, Willing to try something risky
Act I, Scene 7	Lady Macbeth	**Chamberlains -** The people in charge of managing the private room of the king
Act I, Scene 7	Lady Macbeth	**Wassail –** A beverage made from cider and spices
Act I, Scene 7	Lady Macbeth	**Limbeck –** A device used for distilling
Act II, Scene 1	Banquo	**Husbandry -** Conservation of resources
Act II, Scene 1	Banquo	**Largess –** Present, Donation
Act II, Scene 1	Macbeth	**Cleave -** To stick, To hold to
Act II, Scene 1	Macbeth	**Hecate –** Goddess of magic and spells
Act II, Scene 1	Macbeth	**Tarquin –** The king of Rome from 534-509 BCE
Act II, Scene 1	Macbeth	**Knell –** The sound of a bell rung at a funeral, A tolling
Act II, Scene 2	Lady Macbeth	**Surfeited –** Fed to excess
Act II, Scene 2	Lady Macbeth	**Possets -** A drink of hot milk which was taken before bed
Act II, Scene 2	Macbeth	**Raveled –** To entangle
Act II, Scene 2	Lady Macbeth	**Infirm of purpose –** Coward!
Act II, Scene 2	Lady Macbeth	**Gild -** Paint red
Act II, Scene 2	Macbeth	**Multitudinous -** Endless
Act II, Scene 2	Macbeth	**Incarnadine -** To dye red
Act II, Scene 3	Stage Directions	**Porter –** Doorkeeper
Act II, Scene 3	Porter	**Beelzebub –** The devil, Another name for Satan

Act II, Scene 3	Porter	**Equivocator -** Someone who uses ambiguous language
Act II, Scene 3	Porter	**Carousing -** To drink hard
Act II, Scene 3	Porter	**Lechery -** Lewdness
Act II, Scene 3	Lennox	**Hatched -** To brood
Act II, Scene 3	Macduff	**Gorgon -** A mythical woman from Greek mythology who had snakes for hair and could turn people to stone if they look at her
Act II, Scene 3	Macduff	**Downy -** Soft
Act II, Scene 3	Macduff	**Countenance -** To witness, To become aware of
Act II, Scene 3	Lady Macbeth	**Parley -** A meeting or conversation with the goal of creating an agreement
Act II, Scene 3	Macbeth	**Pauser -** A person who deliberates a lot
Act II, Scene 3	Donalbain	**Auger-hole -** A hole made by a carpenter's tool
Act II, Scene 3	Banquo	**Scruples -** Doubts
Act II, Scene 3	Banquo	**Undivulged –** Secret, Hidden
Act II, Scene 3	Banquo	**Pretense –** Intention
Act II, Scene 3	Malcolm	**Consort –** To keep company with, To associate with
Act II, Scene 4	Old Man	**Threescore and ten –** Seventy
Act II, Scene 4	Ross	**Thriftless -** Extravagant
Act II, Scene 4	Ross	**Raven –** A bird that often symbolizes death
Act II, Scene 4	Old Man	**Bension –** Blessings
Act III, Scene 1	Banquo	**Verities -** Truths, Facts
Act III, Scene 1	Banquo	**Oracles –** A place or person that reveals destinies
Act III, Scene 1	Banquo	**Twain –** Two
Act III, Scene 1	Macbeth	**Parricide -** The murder of someone's father
Act III, Scene 1	Macbeth	**Sirrah –** A term for a servant or someone who is of a lower class
Act III, Scene 1	Macbeth	**Chide –** To rebuke, To scold
Act III, Scene 1	Macbeth	**Rancours -** Malice, Hatred
Act III, Scene 1	Macbeth	**Bounteous -** Giving Lavishly. Rich
Act III, Scene 1	Second Murderer	**Buffets -** Pains
Act III, Scene 1	Macbeth	**Avouch -** To acknowledge, To make good
Act III, Scene 1	Macbeth	**Sundry -** Many, Various
Act III, Scene 1	Macbeth	**Anon -** Soon, Presently, To say that you are coming
Act III, Scene 2	Lady Macbeth	**Sorriest –** Sad, Depressing, Lonely
Act III, Scene 2	Macbeth	**Ecstasy –** Being in a state unlike what one is usually in (Extremely happy, Violent, etc.)
Act III, Scene 2	Lady Macbeth	**Jovial –** Happy, Cheerful, Agreeable

Act III, Scene 2	Macbeth	**Eminence –** Distinction, Importance
Act III, Scene 2	Macbeth	**Vizards -** Masks
Act III, Scene 2	Lady Macbeth	**Eterne –** Forever
Act III, Scene 2	Macbeth	**Jocund -** Cheerful
Act III, Scene 3	Second Murderer	**Offices -** An agency or place of employment
Act III, Scene 3	Banquo	**Fly! -** Run!
Act III, Scene 4	Macbeth	**Dispatched -** To put to death
Act III, Scene 4	Macbeth	**Nonpareil –** The greatest, Unparalleled
Act III, Scene 4	Macbeth	**Casing –** Encompassing, A case surrounding something
Act III, Scene 4	Macbeth	**Saucy –** Impudent, Insolent
Act III, Scene 4	First Murderer	**Trenchéd -** Cut
Act III, Scene 4	Lady Macbeth	**Vouched –** Assert, Maintain
Act III, Scene 4	Macbeth	**Remembrancer -** Someone who oversees reminding people of things
Act III, Scene 4	Macbeth	**Graced -** Dignified, Honorable
Act III, Scene 4	Macbeth	**Mischance -** Misfortune
Act III, Scene 4	Lady Macbeth	**Grandam –** Grandmother
Act III, Scene 4	Macbeth	**Prithee –** Please
Act III, Scene 4	Macbeth	**Charnel-House –** A place where the bones of the dead are placed
Act III, Scene 4	Macbeth	**Maws -** The stomach of animals
Act III, Scene 4	Macbeth	**Muse -** To wonder, To be alarmed
Act III, Scene 4	Macbeth	**Infirmity -** Disease
Act III, Scene 4	Macbeth	**Avaunt –** Go!
Act III, Scene 4	Macbeth	**Augurs -** A type of carpenter's tool, used for creating holes
Act III, Scene 5	Hecate	**Beldams –** Term of contempt for older women
Act III, Scene 5	Hecate	**Contriver -** Schemer
Act III, Scene 5	Hecate	**Wayward -** Stubborn, Spoiled
Act III, Scene 5	Hecate	**Acheron –** A river that took people to the underworld in Greek mythology
Act III, Scene 5	Hecate	**Sleights -** Tricks
Act III, Scene 6	Lennox	**Pious -** Godly, Religious
Act III, Scene 6	Lennox	**Bestows –** Where someone lives at present
Act III, Scene 6	Lord	**Clogs -** To place something that encumbers, To receive something displeasing
Act IV, Scene 1	First Witch	**Brinded -** Spotted
Act IV, Scene 1	Second Witch	**Hedge-pig -** Hedgehog
Act IV, Scene 1	First Witch	**Entrails –** Internal organs
Act IV, Scene 1	Second Witch	**Fenny -** Swamp

Act IV, Scene 1	Third Witch	**Ravined -** Ravenous, Extremely hungry
Act IV, Scene 1	Macbeth	**Yeasty -** Foamy
Act IV, Scene 1	Macbeth	**Germens -** Germs
Act IV, Scene 1	First Witch	**Gibbet -** Gallows
Act IV, Scene 1	Third Apparition	**Chafes -** To rage
Act IV, Scene 1	Macbeth	**Bodements –** Omens
Act IV, Scene 1	Macbeth	**Issue –** Son, Descendant
Act IV, Scene 1	Macbeth	**Pernicious -** Mischievous, Malicious,
Act IV, Scene 1	Macbeth	**Firstlings -** The first of something (in this case thought or instinct)
Act IV, Scene 2	Lady Macduff	**Gin –** A snare, A springe
Act IV, Scene 2	Lady Macduff	**Prattler -** Tattler, Snitch
Act IV, Scene 2	Lady Macduff	**Laudable -** Praiseworthy
Act IV, Scene 3	Macduff	**Dolor –** Sorrow, Grief
Act IV, Scene 3	Malcolm	**Redress -** To set right, To remedy
Act IV, Scene 3	Malcolm	**Yoke -** A piece of wood placed on the necks of oxen (symbolized servitude)
Act IV, Scene 3	Malcolm	**Voluptuousness -** Lustful
Act IV, Scene 3	Malcolm	**Cistern -** A water container
Act IV, Scene 3	Macduff	**Hoodwink –** To blindfold
Act IV, Scene 3	Macduff	**Foisons -** Rich harvest
Act IV, Scene 3	Malcolm	**Concord –** Peace, Agreement between people
Act IV, Scene 3	Macduff	**Interdiction -** Exclusion from a right
Act IV, Scene 3	Malcolm	**Abjure -** To recant an oath
Act IV, Scene 3	Doctor	**Malady -** Disease
Act IV, Scene 3	Doctor	**Assay -** Attempt
Act IV, Scene 3	Malcolm	**Ulcerous –** Affected with an ulcer (an open sore on or in the body)
Act IV, Scene 3	Malcolm	**Benediction -** Blessing
Act IV, Scene 3	Malcolm	**Betimes –** Soon, Before something is too late
Act IV, Scene 3	Macduff	**Niggard –** A miser, Stingy
Act IV, Scene 3	Macduff	**Fee-grief -** A peculiar sorrow
Act IV, Scene 3	Macduff	**Demerits -** Actions
Act IV, Scene 3	Malcolm	**Whetstone -** A stone used for sharpening tools and swords
Act V, Scene 1	Stage Directions	**Waiting-Gentlewoman-** A noble or upper-class woman whose job was to serve the queen
Act V, Scene 1	Doctor	**Perturbation –** Disturbance, Disorder
Act V, Scene 1	Doctor	**Agitation -** Disturbance
Act V, Scene 1	Lady Macbeth	**Mar -** To injure, To hurt
Act V, Scene 1	Doctor	**Charged –** To charge, To burden

Act V, Scene 1	Doctor	**Holily -** Piously, Agreeable by the laws of God
Act V, Scene 1	Doctor	**Mated -** To confound, To disable
Act V, Scene 2	Caithness	**Distempered –** To calm one's temper
Act V, Scene 3	Macbeth	**Epicures –** A person who lives in luxury and has become weak
Act V, Scene 3	Macbeth	**Sag –** Falter
Act V, Scene 3	Macbeth	**Patch –** Fool
Act V, Scene 3	Macbeth	**Skirr -** To move quickly
Act V, Scene 3	Macbeth	**Raze -** To erase, To blot out
Act V, Scene 4	Malcolm	**Hew -** To cut
Act V, Scene 4	Macduff	**Industrious -** Zealous, Studious
Act V, Scene 4	Siward	**Arbitrate –** To decide
Act V, Scene 5	Macbeth	**Treatise -** Talk, Tale
Act V, Scene 5	Macbeth	**Direness -** Horror
Act V, Scene 5	Macbeth	**Equivocation -** Ambiguity
Act V, Scene 6	Macduff	**Clamorous -** Loud
Act V, Scene 7	Young Siward	**Abhorréd -** Detested, Abominable
Act V, Scene 7	Macduff	**Unbattered -** Not injured from any wounds or attacks
Act V, Scene 7	Macduff	**Undeeded –** Unused
Act V, Scene 7	Macduff	**Bruited –** To announce noisily
Act V, Scene 8	Macbeth	**Intrenchant -** Invulnerable
Act V, Scene 8	Ross	**Unshrinking –** Not recoiling, Not retreating
Act V, Scene 8	Siward	**Knolled -** To ring, To toll
Act V, Scene 8	Macduff	**Usurper -** A person who occupies a place, often a throne or spot of power, without a right to it
Act V, Scene 8	Macduff	**Compassed –** To surround
Act V, Scene 8	Macduff	**Salutation -** A word used as a greeting

Stagings

Macbeth Tour (Director: Kent Thompson, 2004)

The Alabama Shakespeare Festival first presented *Macbeth* as a seasonal production and then later as a touring production. The production team consisted of Kent Thompson as the Director, Tom Jeffords as the Tour Manager, Elizabeth Novak as the Costume Designer, and Patrick Byers as the Music Composer. The cast included Remi Sandri as Macbeth, Howard Overshown as Macduff, James Knight as Malcolm, Kathleen McCall as Lady Macbeth, and Sonja Lanzener as one of the Witches. More can be read about the tour in this PDF article.

Commissioned by the National Endowment for the Arts (NEA) to assist with their "Shakespeare in American Communities" program, the Alabama Shakespeare Festival toured several different U.S. military bases and performed *Macbeth.* The NEA received $1 million in funding from Congress through the Department of Defense as a project to demonstrate new partnerships with the federal government, the Pentagon, and each of the individual bases to coordinate costs, budgets, and acceptable performance areas. The production tour was the first tour of its kind to military bases. With the unique staging, the set was designed with a unit set, a disk shape with stairs that lead upstage. It aimed to create a contrast between "the sensual, passionate and earthy world of medieval Scotland and the pristine, calculating world of Christian England."[47]

The costumes were also made to appear as historical as possible to display both the ferocity of the characters and to emphasize the tyranny of Macbeth. Patrick Byers also provided a musical score that included the cries of wild animals in the fields and human cries during the battles.

When teaching this performance and the text, consider the following questions to engage the students:

- The tour forced the actors to perform in places like gyms, hangers, and converted movie theaters. Discuss how you would react to these unconventional theatre spaces.
- Despite the overall success of the project, there were still many setbacks. Communication was not always quick, and many groups argued that the theatre project cost too much. Discuss if money should be set aside for arts projects in the military and list something you would offer to a military community.
- The audiences during this tour were often incredibly rowdy. However, during the most dramatic parts of the show, the audience would quiet down to hear what was being said. Discuss in what way you would use the power of theatre and drama to bring messages to non-traditional audiences.

[47] Thompson, K. (2005). Operation Macbeth: How the Alabama Shakespeare Festival took the Front Line in a New Cultural Campaign. *American Theatre; New York*, 22 (2).

Macbeth (Director: Gregory Doran, 1999)

The Royal Shakespeare Company's 1999 production of *Macbeth* was directed by Gregory Doran. Its crew included Stephen Brimson Lewis as the Lead Designer, Tim Mitchell as the Lighting Designer, Adrian Lee as the Music Composer, Terry King as the Fight Choreographer, and Sian Williams in charge of Movement. Its cast featured Antony Sher as Macbeth, Harriet Walter as Lady Macbeth, Joseph O'Conor as Duncan, John Dougall as Malcolm, Nigel Cooke as Macduff, and Ken Bones as Banquo. More about this production can be read on the website for the Royal Shakespeare Company.

This 1999 staging of *Macbeth* is placed during the 1990s Balkan Conflict rather than the traditional 11th century. Gregory Doran had a great interest in focusing on the brutality and the horror of the story. He made use of both the lighting and the stage design to create contrasting moments of light and dark to create disturbing apparitions to visit Macbeth. The set utilized a false back wall to easily change backgrounds and have people appear through multiple entrances. The costumes reflect the era of the 1990s with leather jackets, long trench coats, and suspenders. Doran also had the cast consider their deepest fears and use those fears as inspiration for the show. Doran's goal of highlighting the horror of the story was a complete success, as it was generally thought to be one of the best stagings of the play on record.

When teaching this performance and the text, consider the following questions to engage the students:

- Gregory Doran has often expressed that his show's goal was to explore the play's brutality and horror. Identify events and/or lines that illuminate the brutality and horror of human beings.
- Techniques like fake walls, contrasting lighting, and faceless apparitions are made to showcase the gloom and doom of the play. Discuss how you would use these techniques effectively to enhance the story and themes.
- The play takes place during the historic Balkan Conflict in the 1990s. Conduct historical research on the Balkan Conflict in the 1990s and why this setting might be appropriate for the staging of Macbeth.

Macbeth (Director: Sam Gold, 2022)

Macbeth returned to Broadway in 2022 under the direction of Sam Gold. Its crew featured Christine Jones as the Scenic Designer, Suttirat Larlarb as the Costume Designer, Jane Cox as the Lighting Designer, Mikaal Sulaiman as the Sound Designer, Tommy Kurzman as the Make-up Designer, and David Leong as the Fight Choreographer. The cast included Daniel Craig as Macbeth, Ruth Negga as Lady Macbeth, Grantham Coleman as Macduff, Asia Kate Dillon as Malcolm, Amber Gray as Banquo, and Paul Lazar as Duncan. More can be read about the production, including reviews, on BroadwayWorld.com.

Set in a more recent time, (around 2022), the 2022 Macbeth takes on a minimalist style with only a few furniture pieces and costumes more focused on a modern casual look for each character. It also relied heavily on theatrical elements, such as stage fog and lighting, to convey the story's eeriness. Furthermore, it incorporated the presence of deceased characters by having them maintain a presence on the stage after their death. The production aimed to be an innovative retelling of *Macbeth* that was more applicable to current society.

When teaching this performance and the text, consider the following questions to engage the students:

- The production begins with a prologue jokingly discussing how *Macbeth* was written during a pandemic and how the COVID-19 pandemic has been seemingly fruitless. After the monologue, the three witches slice a cast member's neck and drain his blood into a cup. Discuss how the sudden change from a comedic monologue to a dramatic death might influence the audience at the beginning of the play.
- The deceased characters in the story never completely depart, often silently sitting on the stage after they are killed. Discuss what messages you might get from the presence of the dead characters in the context of the play.
- While every character wears casual attire at some point in the story, the nobility maintains a level of distinguished appearance. The witches, however, look very similar to everyday people who live average lives. Discuss the contrasting relationship between witches and nobility and assess this production of approach to the witches as not only as "bearers of fate" but as common people.

Adaptations

Macbeth (Director: Rupert Gould, 2010)

Rupert Gould, having directed a successful staged version of *Macbeth* in 2007, serves as director in the 2010 film adaptation of *Macbeth*. The film's crew consisted of Sam McCurdy as the Cinematographer, Trevor Waite as the Film Editor, Mike O'Neill as the Costume Designer, Jennie Fava as the Production Manager, and Mark Bell and David Horn as the Executive Producers. The cast included Patrick Stewart as Macbeth, Kate Fleetwood as Lady Macbeth, Michael Feast as Macduff, Paul Shelley as Duncan, Martin Turner as Banquo, and Scott Handy as Malcolm. Patrick Stewart was nominated for best actor in the *Screen Actors Guild Awards* and the *Gold Derby Awards* for his performance in the film. The film can be seen on Amazon Prime and YouTube.

The 2010 adaptation of *Macbeth* changes the setting from its traditional 11th century to 20th century Europe. The film includes guns, cars, clothing, and war footage from the World War II Soviet Union. Rupert Gould uses these markers to highlight the darker aspects of the Macbeth story by having most of it take place in closed bunkers. Gould also constructs many of the interior bunker scenes using an actual stage, blending the line between theatre and film. The modern setting of the story and its focus on themes of greed, ambition, and politics indicate the ever-present danger of how good people can become corrupt and harm others for their personal benefit.

When teaching this movie and the text, consider the following questions to engage the students:

- The film often occurs in dim bunkers and closed off corridors. Discuss how the tight spaces affect the story and whether they add or detract from the film.
- Unlike the traditional script, the witches have been changed into hospital nurses and have a constant presence in this film. For example, they rip out the captain's heart at the beginning of the story, work as staff members for the Macbeths who help set up the banquet for Duncan and are present right before Banquo's ghost comes to haunt Macbeth. Discuss how their presence as nurses impacts the story and the theme of "fate."
- The execution of the previous Thane of Cawdor is only mentioned in the traditional play. In this film, we see him tied to a chair, with a bag over his head.

executed in an instant. Discuss how this graphic execution of this originally off-stage character may describe the state of the country and of Duncan as a ruler.

- In the scene of Banquo's monologue which questions if Macbeth killed Duncan, the camera shows a poster of Macbeth as the new leader while a wiretap listens in on Banquo through the wall. Discuss how this wiretap scene might add to the character of Macbeth as a calculative tyrant-to-be.
- The montage of executions ordered by Macbeth is used to convey the cruelty of Macbeth during his rule. Discuss additional messages you might get from the montage and how they would help you understand the world of the play.
- Lady Macbeth is initially the more confident and controlling person in the marriage. However, as Macbeth becomes more bloodthirsty, Lady Macbeth becomes terrified of him, as demonstrated when she hesitantly takes his hand when they are leaving for their feast. Discuss how their relationship and power dynamic has changed throughout the story.
- While Macbeth usually has someone else kill his enemies, Macbeth murders Macduff's family himself. Discuss what additional meanings you might get from Macbeth's direct participation in this specific murder.

Macbeth **(Director: Roman Polanski, 1971)**

Roman Polanski directed a film adaptation of *Macbeth* in 1971. The crew included Gilbert Taylor as the Cinematographer, Wilfred Shingleton as the Production Designer, Bryan Graves as the Set Designer, Anthony Mendleson as the Costume Designer, and Hugh Hefner as the Executive Producer. The cast was made up of Jon Finch as Macbeth, Francesca Annis as Lady Macbeth, Terence Bayler as Macduff, Nicholas Selby as Duncan, Martin Shaw as Banquo, and Stephan Chase as Malcolm. The film was nominated for two awards[48] and won three awards[49]. The film can be seen on the Internet Archive and Amazon Prime.

The 1971 film *Macbeth* is set in the traditional time of the 11th century, along with period accurate sets, costumes, horses, and weapons. Roman Polanski directed the film to deal with the

[48] *Best Foreign Film* at the *SIYAD Awards* and *The Anthony Asquith Award for Film Music* from the *BAFTA Awards*
[49] Winner of *Best Costume Design* at the *BAFTA Awards* and winner of *Best Film* and *Top Ten Films* from the National Board of Review

grief he felt after the murder of his pregnant wife, Sharon Tate, by members of the Manson family. Polanski wanted to focus on finding an intensive combination between the violence and the fantasy of the witches' magic within the story. He also put effort into more controversial choices; specifically having moments where characters like Lady Macbeth and the witches appear nude to recreate historical accuracy, as many people slept in the nude. Although the film was at first criticized and a failure at the box office, recent opinions have changed to look on the film favorably, even winning awards for its quality.

When teaching this movie and the text, consider the following questions to engage the students:

- The film has costumes and set pieces that attempt to be accurate to the traditional 11th century setting. Discuss how the accuracy of the props and setting help to historically place the story and make it visually appealing.
- The film opens with the witches burying several items (a severed hand, a dagger, and a noose) before leaving. Discuss what this sequence of buried objects suggests about the nature of their characters and the powers they possess.
- During the previous Thane of Cawdor's execution, he declares "long live the king" to Duncan. The Thane then willingly jumps off the platform and is hung. Discuss whether this was meant honestly or sarcastically and what it says about the relationship between the Thane and Duncan, who later comments on how much he trusted the Thane.
- Many productions and adaptations have Macbeth and Lady Macbeth say their thoughts out loud in monologues, such as when Macbeth addresses how he must overcome Malcolm and when Lady Macbeth asks for strength in killing Duncan. However, in the film, many of these lines are only voiced over rather than spoken by the actors. Discuss whether this change makes the characters seem more secretive and treacherous by not speaking their thoughts out loud.
- The movie, unlike most productions, depicts the dagger that Macbeth "sees" in front of him rather than showing him looking at nothing. Discuss the efficacy of this special effect.
- Polanski suggested that Macbeth and Lady Macbeth lost any children they may have had in the past and have no heirs. Discuss the effect of the first "additional"

scene of the funeral of their lost child and how this scene helps the audience understand the motivations of Macbeth and Lady Macbeth.

- Pay attention to the ending scene. Discuss who is coming back. Discuss how Polanski magnifies the cycle of violence as part of the nature of human beings
- When told that he will become Thane of Cawdor and the future king, Macbeth is bewildered. It is only when he is named Thane of Cawdor that he begins to wonder if he may be king, leading him down his path of tyranny. Discuss what you would do if you were Macbeth in this situation. Would you do anything you could to become king, or would you let things play out naturally?

The Tragedy of Macbeth **(Director: Joel Coen, 2021)**

The film *The Tragedy of Macbeth* was directed by Joel Coen. The crew included Carter Burwell as the Music Composer, Bruno Delbonnel as the Cinematographer, Nancy Haigh as the Set Designer, Mary Zophres as the Costume Designer, and Joel Coen, Catherine Farrell, Robert Graf, and Frances McDormand as Producers. The cast features Denzel Washington as Macbeth, Frances McDormand as Lady Macbeth, Brendan Gleeson as Duncan, Bertie Carvel as Banquo, Corey Hawkins as Macduff, Kathryn Hunter as the Witches, and Harry Melling as Malcolm. The film was nominated for 107 different awards in different ceremonies and festivals and won 18 of the nominations. The film can be watched on Apple TV.

The Tragedy of Macbeth is the first solo directed piece by Joel Coen who only directed films with his brother, Ethan Coen, until that point. The film has very few details in its set, only using what is necessary to convey the rooms and locations. It also makes use of a black and white film-noir style to highlight the moodiness and darker aspects of the story. These choices highlight the grim ambitions of Macbeth and the true terror that he brings to everyone around him.

When teaching this movie and the text, consider the following questions to engage the students:

- The film opens without any visuals, only having the witches talking. The very next scene is a bird's-eye view, with birds present, that shows the black and white world troubled with war. Discuss how these openings highlight the initial conflict and the state of the world.

- Rather than three separate witches, the witches are played by one person with seemingly three different personalities in the same body. However, as Macbeth approaches, two other witches are seen in a reflective pool and later appear on the land with their own bodies. Discuss what this suggests about the witches' powers.
- Unlike the traditional script, Macbeth is offered the opportunity to execute the previous Thane of Cawdor himself, but he refuses. Discuss what this addition shows about Macbeth's character at the beginning of the story compared to the end.
- Crows are used throughout the movie in a purposeful way. They are seen at the beginning of the film when the battle has just ended, when the witches have completed their first prophecy, and right before Macbeth sees Banquo's ghost. Discuss what they symbolize throughout the film and whether they are effective.
- During the fight between Macbeth and Macduff, Macbeth gains the upper hand and manages to kick Macduff to the ground. However, instead of killing Macduff, Macbeth goes for his dropped crown, giving Macduff the chance to kill him. Discuss what this says about Macbeth's character and how greed has consumed him.
- Ross plays a morally ambiguous role in the film. He is the third murderer ordered by Macbeth to kill Banquo, but Ross also saves Fleance from being murdered. The film ends with Ross taking Fleance from his hiding place and running off with him. Discuss the effect of this added scene in the context of the play and its themes.

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