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SHAKESPEARE FESTIVAL

A notebook program that enlivens Shakespeare's works

JESSE HISE, the author of SHAKESPEARE FESTIVAL, taught high school English in Phoenix, Arizona, for more than 30 years before retiring in 1989. In 1987-1988 he was honored as the first Christa McAuliffe fellowship winner for the state of Arizona. He has published numerous short stories and professional articles and has been a visiting lecturer at Arizona State University and a teacher-consultant with the Greater Phoenix Area Writing Project. During summers, Jesse teaches Shakespearience, techniques for using Shakespeare in the schools, at the Utah Shakespearean Festival. For **Interact** he has also written PATTERNS, the how-to-write-a-poem book for grades 6-12.

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DEDICATION

This resource guide is dedicated to those who made the success of my Christa McAuliffe Fellowship possible:

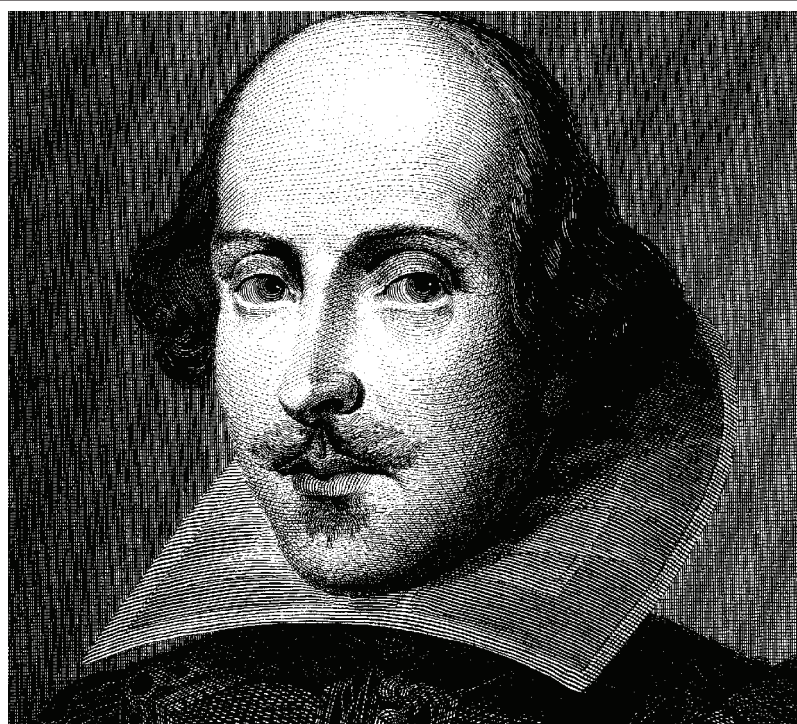
First, my wife, Barbara, who encouraged me to apply for the fellowship, convinced from the beginning that the Shakespeare Festival idea would succeed;

and second, the North High School English Department members, Phoenix, Arizona, who supported the festival with their enthusiasm and their work. Without them, the North High School Shakespeare Festival never would have blossomed. With them, the festival continues to grow and flourish. They are:

Thank You

Joyce Aakhus
Suellen Brahs
Marilyn Buehler
Cheryl Byers
Jo Celis
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Diane Escalante
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Mary Hoiness
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Chris Reed
Marcia Ulloa

INTRODUCTION



William Shakespeare (1564-1616)

Shakespeare is not dead. There are dozens of reasons for giving his writings a regular place in the special activities of a school year that extend beyond the classroom.

Shakespeare's plays continue to delight for all sorts of reasons, one of which is that he *is* entertaining. Today scholars examine his plays and can identify many of his sources: where he borrowed, how he changed. And they examine his language and other written records of the time to ascertain that his enormous power over language did result in dozens of words and phrases being added to the language.

Even an East Berlin theater, still behind the infamous Berlin Wall when I visited, was producing Hamlet!

Shakespeare is not just a writer of importance in the English speaking world. I have seen posters advertising productions of his plays in various languages all over Europe. Shakespeare is the one English language writer that students who come to us from other countries already know.

We started a festival at my school because we hoped the students would see Shakespeare as more than another boring, hard to understand writer. We felt we could make Shakespeare *live* for today's students if we could get them involved in activities other than classroom reading. The story of how we got started is included in this notebook. If you want to read it before you start your planning, turn to the section titled DIARY OF A FESTIVAL on pages 1:6 through 1:9.

Once they are involved, students wish to continue an annual festival.

Or you may want to turn immediately to the section of notebook devoted to the type of Shakespeare Festival or the kinds of activities you wish to do. As you begin your plans, think big, but be realistic. A large festival requires many helpful teachers and many enthusiastic students. The festival can begin small and grow each year, for it is almost a guarantee that once students have been a part of the festival (classroom or all-school), they will want to do the project again.



In any case, remember that a festive atmosphere is the essential ingredient. Even after three hundred years, Shakespeare will still speak to students today when they are actively involved with his words and with his times.

Producing a Shakespeare Festival, however small, however large, requires time and effort beyond the daily routine, yet the enthusiasm and participation by students that the festival generates make all the work worthwhile.

Consider this notebook a jumping off place for your own approach to celebrating Shakespeare. I have tried to do two things:

- gather as many ideas as possible that I have used or would like to use as our festival grows;
- and present them in a manner that will make them work for you.

*Add your own
ideas in order to
make this notebook
your festival
resource.*

You will want to keep written records of your own ideas and modifications and place them in the appropriate tab section for later reference. Thus, the notebook will become *your* notebook, an extension of your own personal response to Shakespeare.

Best of all, think Shakespeare! Get a mindset on the man, his work, and his times. Suddenly you will see him mentioned in the daily newspaper, you will read references and quotes from his plays in everyday news articles, you will see Elizabethan style clothing in garage sales, and you will find stacks of items and materials that make a festival fun and worthwhile.

When it's all over, you will find yourself saying,

“Oh wonderful, wonderful, and most wonderful, wonderful!
And yet again wonderful, and after that, out of all hooping!”
As You Like It, Act 3, Scene 2.



“Are you sitting down?” came the voice over the phone, a staff member at the Arizona State Department of Education.

No, I wasn’t, but I quickly seated myself because her question implied what was going to follow. I had been awarded Arizona’s first Christa McAuliffe Fellowship, a \$25,300 grant from the U.S. Office of Education, to produce a Shakespeare Festival at my high school.

In my proposal, I had set my goal as creating a festival that would touch every single student in the school of 1,800. After the euphoria of learning I had been awarded the fellowship, I quickly disintegrated to panic.

To state it mildly, I didn’t exactly have a strong background in Shakespeare Festivals. I was an English teacher with no training in teaching drama. The year before, our English Department had agreed to attempt to build a Shakespeare Festival, but we had almost no money and few ideas as to how to really get started.

That festival turned out to be two events: an hour-long Shakespeare presentation by a local professional theater, viewed by about half of the student body. The other portion of the festival consisted of all English teachers presenting their Shakespeare units in the same time period, so that every student who was studying Shakespeare (freshman, sophomore, seniors) received the message that Shakespeare was somehow important.

Now I had an award which would give us the financial base to do almost anything, but it was already late August and school was beginning. Because the grant announcement had come along in the summer time, only two department members knew I had applied for it, and no one knew I had won it. The official presentation would be made in early September, but there was no exact promise as to when the funding would arrive. I lived on the expectation that my fellow teachers would be as eager to participate as I was, since their help and cooperation was essential to the success of the project. I knew that it was impossible for a single teacher to produce a school-wide Shakespearean festival. Much other assistance was going to be essential.

September Award announced. No money arrives. Department meets anyway to brainstorm plans. Most department teachers agree to attend four Saturday morning workshops to be scattered throughout late September and October to hone our Shakespeare teaching skills



Buying out virtually an entire performance—what an exhilarating experience!

Generating as many student involvement ideas as possible was our constant goal.

Who says money doesn't help?

under the direction of a Shakespeare scholar from Arizona State University. I offer modest stipends for all attending.

Local professional theater announces a spring production of *The Tempest*, to be performed right in the midst of our proposed festival. I call and attempt to buy out the entire theater, but another school has beaten me to the phone and ordered 30 seats. I take the remaining 250 seats, promising payment “any day now.”

October No money arrives. Professional theater group gets nervous. I get nervous. Saturday morning Shakespeare sessions going great. We study a specific play, brainstorm teaching techniques, then spend additional time on festival plans.

Orders written up for various Shakespeare items to build an exhibit which will be set up in the lobby of the auditorium during the festival. Orders not mailed since no money has arrived.

Activity and contest ideas floating around. What sort of things can we do to get the most student involvement?

November A portion of the grant money arrives. I mail off for exhibit materials. Producers of *The Tempest* overwhelmingly delighted to receive their money and are able to add another student performance for other schools. We decide to build a Shakespeare video collection, particularly of the plays we teach. Costume Day plan begins to build. We will have an Elizabethan costume day on the Ides of March. Students will come dressed either Elizabethan style or as a character from a Shakespeare play or with a self-designed Shakespeare T-shirt.

December I start to panic again. Materials arriving slowly. Great plans, but nothing seems to be shaping up. I work off and on during winter vacation, knowing time is getting short.

January Money at last is arriving on a regular schedule. The fellowship is a personal stipend on which the recipient has to pay taxes (rules have since been modified), and I discover that I am going to have *more* money for the project than I had anticipated. We add an Elizabethan banquet. Students will earn free tickets by participating in some aspect of the festival. Poster contest completed and the winning poster is printed for later distribution all over the campus. Shakespeare Recitation Contest announced. We will run two categories: individual and group. A department member finds out we can arrange to bring



the Utah Shakespearean Festival to our school for a costume show. We add it to the festival calendar!

February I start working six and a half days a week. The school- required book work on the festival is almost overwhelming: travel requests, permission slips, room requisitions, cajoling of other departments to convince them that disrupting their programs for almost two weeks will be worth it. Teachers in the department continue work on their committees for the exhibit, the banquet menu and entertainment, and the contests. Grant money supplies Elizabethan costumes for each English teacher. We work on showing students how to dress for an Elizabethan effect without spending much money.

*Yes, Virginia,
Shakespeare
can be fun!*

Utah Shakespeare people present their entertaining, informative costume show, which is a smash hit with the students. I receive comments such as, "I never thought Shakespeare could be fun."

March I am in a frenzy. Can it all be done in time? Will I forget something essential? Now working seven days a week. Will the students participate? Students obviously not eager to come to school dressed in Elizabethan style. Costume Day forecast not good. Elizabethan Banquet seems a weird concept. "What is it?" they ask. Can a food event in the school cafeteria be worth attending? My nerves are saved only by the memory of success of the Utah Shakespearean Festival costume show.

*An English tea helps
spread the festival
idea to
non-English
teachers.*

Thursday before two-week festival begins English Department sponsors an after school English tea for the faculty and staff. We serve tea and fresh baked scones (with the cooperation of the Home Economics teacher) to thank faculty members for their cooperation. Several non-English teachers commit to dressing in Elizabethan style on costume day.

Monday of the first week of festival Actor's Lab Arizona presents a Shakespeare collage to all freshman. Exhibit opens, displaying sections on Shakespeare's life and times. Students may have a Polaroid picture taken beside a life-sized Shakespeare. Two mini-theaters are set up, one with a video on Shakespeare's language, the other on the Globe theater. T-shirt design contest winners are on display, along with original art work of the winner and runners-up in the poster contest. One area displays clippings, mostly from local newspapers, that have referred to Shakespeare and/or his writings in the last nine months. There is an amazing amount of references. The British flag



and Shakespeare's coat of arms fly from the school flagpole (with the cooperation of ROTC).

Tuesday through Friday: first week Speech contests held after school. More than 80 students participate as contestants. Shakespeare T-Shirt Design Contest held.

Monday: second week Count down to banquet coming up on Thursday. Most English classes tour Shakespeare exhibit.

Tuesday: second week The Ides of March Costume Day. More than 400 students show up in some form of Shakespeare costume or T-shirt. (The day before, in a last minute lack of faith, I promise that English teachers will be out on campus passing out dollar bills to students in costume. It worked.) Planned entertainment consists of an Elizabethan recorder quartet and juggling contests.

Wednesday: second week Two hundred and fifty students off to see *The Tempest*. Junior American literature teachers want to participate with something Shakespearean, so *The Taming of the Shrew* is shown to juniors.

*Involving other
teachers saves
the day.*

Thursday: second week The banquet. I break down into a mass of sick exhaustion and fever and am ordered to bed by doctor. Other department members pick up the ball and have a hugely successful banquet. They tell the students I am out with the plague!

Friday: second week Exhibit taken down, costumes put away, and plans begin for the next year's festival as we build from our experience.

Postscript A larger, more successful festival was held the following year with even more student participation. The budget necessary was much smaller since we started charging for the banquet and no Shakespearean production was available. Puppet shows, a costume contest, and a performance of a take-off of *Julius Caesar* were added to Costume Day. It was now "okay" for a student to participate in the festivities. Boys walking around in tunics no longer attracted cat calls.

Postpostscript As I write this in fall 1989, we are well into our plans for a still larger, expanded festival next spring. A tradition has been established.

By yourself

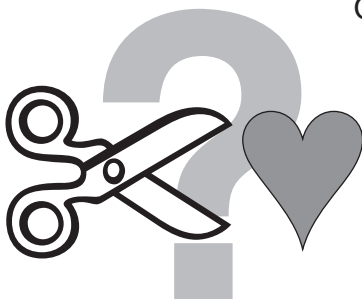
Unless you are surrounded by a most amazing group of teachers who all happen to share your exact enthusiasms, the chances are that your festival is going to have a small beginning—your own classroom. In some way it will be easier for the teacher in a self-contained room to have a festival than a junior high or high school teacher who must change courses each hour of the day. In either case, however, you can combine the elements of the festival in dozens of ways, making the festival a one-day event or a week-long event. *What really counts is visibility.* The festival must make a difference in the way your classroom looks. It must make a difference in the way the students speak as they practice Shakespeare's words. And it must make a difference in how the students dress—Elizabethan style costumes will be one of your most successful devices.

Where to begin

Always begin with Shakespeare's words! His words have changed the English language forever, and regardless of age, students need to say some of them the way he wrote them. Your festival must have a play or plays or a recitation of Shakespeare's lines or a telling of Shakespeare's stories. The day of the festival, performances of these words must be an important part of the day. You may use condensed scenes, soliloquies, sonnets, or entire plays, but some genuine Shakespeare must be present. For younger students, simply memorizing one short quotation and having them each recite it in front of the audience may be enough. Older students will use sonnets or soliloquies. Junior high and high school students will perform scenes or entire plays.

To cut or not to cut, that is the question

One of your problems will be to decide how much to perform word for word, line by line, and how much to cut. See *Simplifying Shakespeare's Words* on page 4:14 for an explanation of this technique.

**Using uncut Shakespeare with younger students**

Uncut Shakespeare can be used with younger students (and you are the only judge for your students in your classroom) if you select scenes fairly carefully. The scene must be relatively short, and should have few uniquely Elizabethan phrases that are simply not understandable to a modern audience.



Even Shakespeare revised his plays for different audiences.

Even then, you may have justification for changing an occasional word or leaving out an occasional line. If you simply cannot bring yourself to change any of Shakespeare's words, there is still at least one other way.

Take scenes that, because of their action or because of their less complex language, lend themselves to classroom performance without condensing Shakespeare's words.

There are some scenes that are probably suitable. Here are some you might try that should work with students in grades 5 up:

- The Lady Macbeth sleepwalking scene, *Macbeth*, Act 5, Sc. 1.
- The funeral scene *Julius Caesar*, Act 3, Sc. 2. (This has lengthy speeches, but also could have audience involvement playing the crowd.)
- The comic Cinna scene, *Julius Caesar* Act 3, Sc. 3.
- Macbeth and Banquo encountering witches, *Macbeth*, Act 1, Sc. 2.

These and other scenes could also be presented as excerpts connected by the words of a narrator, who fills in the missing sections.

Once again, *the important thing is to do something that members of your audience will understand*. Young children will enjoy the excitement of many of Shakespeare's stories. As they grow older, they will begin to appreciate the words he used to tell these stories.

It is not important, even in high school, that every class be exposed to every scene of any one play. What is important is that they are learning some of Shakespeare's characters and plots while hearing some of his own unique language.

Setting the scene

Convert your classroom into an Elizabethan theater.

For a classroom festival, the easiest way to set the scene is to attempt an imitation of Elizabethan theaters. Arrangement of your furniture will help. Create a theater atmosphere for the presentations your students have prepared.

Elizabethan stages tended to jut out toward the audience. People sat in tiers with a certain amount charged for entrance into the theater and another amount for entrance into the tiers, which were protected from the weather, unlike the open space in front of the stage.



Tiered seating is probably difficult or impossible in your classroom. See Illustration 1 on page 10:1; it shows how you could arrange your furniture for an Elizabethan stage effect.

Puppet shows

Depending upon your class, you may want to do puppet shows in addition to your performances of Shakespeare. Puppet shows may be the traditional Punch and Judy, or they could be hand puppets telling any sort of a story, or you could use marionettes if you have a parent or a student in your class who has had some experience with these.

A collage of selected scenes from various plays would also work.

The puppet shows could be folk stories, made up stories (usually full of action and appealing to children), or you could use puppets to present Shakespeare plays. Puppet shows are especially good for those students who need to hide behind a curtain, where they project their feelings and words to the puppet.

Using the puppets to do shortened versions of Shakespeare's plays would give your class a familiarity with many plays and many characters. Illustration 2 on page 10:2 shows how to make stick puppets used in Elizabethan times. They can have an amazing sense of life.

Other visual effects

Decorate the outside of your classroom door as entrance to the theater. Keep a student in costume as taker of the pennies for admission. (See Illustration 3 on page 10:3.)

Use banners around the walls. While theaters did not necessarily use banners, they are the easiest way to get an Elizabethan effect into your classroom. I don't think you are going to be able to imitate the wood and plaster of a genuine Elizabethan theater. Putting up the banners will change the classroom atmosphere enormously. See Banners and Standards on 9:4 for instructions and ideas; also 10:4-5.

Selling food

Even today it is a shock to me at intermission in a London theater to watch the audience desert the theater for a mad rush to theater bars. Meanwhile, ice cream cup sellers move into the carpeted theater to sell their wares. And my mother wouldn't even let me eat potato chips



over the carpet! I suppose we have the equivalent in our movie theaters where we cheerfully munch on popcorn, candy, and ice cream and drink soft drinks.

In Shakespeare's time, the usual items sold were fruit and nuts. Probably a reasonable imitation would be to sell peanuts in the shell, apples, possibly oranges. Cherry or raisin tarts could be sold or apple fritters. See Section 7: BANQUET for details.

Costumes

You will want to get as many of your class into costume as you can, not just while they are performing, but while they are watching others perform. Section 5: COSTUMES has ideas on finding or creating inexpensive costumes.

The audience

Once other students see the action, they will also want to become part of the festival.

If you have most or all of your students performing, you should consider inviting other classes to be the audience. Your class could provide the "Elizabethan theater setting," the entertainment, and the food. All of your students would be in costume and acting their parts, whether reciting lines from Shakespeare or performing as a ticket taker or food seller.

Charge Elizabethan prices—one penny to enter the theater, and another penny for the "good" seats. The food sold can also be sold for pennies. Your idea is not to make money, but to attempt to put students back into a previous era.

Conclusion

The classroom festival, then, could be a primarily performance oriented event. Jugglers and other forms of carnival-type Elizabethan entertainment are probably a bit raucous for indoors. However, when you read the other sections in this notebook and see the activities suggested for larger festivals, you'll see my recommended rule: *Anything you think you can do, do!*

Two or more ...

If a small group of teachers wish to work together to produce a festival, you have immediately gained some advantages. One is that more school-wide interest will be generated. Another is that teachers can specialize in preparing for the festival, working in their areas of greater expertise or interest. A teacher with some drama training, for example, could work especially with the students who are interested in performing. A teacher who is interested in cooking could work with the students on Elizabethan food ... and so on.

The activities of the mid-sized festival don't particularly vary from the activities of an all-school festival, except that you must pick and choose what you think is most appropriate to your situation. I can't really tell you what to do, but I can suggest some guidelines for choosing.

Suggested guidelines

1. Follow the interest of the teachers and students involved. If you have a class or a teacher that could really get fascinated with costumes, emphasize a Costume Day as one of your major activities. Suggest several of the activities from the various sections of this notebook, and go with the ones that bring the greatest response.
2. In a mid-sized festival, you may wish to take the festival to the school, instead of having the school come to your festival. Organize your performers, make a schedule, and present your plays and reading in other teachers' classrooms. That way, students on other grade levels who are not in classes where festival preparation and Shakespeare teaching are occurring will get a taste of the fun.
3. Do a one-day festival, during each hour or so of the day, students from other classes come to your festival area. Set up four or five activities from six to 10 minutes each, and at the trumpet fanfare, students move to a different activity. For example, they could see cuttings or a condensed play, watch a juggling show and perhaps practice juggling themselves, visit your exhibit, and browse in your area where they could watch puppet shows or go to food booths or Elizabethan flower band booths. This approach allows great flexibility in casting of performances and duties, giving more students the opportunity to participate.

Juggling fascinates us all. It always works. Have plenty of equipment so that everyone can try.



4. Be selective about contests. You may even want to operate most of the contests you do select only for the classes that are actually putting on the festival. The contests are heavily dependent upon Shakespeare's language and it may be that only students who are currently studying Shakespeare would think it worth their while to try a contest.
5. Do your festival as a school service, not as a bat to hit those teachers on the head who aren't participating. What you will probably find is that your festival will attract more interest and participation each year. There *is* a certain magic to pretending to live in another era, if only for a day.

Note: Remember my suggestion earlier—Make this notebook **your** notebook. Continually add ideas and activities that are your own.

So ... browse through the various sections of this notebook and put together your own show. One key suggestion: *It doesn't hurt to start small!* As you gain more experience and the students gain more enthusiasm, your festival can grow as large as you wish it to grow.

Almost everyone?

What makes the all-school festival different from the classroom festival and the mid-sized festival is that one of the major goals is your attempt to entice every student in the school into participating in some aspect of the festival.

This festival, I think, will work best in a school where studying Shakespeare is an annual event in the English classes. If your district curriculum is the traditional freshman year *Romeo and Juliet*, sophomore year *Julius Caesar*, and senior year *Macbeth* or *Hamlet*, you might want to add Shakespeare to the junior year, traditionally American literature.

Instead of going into a play in depth, you could simply show the film *Taming of the Shrew* or even *Romeo and Juliet*. It will have been two years since your students would have seen *Romeo and Juliet*, and they will be surprised at how much more understandable and meaningful it is to them as juniors. Or you could find another version of *Romeo and Juliet*, one with a different company than your school uses in the freshman year. And of course, there are other Shakespeare plays available on video that you could present.

The more students you have working with Shakespeare in the classroom, the more interest you will have in your festival.

I must repeat a statement from early in this notebook. *The various activities for an all-school festival are simply too much for one person to plan and carry out.*

You must have a number of teachers who are interested in the project and willing to work; otherwise, you will go stark, raving bonkers in short order.

You also need student help. A special Shakespeare Festival club will be more useful. You can call it Jesters and Jugglers, The Shakespeare Festival Club, The Renaissance Club, or any name you and students prefer. The club will be your training ground for the various festival activities. This is also a place to get more than one teacher involved as sponsor.

The beauty of an all-school festival is the developing cooperation you will get from among the various departments and areas of the campus. High schools are sometimes a loose confederation of departments eagerly rushing toward their own goals, but not to willing to show

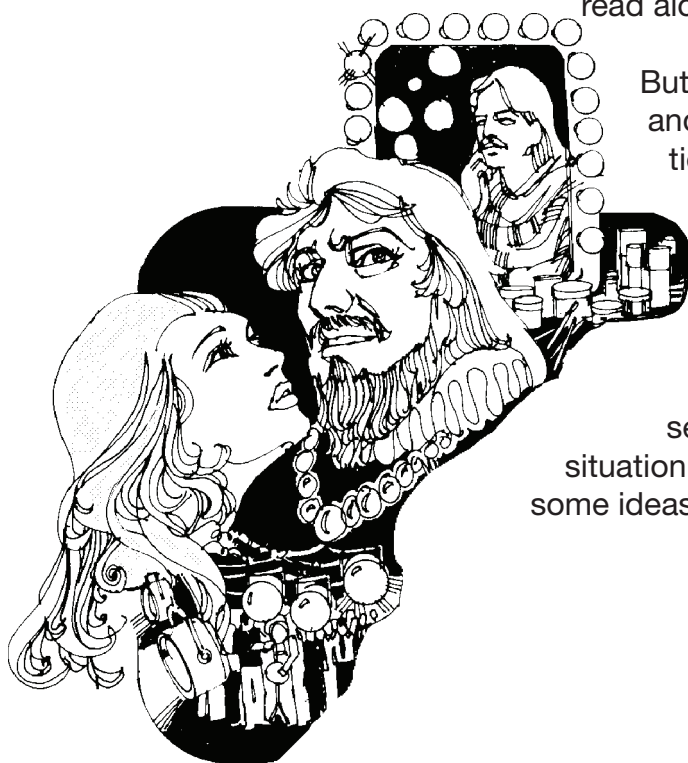
concern for goals from elsewhere on the campus. Something like a Shakespeare festival will get teachers working together and integrating the various aspects of knowledge that we feel are important to students.

How do you select what to do for an all-school festival? Start with something very showy—a Costume Day, for example, or running various contests through the English classes and giving the winners campus wide recognition.

Above all, *get Shakespeare performed*—in the classroom, on the auditorium stage, during special assemblies, and with quick quotations read aloud during the daily bulletin.

But, as always, you must follow your interests and your students' interests. Look over the sections of this notebook and see what appeals to you. Try those ideas first.

You will need some money for a festival. You may be fortunate and have a school of students who can pay for your various events and make the entire festival self-supporting. If you are not in this enviable situation, Money, Money, Money on page 9:1 gives some ideas for underwriting your festival.



In an all-school festival, the participation of teachers from every department is essential. You, as the organizer, should be prepared to show other teachers how to participate and to give suggestions. (See Classroom Festival on page 2:1 for ideas on a single teacher involving other classrooms as audiences.)

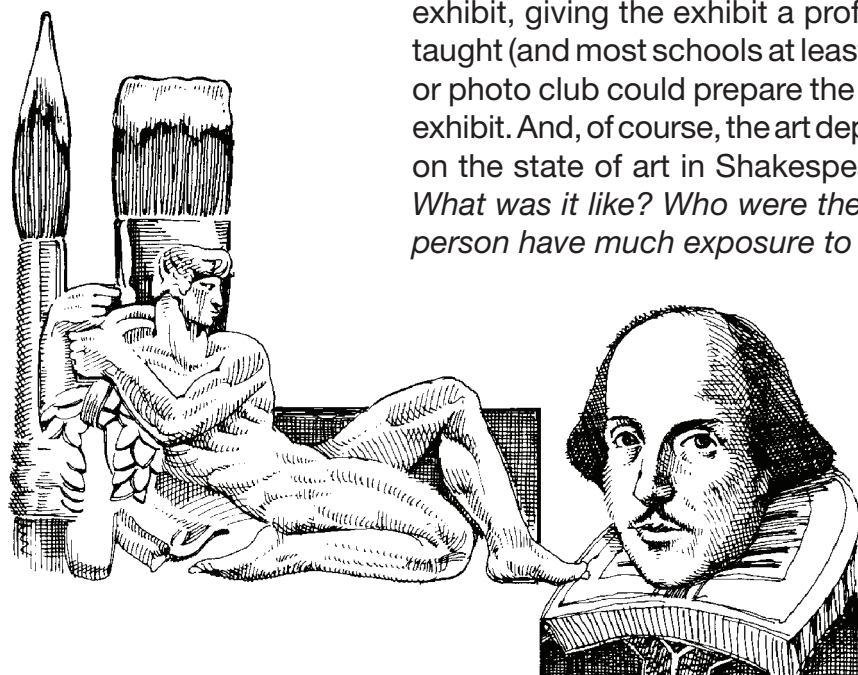


First, offer costume ideas well in advance of the festival. Give those who sew an opportunity to prepare their own costumes. Have a list ready of rental places for those who are simply going to go out and rent a costume. We found one place in our area that makes costumes to order, with choices of Elizabethan king or queen, whose costumes are easily modified to make them more ornate or less ornate. Jester costumes are also readily available. Showing your faculty drawings of specialized areas of dress—the average person, specific occupations, and so on, might get a wider participation by non-English teachers.

Use the Timeline beginning on page 3:4 to get ideas to offer other departments regarding Renaissance people who influenced history. I have tried to create a varied list for that section that might open possibilities to other departments. You may wish to duplicate these Timeline pages for interested faculty members.

Here are other suggestions that might help in **high school** or a departmentalized **middle school** or **junior high school**.

1. Invite **any department that wishes to participate** in the Shakespeare exhibit. If enough participate, you might even change the name to the Renaissance Exhibit or something like that. Ask the science department to prepare a display of, say, typical medical treatment during Shakespeare's lifetime, or an exhibit on the plague, or an exhibit on Elizabethan medical beliefs that we would call superstition or ignorance today.

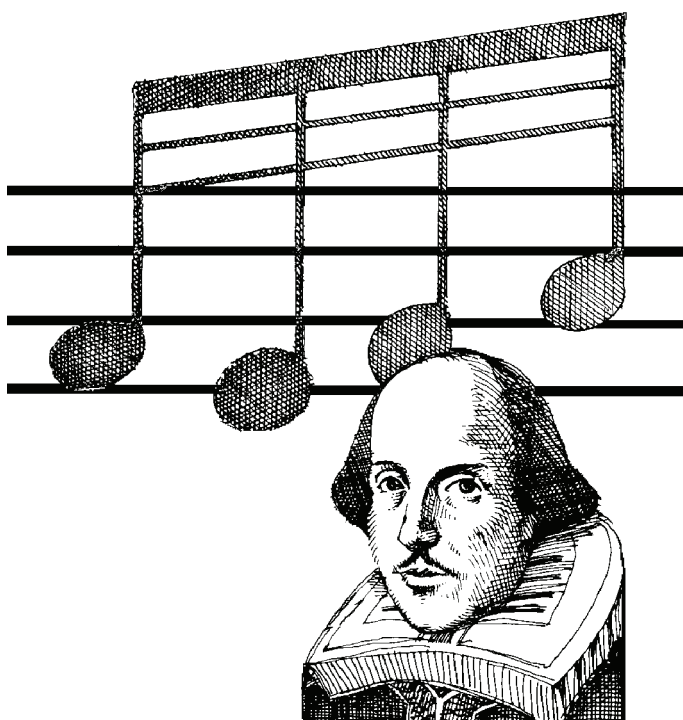


2. The **art department** could prepare the graphics for the entire exhibit, giving the exhibit a professional look. If photography is taught (and most schools at least have a yearbook), the yearbook or photo club could prepare the instant picture taking during the exhibit. And, of course, the art department could prepare an exhibit on the state of art in Shakespeare's time: *Who purchased art? What was it like? Who were the great artists? Did the common person have much exposure to art?*

3. The **industrial arts department** could manufacture your exhibit stands and dividers. They might wish to prepare an exhibit on some of the very skilled craftsmen that existed in Shakespeare's time—some of the crafts we have since lost.
4. The **home economics department** could get involved with costume making. At our school, if the festival can furnish the money, the clothing teacher frequently purchases the material and costumes are sewn by students who cannot otherwise afford to purchase material for their own projects. Thus, they learn how to sew and we benefit by having more costumes.
5. **ROTC**, if your campus has one, can be a real help to the festival. We fly the British flag and Shakespeare's coat-of-arms (a special order flag or sew one yourself), and the ROTC raises and lowers them each day just as they do the American flag the rest of the year. One can have them involved with Elizabethan soldier costumes. With the appropriate Elizabethan costumes, ROTC can participate in Costume Day with a military marching display or as guards for the queen. (See Section 5: COSTUMES.)

6. The **physical education department** could get involved, particularly if you have a tumbling team. Again, in appropriate costume, they could be part of the entertainment on Costume Day. They could research the type of event that might take place at an Elizabethan street fair and present those. Well, maybe not bear baiting!

7. The **social studies department** could prepare exhibits on Elizabethan history, including the explorations to America. They could also focus on social customs in the wide sense: *Who was in prison? How did they get there? What crimes were punishable by death? What laws were enforced that must have influenced Shakespeare?*



8. The **music and drama department**, of course, can really be helpful. Elizabethan music (wooden recorders are readily available, if you can find the funds) adds to Costume Day and to the banquet. The chorus teacher can prepare Elizabethan music, both folk and formal. Fanfares could announce events, both on Costume Day and at the banquet. The drama teacher could become heavily involved, but get on his/her schedule well in advance! If the students are advanced enough, they might be willing to tackle a Shakespeare play. If not, perhaps scenes. If not that, specially written light presentations, perhaps satirizing some of Shakespeare's famous scenes.

9. **Math department** members are usually hopelessly addicted to their lesson plans, but perhaps you could at least get them into scholars' outfits. (See costume suggestions.) And check the Timeline entries for mathematical advances during Shakespeare's time.



-
10. If you have a **special education department** that works with learning disabled students, emotionally handicapped, and so on, do include them. Many teachers may want to use class time to help students enter the T-shirt contest or one of the other contests. Or help students with a costume. You might also want to include these teachers in your video schedule.
 11. **Foreign language department** members may be willing to translate Shakespeare into other languages and perform short scenes or cuttings.
 12. In the **business education department** appropriate classes could study the enormous rise of commerce and world trade during Shakespeare's time.
 13. Have I left out any other areas or departments? Check the Timeline entries to see if you can find anything appropriate for them.

When every staff member joins in, the spirit of the festival spreads more rapidly to the students.

If you can find appropriate suggestions to offer other teachers and other departments, you will find that many are quite willing to join in. *And don't forget your various **school secretaries, clerks, and aides**.* Many of them will be delighted to join in on Costume Day by dressing appropriately if you get the information to them in time for them to plan.



TIMELINE

Shakespeare's Life and Times—Selected Events

This brief timeline has been compiled mostly to give you ideas for involving non-English teachers in your festival. It suggests to them important people in their area who were alive during Shakespeare's time.

The items from Shakespeare's life are some of the documentary evidence, court records, house purchases, business dealings, and so on, that are on record. Because it is difficult to know exactly when each of the plays was first produced, I did not include that information.

Shakespeare's birthday is unknown. He was baptized on April 26, 1564. April 23 is traditionally celebrated as his birthday. He died on April 23, 1616.

- 
- 1564** William Shakespeare is born. Michelangelo dies.
 - 1565** St. Augustine, Florida, is established by the Spanish as the first European settlement in North America.

Peter Bruegel the Elder paints "Hunters in the Snow."
 - 1566** One of the world's first newspapers is published in Venice.
 - 1567** The Solomon Islands are discovered by Spanish explorer, Alvaro Mendana de Neyra.
 - 1568** Jesuit missionaries visit Japan.
 - 1569** Shakespeare is five years old.

The first part of a Spanish epic on the conquest of Chile, *La Araucana*, is published.
 - 1570** The Japanese open the port of Nagasaki to overseas trade.
 - 1571** Jesus College, Oxford, is founded.
 - 1572** Massacre of St. Bartholomew kills an estimated 50,000 French Huguenots.
 - 1573** The first German cane sugar refinery is established in Augsburg.

- 1574** Shakespeare is 10 years old.
- The University of Berlin is founded.
- 1575** Plague sweeps through Sicily and Italy.
- 1576** Francois Viète, French mathematician, introduces the use of letters for quantities in algebra.
- First theater is built in England.
- 1577** Francis Drake sets out to circumnavigate the world.
- 1578** The catacombs of Rome are discovered.
- 1579** Shakespeare is 15 years old.
- Sir Francis Drake sails into San Francisco Bay and proclaims English sovereignty over New Albion (California).
- 1580** Montaigne, great French essayist, publishes his *Essays*.
- 1581** Galileo discovers the isochronous swing of the pendulum.
- 1582** Shakespeare marries at age 18 to Anne Hathaway, age 26.
- University of Edinburgh is founded.
- 1583** Shakespeare's daughter Susanna is born.
- English explorer Humphrey Gilbert annexes Newfoundland and founds the first English settlement in the New World.
- 1584** Walter Raleigh establishes colony on Roanoke Island. Shakespeare is 20 years old.
- 1585** Shakespeare's twins, Hamnet and Judith, are born.
- The first time bombs are used by the Dutch.
- 1586** Sir Francis Drake attacks and burns St. Augustine.
- 1587** Virginia Dare, of Roanoke settlement, is first English child to be born in North America.



1588 Thomas Harriot's description of Virginia urges further settlement.

Shakespeare joins his parents in a lawsuit to recover some property.

1589 Shakespeare is 25 years old.

First knitting machine is invented.

1590 Shakespeare begins to produce plays.

1591 Sir James Lancaster becomes first Englishman to reach East Indies via the Cape of Good Hope.

1592 Shakespeare is 27 years old. First records of Shakespeare receiving income as a playwright. First critical reference to Shakespeare as playwright.

The ruins of Pompei are discovered.

1593 London theaters are closed down a year because of plague.

Christopher Marlowe, dramatist, dies in a tavern brawl.

Shakespeare publishes *Venus and Adonis*, establishing his reputation as a poet.

1594 Shakespeare is 30 years old, publishes *The Rape of Lucrece*.

Thomas Nash publishes one of the first English novels, *The Unfortunate Traveller*.

1595 Walter Raleigh explores 300 miles of River Orinoco in South America with four ships and 100 men.

1596 Galileo invents the thermometer.

Sureties of peace (peace bonds) filed against Shakespeare and others. (No one has discovered how or why Shakespeare was involved with these people who seemed to be having a sort of feud.)



Shakespeare on list of those who were behind in their London taxes. He eventually paid up—in 1600.

1597 First opera—*Dafne*—is performed in Italy.

Shakespeare purchases the largest house in Stratford. (We must assume that Shakespeare is doing quite well financially from his work as playwright and other business ventures.)

1598 Lope de Vega, Spanish novelist, writes *La Dragontea*, an epic poem about Sir Francis Drake.

Survey shows Shakespeare owns corn and malt in Stratford, indicating he was engaged in either business or speculation or both.

1599 Shakespeare is 35 years old.



The Globe Theater opens.

References of the time show that by now Shakespeare has written at least 12 plays: *Two Gentlemen of Verona*, *Comedy of Errors*, *Love's Labor Lost*, *Love's Labor Won* (since lost), *Midsummer Night's Dream*, *Merchant of Venice*, *Richard II*, *Richard III*, *Henry the IV*, *Titus Adronicus*, and *Romeo and Juliet*.

The New World has an estimated 900,000 black slaves.



- 1600** Smoking and chewing tobacco becomes popular in London.
- 1601** Shakespeare purchases 107 acres of farmland near Stratford. Also purchases a cottage there.
- 1602** First successful abdominal surgery is performed in Prague.
- 1603** Queen Elizabeth dies.
- 1604** Shakespeare is 40 years old.
- Johann Kepler publishes *Atronomieae Pars Optica*, in which he explains the workings of the human eye.
- Shakespeare makes more investments in Stratford.
- 1605** *Don Quixote*, by Cervantes, is published in Spain.
- 1606** *Macbeth* is performed for the first time.
- English interest in New World starts companies forming to take colonists.
- 1607** Jamestown, Virginia, becomes first permanent English settlement in New World.
- 1608** More English settlers arrive at Jamestown, whose original contingent is down to 40 people.
- 1609** Shakespeare is 45 years old. His sonnet sequence, written many years before, is published.
- Tea reaches Europe from China.
- 1610** First textbook on chemistry is published by French scientist, Jean Beguin.
- 1611** Danish army adopts rifle for service.
- 1612** John Rolfe introduces tobacco growing to Virginia.



1613 Globe theater burns down.

1614 Shakespeare is 50 years old.

John Napier, Scottish mathematician, discovers use of logarithms.

1615 Coin-in-slot vending machines for loose tobacco is introduced into British taverns.

1616 Shakespeare dies.

Cervantes, author of *Don Quixote*, dies.

Galileo is threatened with torture and death by the Inquisition.

Elizabethan language

You can add to the spirit of your festival by encouraging students and teachers to use appropriate Elizabethan words and phrases. Here are some with definitions for their use. Some of the words listed have more definitions than the meaning given, but I have selected a common Elizabethan use. Of course, you will notice that many of the words are used differently today and that some are still used, if not commonly, in their Elizabethan meaning.

Where I felt it would help, I have used the words in sentences to help students get started.

Terms of address

Sir—general male respectful form of address

Madame or **dame**—general female respectful form of address

Sirrah—male form of address used for one below your social station or age, such as master to servant, older person to younger person employer to employee, teacher to student

Lord—respectful male form of address for members of royalty, some governmental officials, and others associated closely with royalty

Lady—respectful female form of address for members of royalty and others closely associated with royalty

Your majesty, your highness—respectful form of address used only for the king or queen

Thou—*Thou* and *thy* were used as familiar terms of address to family and friends, or older people talking to children. (Similar to the French and Spanish “tu.”) If you want to be Elizabethan, teachers may use this form of address with students, but students must be more formal with teachers. That is, they must address them as “sir” or “madame.”

Cousin, coz—term for any relative beyond the immediate family such as uncle, brother-in-law, even cousin

Wench—term of familiar address, applied mostly to serving women. Not really impolite unless applied to royalty or other member of a high social standing or with someone older than oneself. You would not refer to the queen (or a teacher) as a wench, unless you wanted to lose your head!

Wretch—term of endearment for a child, but when used to an adult, a term of mild contempt, especially for someone who has done something unkind

General words

Do not hesitate to combine words and phrases for a better Elizabethan effect, such as “saucy wretch” or “Shog off, post haste, thou proper-false knave. I’ve had enough of your skimble-skamble.”

amiss—calamity, misbehavior. Use in place of “What’s wrong?” or “What is amiss?”

ape—to imitate or mock. Use instead of “Are you making fun of me? (by imitating my talk, my words, my walk and so on) “Dost thou ape me, knave?”

attend—listen to, apply oneself. “Students, please attend to my words.”

avaunt—be gone away. Instead of “Please leave this area,” say “Avaunt thee, sirs.”

ay—yes. Instead of “Yes, teacher,” say “Ay, sir.”

back-wounding—backbiting, gossiping about someone. Instead of “I heard you were talking about me,” say “Have you been back-wounding me?”

baked meats—food in pastry. Instead of “I’ll have the chicken pot pie” say “I’ll have the baked meats.”

barber-monger—frequenter of a barber shop, therefore used by the Elizabethans to mean a conceited, vain person. Monger was frequently added to the end of words to mean a person who is excessive. A food-monger eats too much. A fashion-monger is too concerned about clothing, and so on. You can make up your own “monger” words.

behoove—benefit. Instead of “It would be in your best interest to pass this test,” say “It would behoove you to pass this test.”

beslubber—smear. “Do not beslubber your clothes with mud.”

bodykins—A mild exclamation. Use instead of saying something nasty.

bounteous—liberal, generous. Instead of saying “Thanks, teach, for passing me,” say “O most bounteous madame, thank you for your grace.”

buss—kiss. “Woulds’t thou buss me, gentle lady?”

candle waster—bookworm

charge—direct, command, order. “I charge thee, candlewasters, to do thy homework.”

chop—crack in the skin. “In this cold weather, do you have chopped lips?”

cross—obstruct, challenge. Instead of “Don’t try to stop me” or “Don’t argue with me” use “Don’t cross me on this.”

dial—clock, pocket sun dial, watch

eagle-sighted—excellent eyesight

egg—worthless, inferior

enow- enough

ergo—therefore

Et tu, Brute?—You, too, Brutus? Not really an Elizabethan expression, but Shakespeare used it in *Julius Caesar* at the moment that Caesar’s good friend, Brutus, stabs him. It is now used as an expression indicating a friend’s betrayal.

example—used as a verb. Instead of “Here is an example of a new problem,” say “I’ll example you with a problem.”

fain—glad, pleased, also willing. “I would fain have some baked meats for dinner.”

fancy free—not in love

fecks—a very mild exclamation. Literally means “faith.” “Fecks, I dropped my pencil.”

gentle—good manners, cultivated. (You can see where the word gentleman came from.)

go to—exclamation meaning incredible. “Go to, you certainly did not buss the queen in her chambers.”

gramercy—thanks, thank you. (Originated from “God have mercy.”)

handsomeness—decency, good conduct

hie—hurry. “Hie thee to class on time.”

hugger-mugger—secrecy

hurly-burly—commotion. “Bodykins, Wilt thou stop this hurly-burly and do thy reading of the lesson?”

iron-witted—unfeeling, lacking in emotion. “This iron-witted rascal refuses to grade on a curve.”

knave—boy servant. Since boys were considered to be full of tricks and jokes, “knavish” means “horsing around.” A term used to express mild annoyance. “You knave, didst play a ‘Kick Me’ sign upon my back?” “Thou knave, cease writing on your desk and turn to page ten.”

late-walking—keeping late hours. “If thou didst not late-walk so regularly, thou wouldst have thy homework.”

marly—a very mild exclamation meaning “to be sure” or “of course.”

“Marly, I did complete my home work before watching TV.”

mess—dish or course of food. “What mess didst thou have for lunch?”

nit—egg of a louse, therefore used as a term of contempt. (Note that today we still use to the term “nit-wit,” which means the person has the brain of a louse.)

peevish—silly or obstinate. “You peevish knave, stop throwing thy books on the floor.”

perchance—perhaps; can also mean “by chance.” “Perchance I will get an A on the test.”

pleaseth—please it or “Does it please (you)?” “Pleaseth you for me to close the door?”

post haste—with great speed, “Sirrah, convey this check post haste to the bootmaker.”

profane—foul mouthed

proper-false—handsome, but false-hearted

quoth—used as “said.” “Who is this peevish wretch?” quoth I.

ready—used as “here” or “present” in answer to your name being called

shog—go away. “Shog off, knave, and leave me.”

sick-thoughted—love sick

saucy—insolent. “You saucy knave to say that I am cruel and mean when I am really sweet and kind.”

skimble-skamble—nonsense, confusing. “I was trying to understand the balance of power, but it was skimble-skamble to me.”

tarry—stop, stay, wait for. “I will tarry here until the warning bell ringeth for class.”

yea—emphatic form of yes

zounds—a mild exclamation. “Zounds, this test is difficult.”

QUOTATIONS FROM THE BARD

Shakespeare's phrases can be used in many ways during a festival. How we use a quotation is limited only by our imaginations. Any display and use of Shakespearean phrases makes the language seem more natural, more beautiful, instead of something aged and foreign to the students.

Suggestions

1. Print shorter quotations on posters, banners, buttons, and note pads.
2. Longer quotations can be used, especially in a classroom size festival. Students first memorize and deliver the quotation, then explain its meaning and implications.
3. If you have a mid-size or all-school festival, a quotation contest can be held beginning a few days before the festival. The first students to identify the play and/or the character who spoke the lines get free admission to the festival, or another form of recognition.
4. Using phrases on buttons or carefully crafted cardboard pieces around 3" x 5" (which can be given as prizes) is a good way to promote the goals of the festival and the goals of teaching Shakespeare. For example, use certain quotes from plays which would arouse curiosity of students who are not familiar with that particular work. "Alas, poor Yorick" ... "Et Tu, Brute?" ... "Where's Polonius?" ... "Wherefore art thou Romeo?" ... "Hail, Thane of Cawdor!"
5. Another way to use buttons of cardboard pieces, particularly, is to use phrases that are "all purpose," those phrases that someone might want to say to another, or about himself. Examples are: "Sweets to the sweet!" ... "Give the word" ... "Are we not brothers?" ... "Love is merely a madness" ... "The world's my oyster" ... "I have had a most rare vision."



“What's in a name ...”

6. If you schedule festival activities on March 15, you can always advertise “Beware the Ides of March!”
7. When using quotations, it is a good idea to cite the play, act, and scene. On buttons, this may be too difficult because of their small size, but on large items, it is useful to cite the source. That not only gives name identification to Shakespeare’s plays, but you will be surprised how many times students really want to know where the words came from.

Selected quotations

This list of quotations doesn’t even begin to scratch the surface of the possibilities, but it will help you get started.

“Smooth runs the water where the brook is deep.”

Henry VI, Part I, Act 3, Sc. 1.

“The force of his own merit makes his way.”

Henry VIII, Act 1, Sc. 1.

“There’s small choice in rotten apples.”

Taming of the Shrew, Act 1, Sc. 1.

“Why, this is very midsummer madness.”

Twelfth Night, Act 3, Sc. 4.

“A friend in the court is better than a penny in the purse.”

Henry IV, Part 2, Act 5, Sc. 1.

“’Tis ever common that men are merriest when they are from home.”

Henry V, Act 1, Sc. 2.

“Lord, what fools these mortals be!”

Midsummer Night’s Dream, Act 3, Sc. 2.

“I dote on his very absence.”

Merchant of Venice, Act 1, Sc. 2.

“My library was dukedom enough.”

Tempest, Act 1, Sc. 1.

“... for tis the mind
that makes the body rich ...”

“Every man can master a grief but he that has it.”

Much Ado About Nothing, Act 3, Sc. 1.

“There was a star danced, and under that I was born.”

Much Ado About Nothing, Act 2, Sc. 1.

“A goodly apple rotten at the heart.”

Merchant of Venice, Act 1, Sc. 3.

“The web of our life is a mingled yarn.”

All's Well that Ends Well, Act 4, Sc. 3.

“It is too hard a knot for me to untie.”

Twelfth Night, Act 2, Sc. 2.

“I have had a most rare vision.”

Midsummer Night's Dream, Act 4, Sc. 1.

“All the world's a stage . . .”

As You Like It, Act 2, Sc. 7.

“I am not in the giving vein today.”

Richard III, Act 4, Sc. 2.

“The miserable have no other medicine but only hope.”

Measure for Measure, Act 2, Sc. 4

“Fie, what a spendthrift he is with his tongue!”

Tempest, Act 2, Sc. 1.

“Our purses shall be proud, our garments poor, for tis the mind that makes the body rich.”

Taming of the Shrew, Act 4, Sc. 3.

“Misery acquaints a man with strange bedfellows.”

Tempest, Act 2, Sc. 2.

“Why then, the world's my oyster, Which I with sword will open.”

Merry Wives of Windsor, Act 2, Sc. 2.

“I had rather hear my dog bark at a crow than a man swear he loves me.”

Much Ado About Nothing, Act 1, Sc. 1.

“The kiss you take
is better than you give.”

“O Wonder! How many goodly creatures are there here! How beauteous mankind is! O brave new world that has such people in ‘t.”

Tempest, Act 5, Sc. 1.

“Win her with gifts, if she respects not words.”

Two Gentlemen of Verona, Act 3, Sc. 1.

“A fine volley of words, gentlemen.”

Two Gentlemen of Verona, Act 2, Sc. 4.

“The quality of mercy is not strained . . .”

Merchant of Venice, Act 4, Sc. 1.

“O, full of briers is this working-day world!”

As You Like It, Act 1, Sc. 3.

“Boys, apes, braggarts, Jacks, milksops!”

Much Ado About Nothing, Act 5, Sc. 1.

“He wears his faith but as the fashion of his hat.”

Much Ado About Nothing, Act 1, Sc. 1.

“I do desire we may be better strangers.”

As You Like It, Act 3, Sc. 2.

“Love is merely a madness.”

As You Like It, Act 3, Sc. 2.

“It is a wise man that knows his own child.”

Merchant of Venice, Act 2, Sc. 2.

“A stirring dwarf we do allowance give
Before a sleeping giant.”

Troilus and Cressida, Act 2, Sc. 3.

“The kiss you take is better than you give.”

Troilus and Cressida, Act 4, Sc. 5.

“Sweet mercy is nobility’s true badge.”

Titus Adronicus, Act 1, Sc. 1.

“Men’s eyes were made to look.”

“What’s in a name? that which we call a rose
By any name would smell as sweet.”

Romeo and Juliet, Act 2, Sc. 2.

“Love goes toward love, as schoolboys from their books,
But love from love, toward school with heavy looks.”

Romeo and Juliet, Act 2, Sc. 2.

“Wisely and slow; they stumble that run fast.”

Romeo and Juliet, Act 2, Sc. 3.

“Men’s eyes were made to look . . .”

Romeo and Juliet, Act 3, Sc. 1.

“Beware the Ides of March!”

Julius Caesar, Act 1, Sc. 1.

“I love the name of honor more than I fear death.”

Julius Caesar, Act 1, Sc. 2.

“He doth bestride the narrow world like a Colossus.”

Julius Caesar, Act 1, Sc. 2.

“It was Greek to me.”

Julius Caesar, Act 1, Sc. 2.

“A dish fit for the gods.”

Julius Caesar, Act 2, Sc. 1.

“Cowards die many times before their deaths,
The valiant never taste of death but once.”

Julius Caesar, Act 2, Sc. 2.

“Let slip the dogs of war.”

Julius Caesar, Act 3, Sc. 1.

“Mischief, thou art afoot!”

Julius Caesar, Act 3, Sc. 2.

“A friend should bear his friend’s infirmities.”

Julius Caesar, Act 4, Sc. 3.

“The seeds of time.”

Macbeth, Act 1, Sc. 3.

“This is a sorry sight.”

Macbeth, Act 2, Sc. 2.

“Something wicked this way comes.”

Macbeth, Act 4, Sc. 1.

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

Macbeth, Act 5, Sc. 1.

“Take thy face hence.”

Macbeth, Act 5, Sc. 3.

“Hang those that talk of fear.”

Macbeth, Act 5, Sc. 3.

“Thou art a scholar, speak to it.”

Hamlet, Act 1, Sc. 1.

“To thine own self be true.”

Hamlet, Act 1, Sc. 3.

“Something is rotten in the state of Denmark.”

Hamlet, Act 1, Sc. 4.

“This is the very ecstasy of love.”

Hamlet, Act 2, Sc. 1.

“To be honest as the world goes is to
be one man picked out of ten thousand.”

Hamlet, Act 2, Sc. 2.

“What a piece of work is man! How noble in reason!”

Hamlet, Act 2, Sc. 2.

“O, what a noble mind is here o’erthrown.”

Hamlet, Act 3, Sc. 1.

“’Tis a knavish piece of work.”

Hamlet, Act 3, Sc. 2.

“The lady doth protest too much, methinks.”

Hamlet, Act 3, Sc. 2.

“It is the green-eyed monster ...”

“I took thee for thy better.”

Hamlet, Act 3, Sc. 4.

“Where’s Polonius?”

Hamlet, Act 4, Sc. 3.

“Alas, poor Yorick!”

Hamlet, Act 5, Sc. 1.

“Sweets to the sweet.”

Hamlet, Act 5, Sc. 1.

“The rest is silence.”

Hamlet, Act 5, Sc. 2.

“Although the last, not least.”

King Lear, Act 1, Sc. 1.

“Nothing will come of nothing.”

King Lear, Act 1, Sc. 1.

“Some villain hath done me wrong.”

King Lear, Act 1, Sc. 2.

“This cold night will turn us all to fools and madmen.”

King Lear, Act 3, Sc. 4.

“Give the word.”

King Lear, Act 4, Sc. 6.

“O, let me kiss that hand!”

King Lear, Act 4, Sc. 6.

“For I am nothing, if not critical.”

Othello, Act 2, Sc. 1.

“Reputation is an idle and most false imposition; oft got without merit, and lost without deserving.”

Othello, Act 2, Sc. 3.

“Beware, my lord, of jealousy . . . It is the green-eyed monster. . .”

Othello, Act 3, Sc. 3.

"The nature of bad news infects the teller."
Antony and Cleopatra, Act 1, Sc. 2.

"In time we hate that which we often fear."
Antony and Cleopatra, Act 1, Sc. 3.

"My salad days when I was green in judgment."
Antony and Cleopatra, Act 1, Sc. 4.

"Are we not brothers?"
Cymbeline, Act 4, Sc. 2.

"Every good servant does not all commands."
Cymbeline, Act 5, Sc. 1.

"Tis time to fear when tyrants seem to kiss."
Pericles, Act 1, Sc. 2.

"Come, give us a taste of your quality."
Hamlet, Act 2, Sc. 2.

"Not a mouse stirring."
Hamlet, Act 1, Sc. 1.

“
What fools we mortals
be when first we ...”

SIMPLIFYING SHAKESPEARE'S WORDS

Since this guide is intended for a variety of grade levels, I cannot suggest to you individually how much of any Shakespeare play you should present, but obviously in the typical classroom, you are going to have to do some tremendous cutting and rewriting.

One reason Shakespeare teaching has died in many schools is our insistence that we cannot change Shakespeare's language. Yet we know that Shakespeare himself was constantly rewriting his plays to fit the particular audience. Lines might be added at a court presentation to flatter the ruler or to interpret history in a manner that would be pleasing. In the large city theater where both educated and uneducated gathered, other portions of the play would be changed to add humor—or violence (present-day television didn't invent violence—even Shakespeare knew that action got people involved in his stories!).

The Elizabethans were probably more fascinated with language than we moderns. English was growing and developing. Writers deliberately tried to add new words and create new ways to use old words. Some of these became a part of the language; some did not. Some phrases and words became a permanent part of the language but changed meaning over the years so that confusion results for the students.



***Are we injuring Shakespeare
when we allow students to
manipulate his language?***

Shakespeare was writing primarily in poetry. He constantly manipulated the language to fit his emotional intentions, his meaning, and his rhythm pattern. So sentences were twisted in ways that one probably did not hear on the streets of London even in his time.

So you should not feel that you are injuring Shakespeare by having your students rework the plays to make them meaningful to the audience who is going to watch them at your school.

But somewhere in those lines (this is my personal bias) you should leave in some of Shakespeare's exact phrases regardless of the grade level you are teaching. Let the students begin to hear the sound of his language.

How do we do that? Let me give you a possible series of examples from ***Romeo and Juliet***, suggesting ways in which you or your students could change the play, yet retain some of Shakespeare's uniqueness.

The Balcony Scene Act 2, Scene 2

(Actually, in the text it seems to be a window, but balconies of course are much more romantic!)



Romeo: He jests at scars that never felt a wound.

(A light appears above at Juliet's window.)

But soft, what light through yonder window breaks?

It is the east, and Juliet is the sun.

Arise, fair sun, and kill the envious moon,

Who is already sick and pale with grief

That thou her maid art far more fair than she.

Be not her maid, since she is envious:

Her vestal livery is but sick and green

And none but fools do wear it. Cast it off.

(Juliet appears at window.)

It is my lady, O, it is my love!

O, that she knew she were!

She speaks, yet she says nothing. What of that?

Her eye discourses; I will answer it.

I am too bold. 'Tis not to me she speaks.

Two of the fairest stars in all the heaven,

Having some business, do entreat her eyes

To twinkle in their spheres till they return.

What if her eyes were there, they in her head?

The brightness of her cheek would shame those stars

As daylight doth a lamp; her eyes in heaven

Would through the airy region stream so bright

That birds would sing and think it were not night.

See how she leans her cheek upon her hand!

O, that I were a glove upon that hand,

That I might touch that cheek!

Juliet: Ay, me!

Romeo: She speaks!

O, speak again, bright angel, for thou art

As glorious to this night, being o'er my head,

As is a winged messenger of heaven
Unto the white-upturned wondering eyes
Of mortals that fall back to gaze on him
When he bestrides the lazy puffing cloud
And sails upon the bosom of the air.

Juliet: O Romeo, Romeo, wherefore art thou Romeo?
Deny thy father and refuse thy name!
Or, if thou wilt not, be but sworn my love,
And I'll no longer be a Capulet.

Romeo: (*aside*) Shall I hear more, or shall I speak at this?

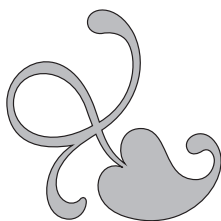
Juliet: 'Tis but thy name that is my enemy;
Thou art thyself, though not a Montague.
What's Montague? It is nor hand, nor foot,
Nor arm, nor face, nor any other part
Belonging to a man. O, be some other name!
What's in a name? That which we call a rose
By any other word would smell as sweet;
So Romeo would, were he not Romeo called,
Retain that dear perfection which he owes
Without that title. Romeo, doff thy name,
And for thy name, which is no part of thee,
Take all myself.

Romeo: I take thee at they word!
Call me but love, and I'll be new baptized;
Henceforth I never will be Romeo

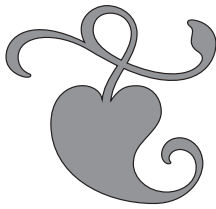
Juliet: What man art thou that, thus bescreened in night,
So stumblest on my counsel?

Romeo: By a name
I know not how to tell thee who I am.
My name, dear saint, is hateful to myself,
Because it is an enemy to thee;
Had I it written, I would tear the word.

Juliet: My ears have not yet drunk a hundred words
Of thy tongue's uttering, yet I know the sound:
Art thou not Romeo and a Montague?



"My ears
have not
yet drunk"



“With love’s
light wings...”

Romeo: Neither, fair maid, if either thee dislike.

Juliet: How camest thou hither, tell me, and wherefore?
The orchard walls are high and hard to climb,
And the place death, considering who thou art,
If any of my kinsmen find thee here.

Romeo: With love’s light wings did I o’erperch these walls,
For stony limits cannot hold love out,
And what love can do, that dares love attempt;
Therefore thy kinsmen are no stop to me.

Juliet: If they do see thee, they will murder thee.

Romeo: Alack, there lies more peril in thine eye
Than twenty of their swords. Look thou but sweet,
And I am proof against their enmity.

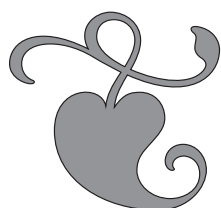
Juliet: I would not for the world they saw thee here.

Romeo: I have night’s cloak to hide me from their eyes;
And but thou love me, let them find me here.
My life were better ended by their hate
Than death prorogued, wanting of thy love.

Juliet: By whose direction foundst thou out this place?

Romeo: By love, that first did prompt me to inquire.
He lent me counsel, and I lent him eyes.
I am no pilot, yet, wert thou as far
As that vast shore washed with the farthest sea,
I should adventure for such merchandise.

Juliet: Thou knowest the mask of night is on my face
Else would a maiden blush bepaint my cheek
For that which thou hast heard me speak tonight.
Fain would I dwell on form—fain, fain deny
What I have spoke; but farewell compliment!
Dost thou love me? I know thou wilt say “Ay,”
And I will take they word. Yet if thou swear’st
Thou may prove false. At lovers’ perjuries,
They say, Jove laughs. O gentle Romeo,
If thou dost love, pronounce it faithfully.



“...by yonder
blessed
moon I
vow”

Or if thou thinkest I am too quickly won,
I'll frown and be perverse and say thee nay,
So thou wilt woo, but else not for the world.
In truth, fair Montague, I am too fond,
And therefore thou mayst think my havior light.
But trust me, gentleman, I'll prove more true
Than those that have more coying to be strange.
I should have been more strange, I must confess,
But that thou overheardst, ere I was ware,
My true-love passion. Therefore pardon me,
And not impute this yielding to light love,
Which the dark night hath so discovered.

Romeo: Lady, by yonder blessed moon I vow,
That tips with silver all these fruit-tree tops—

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

Romeo: What shall I swear by?

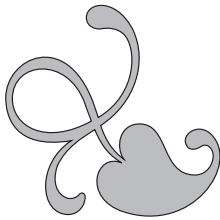
Juliet: Do not swear at all;
Or, if thou wilt, swear by thy gracious self,
Which is the god of my idolatry,
And I'll believe thee.

Romeo: If my heart's dear love—

Juliet: Well, do not swear. Although I joy in thee,
I have no joy of this contract tonight.
It is too rash, too unadvised, too sudden,
Too like the lightning, which doth cease to be
Ere one can say, “It lightens.” Sweet, good night!
This bud of love, by summer's ripening breath,
May prove a beauteous flower when next we meet.
Good night, good night! As sweet repose and rest
Come to thy heart as that within my breast!

Romeo: O, wilt thou leave me so unsatisfied?

Juliet: What satisfaction canst thou have tonight?



“My bounty is
as boundless
as the sea,
My love as
deep; the
more I give
to thee...”

Romeo: Th’ exchange of thy love’s faithful vow for mine.

Juliet: I gave thee mine before thou didst request it;
And yet I would it were to give again.

Romeo: Wouldst thou withdraw it? For what purpose, love?

Juliet: But to be frank and give it thee again.
And yet I wish but for the thing I have.
My bounty is as boundless as the sea,
My love as deep; the more I give to thee,
The more I have, for both are infinite.

(Nurse calls from within.)

I hear some noise within; dear love, adieu!—
Anon, good Nurse!—Sweet Montague, be true.
Stay but a little, I will come again.

(Exit.)

Romeo: O blessed, blessed night! I am afeard,
Being in night, all this is but a dream,
Too flattering-sweet to be substantial.

(Enter Juliet above.)

Juliet: Three words, dear Romeo, and good night indeed.
If that thy bent of love be honorable,
Thy purpose marriage, send me word tomorrow,
By one that I’ll procure to come to thee,
Where and what time thou wilt perform the rite;
And all my fortunes at thy foot I’ll lay
And follow thee my lord throughout the world.

Nurse: (within) Madam!

Juliet: I come, anon.—But if thou meanest not well,
I do beseech thee—

Nurse: Madam!

Juliet: By and by I come—
To cease thy strife and leave me to my grief.
Tomorrow will I send.

Romeo: So shrive my soul—

Juliet: A thousand times good night! (Exit, above.)

Romeo: A thousand times the worse, to want thy light.
Love goes toward love as schoolboys from their books,
But love from love, toward school with heavy looks.

(He starts to leave.)

(Enter Juliet, above.)

Juliet: Hist! Romeo, hist! O, for a falconer's voice,
To lure this tassel-gentle back again!
Bondage is hoarse and may not speak aloud,
Else would I tear the cave where Echo lies
And make her airy tongue more hoarse than mine
With repetition of "My Romeo!"

Romeo: It is my soul that calls upon my name.
How silver-sweet sound lovers' tongues by night,
Like softest music to attending ears!

Juliet: Romeo!

Romeo: My dear?

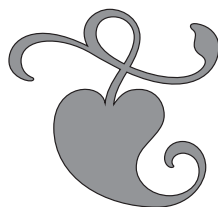
Juliet: What o'clock tomorrow
Shall I send to thee?

Romeo: By the hour of nine.

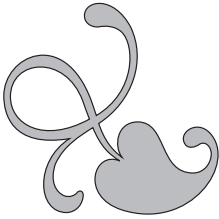
Juliet: I will not fail. 'Tis twenty years till then. —
I have forgot why I did call thee back.

Romeo: Let me stand here till thou remember it.

Juliet: I shall forget, to have thee still stand there,
Remembering how I love thy company.



"How silver
sweet sound
lovers' tongues
by night..."



“Good night,
good night.
Parting is
such sweet
sorrow —
That I shall
say good
night till it
be morrow.”

Romeo: And I'll still stay, to have thee still forget,
Forgetting any other home but this.

Juliet: 'Tis almost morning, I would have thee gone.—
And yet no farther than a wanton's bird,
That lets it hop a little from his hand,
Like a poor prisoner in his twisted gyves,
And with a silken thread plucks it back again.
So loving-jealous of his liberty.

Romeo: I would I were thy bird.

Juliet: Sweet, so would I.
Yet I should kill thee with much cherishing.
Good night, good night! Parting is such sweet sorrow
That I say good night till it be morrow.

(Exit.)

Romeo: Sleep dwell upon thine eyes, peace in thy breast!
Would I were sleep and peace, so sweet to rest!
Hence will I to my ghostly friar's close cell,
His help to crave, and my dear hap to tell.

Changing Shakespeare's language

Now, what to do about that language for certain students for whom the above language would be a genuinely agonizing struggle? Condense!

Here is one sample of how you might condense the same scene:

The Balcony Scene Act 2, Scene 2 (condensed)

Romeo



Juliet

(A light appears above at Juliet's window.)

Romeo: But softly, what light through yonder window shines?
It is the East, and Juliet is the sun.
It is my lady, Oh, it is my love!
See how she leans her cheek upon her hand!
O, that I were a glove upon that hand,
That I might touch that cheek!

Juliet: Ay me!

Romeo: She speaks!
O, speak again, bright angel!

Juliet: O Romeo, Romeo, why are you named Romeo?
Deny your father and your name,
Or, if you won't, swear your love for me
And I'll no longer be a Capulet

Romeo: (to himself) Shall I keep listening, or speak?

Juliet: Your name is my enemy, not you.
You are yourself, not a Montague.
Be some other name!
What's in a name? That which we call a rose
By any other word would smell as sweet.

Romeo: (Speaks aloud) I take you at your word!
Call me your love and from now on,
I'll never be Romeo.

Juliet: What man is there listening to me?

Romeo: My name, dear saint, is hateful to myself
Because it is an enemy to you.

Juliet: You have not spoken much to me, but I know your voice. Are you not Romeo? How did you get here?

Romeo: With love's light wings, I climbed these walls.

Juliet: If my kinsman see you, they'll kill you.

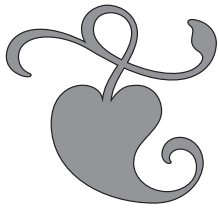
Romeo: I have night's cloak to hide me from their eyes.

Juliet: How did you find this place?

Romeo: Love lent me counsel, and I lent him eyes.

Juliet: Dost thou love me? O gentle Romeo,
If thou dost love, pronounce it faithfully.

Romeo: Lady, by younger blessed moon I swear—



“With love’s
light wings...
I climbed
these walls.”

Juliet: O, swear not by the moon, the inconstant moon.

Romeo: What shall I swear by?

Juliet: Well, do not swear. Although I joy in thee,
I have no joy of this contract tonight.
It is too rash, too unadvised, too sudden.
Sweet, good night.

Romeo: O, wilt thou leave me so unsatisfied?

Juliet: What satisfaction canst thou have tonight?

Romeo: Th' exchange of they love's faithful vow for mine.

Juliet: I gave thee mine before thou didst request it.

Romeo: O blessed, blessed night! I am afraid
all this is but a dream.

Juliet: Three words, dear Romeo, and good night indeed.
If thy bent of love be honorable,
Thy purpose marriage, send me word tomorrow,
And all my fortunes at thy foot I'll lay
And follow thee my lord throughout all the world.
A thousand times good night!

Romeo: A thousand times the worse, to want thy light.

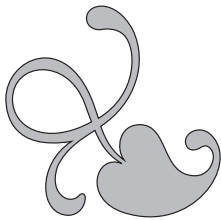
Juliet: What o'clock tomorrow Shall I send to thee?

Romeo: By the hour of nine.

Juliet: 'Tis twenty years till then.
Good night, good night. Parting is such sweet sorrow
That I say good night till it be morrow.

(Leaves the window.)

Romeo: Sleep dwell upon thine eyes!
Would I were so sweet to rest!
Hence will I to my friar's cell,
His help to crave, and my dear hap to tell.



“And all my
fortunes at
thy foot
I'll lay...”

Should we change Shakespeare?

Is this still Shakespeare? Yes and no. Most of the phrases are direct quotes, but extended metaphors are left out, and some speeches are combined. All work to tell the story in a fashion understandable to a younger student, (and capable of being performed by them). But of course it's not "true" Shakespeare. My view, right or wrong, is that Shakespeare's depth makes his plays worthy of being studied year after year, and that it's never too early to introduce Shakespeare, even with a method like this. If you can't stand it, you have alternatives.

One is to take scenes that, through action or the less complexity of their language, lend themselves to classroom performance without condensing Shakespeare's words. The sleepwalking scene from ***Macbeth*** would work, I think. Many cuttings could be taken from the comedies, and the funeral scene from ***Julius Caesar*** would do.

Another method is to have the students (or you) tell the dialogue in their own words, but still attempting to keep some Shakespeare. Again, to do this you have to believe that familiarity with Shakespeare's plots and characters is valuable even if your students are not old enough to deal with the original language word for word.

They might produce something like this:

The Balcony Scene Act 2, Scene 2 (modern language)

Romeo: A light at Juliet's window!
She leans her cheek into her hand!
If I could only touch her cheek!

Juliet: Ay, me!

Romeo: She speaks! I wish that angel would speak again.

Juliet: Romeo, why Romeo? Give up your family, or just say you love me, and I'll give up mine.

Romeo: Should I keep listening or let myself be known?





Juliet: You are you, but I wish you had some other name
What does any name mean? If we called a rose
A weed it would still smell as sweet.

Romeo: (*speaks aloud*) Give me your love, and I'll forget
my name.

Juliet: Romeo! I know your voice. What are you doing here?
How did you know where I was?

Romeo: Love led me here.

Juliet: Do you love me? Say it truly.

Romeo: Love, by the blessed moon I vow—

Juliet: Don't swear by the fickle moon.

Romeo: What shall I swear by?

Juliet: Don't swear at all.
We're being too rash, too unadvised,
Too sudden. We'd better say good night.

Romeo: Will you leave me so unsatisfied?

Juliet: What satisfaction can you have tonight?

Romeo: Say you love me.

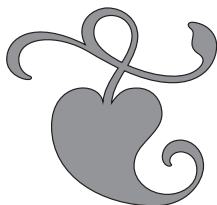
Juliet: I gave you my love before you asked.

Romeo: O blessed words, yet I am afraid this is a dream.

Juliet: Three more words, then good night, sweet Romeo.
If you love me truly and wish to marry,
Send me word tomorrow.
I'll follow you throughout the world.
A thousand times good night.

Romeo: A thousand times the worst to not be near you.

Juliet: What time tomorrow shall I send for your answer?



"Say you
love me"

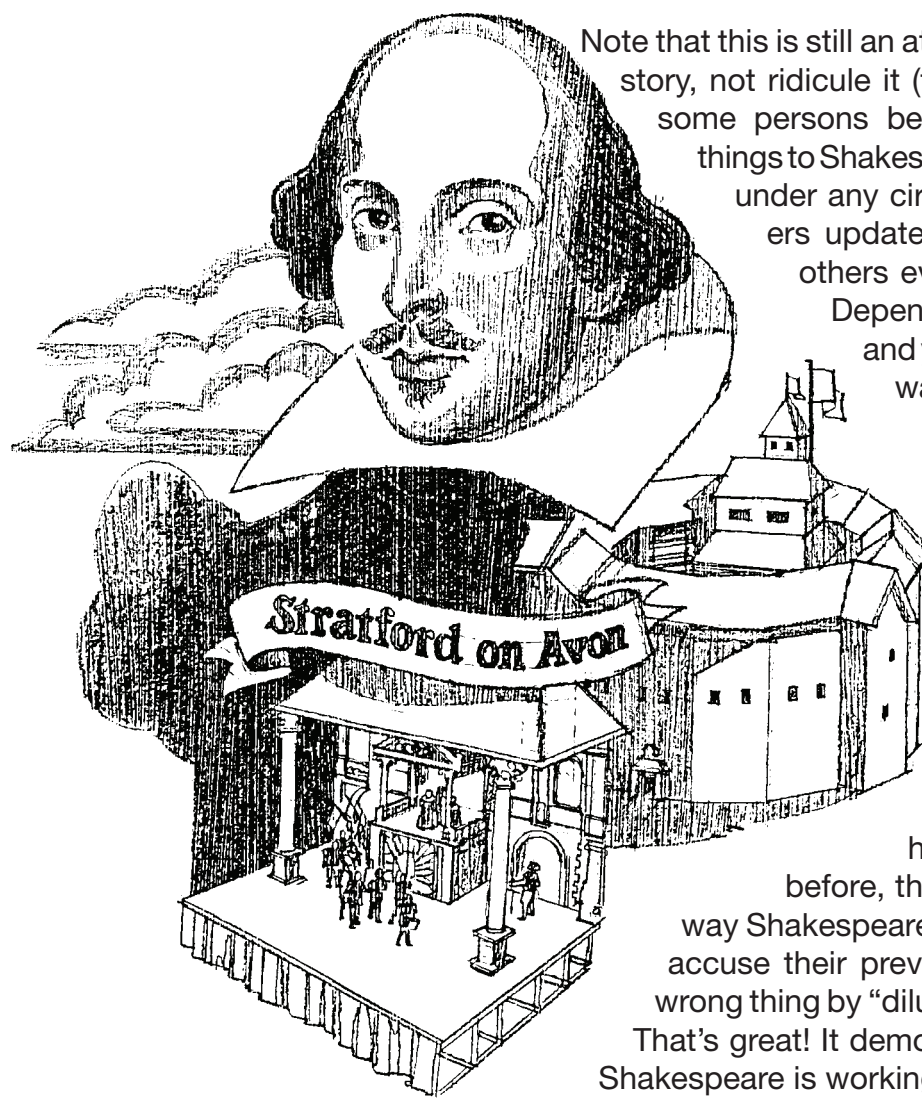
Romeo: Nine.

Juliet: It seems like twenty years till then.
Good night, good night. Parting is such sweet sorrow.

(Leaves the window)

Romeo: I wish I could sleep tonight. I'll go to the friar's,
tell him my story, and ask his help.

Concluding comments



Note that this is still an attempt to tell Shakespeare's story, not ridicule it (though again I freely admit some persons believe this is doing terrible things to Shakespeare that shouldn't be done under any circumstances). Some teachers update Shakespeare into a 'rap'; others even satirize certain scenes. Depending upon your convictions and your students, you may even want to include such activities in your festival.

I believe condensing or simplifying Shakespeare can be a valid technique. The goal is initial acceptance of his work. And as students get older, we give them more of the original, which is fresh and new. If they have studied a particular play before, they will be astounded at the way Shakespeare said it first. Some will even accuse their previous teachers of doing the wrong thing by "diluting" the Shakespeare text. That's great! It demonstrates that teaching *real* Shakespeare is working.

Every festival needs at least one chance for all students to dress up and play a part, even if it just means walking around all day to class as an Elizabethan.

For a classroom festival, not just the actors need the opportunity to dress—the audience should be Elizabethans also. For the all school festival, Costume Day will be the only event some students will participate in. It is the lure which makes the festival visible; it is the opportunity to show the skeptics that Shakespeare can be fun.

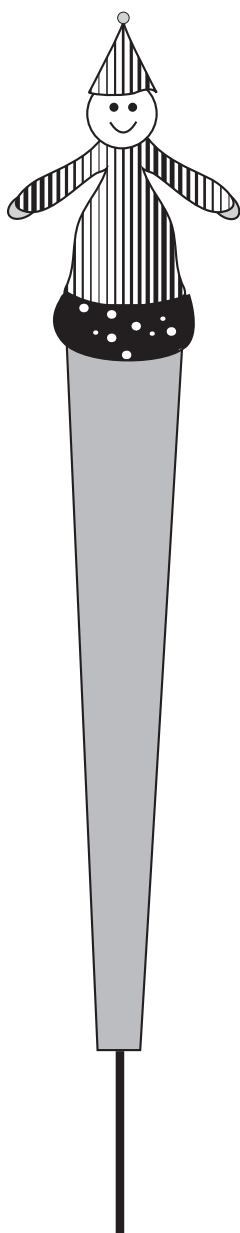
(Other pictures of students in Phoenix area Shakespeare festivals appear beginning on page 5:17 ...)



General suggestions

1. Some schools have found that with certain age groups, putting the festival near **the Halloween season** makes wearing the costumes more “legitimate.”
2. Our festival comes in the **spring**, and we simply had to fight our way through the first hoots and hollers of urban students who were too “sophisticated” to wear Elizabethan costumes. By the time of our most recent festival, however, we had dozens of students each lunch hour who participated in our costume contest, vying to be judged “most ornate” or “most effective costume made from materials around the house” and so on.

*If you live in an urban area, call a Scottish heritage organization. Try to get a bagpipe player to lead the **grand parade**.*



3. Another use of costumes and of encouraging students and faculty participation is to begin each **lunch hour's** activities (or whenever you have the event) with a **grand parade**. All students in costume would be invited to participate in the parade, which would be led by the king and queen, followed by members of the court and all the participants in the days festivities—jesters, musicians, actors, puppeteers, fortune tellers and so on.
4. **Juggling and juggling contests** gain much student involvement. We usually have a performance by jugglers, then each juggler moves to a wide area and forms a group around him/her. A contest—who can keep juggling the longest in competition with the juggler—is run at each group. When each group has a winner, the winners participate in the finals. It's a guaranteed participation activity!
5. **Puppet shows** attract an audience. Students write their scripts, which can be based on Shakespeare's plays, or be the more traditional Punch-and-Judy type of show. We have an alternative education program at our school, whose students have prepared the puppet shows. They like performing (behind the screen). Instructions for making a type of puppet used in Elizabethan times are on page 10:2.
6. A **short play outdoors** is good, especially if you can get students to write and perform short satires on well-known Shakespeare plays. The plays need to be short, since they must be presented in no more than 20 minutes, unless you have your festival in the evening or on a Saturday. The spirit of fun we have generated during **noon-day activities** is marvelous. We save the serious Shakespeare stuff for later! We use **fortune tellers**, **story tellers**, and **singers**. We encourage the storytellers to use stories from Shakespeare (to help fulfill our goal of every student learning more about Shakespeare's writings.) However, if the storytellers wish to use typical fantasy stories, the kind usually designed for children, that is all right. The fortune tellers usually dress as gypsies. We are working on having the fortune tellers use many Shakespeare quotations as the person's "fortune."

7. We also search for **new ideas**. As students study Shakespeare more and more each year, we find new activities. Also, if a Renaissance Fair visits your area, a visit there will give you many new ideas.
8. If your **chorus teacher** is interested, the school chorus can perform music from Shakespeare's time. The **dance teacher** can have Elizabethan folk dances.
9. One way to involve more students in Costume Day is to invite the various clubs and organizations on campus to sponsor hawkers or booths selling appropriate items. You make up the list of **items that could be sold**, show a willingness to consider other appropriate items, and offer them to the various clubs. An appropriate item fosters the spirit and/or is something that could have been made and sold in Shakespeare's time. Here are some suggestions:



- a. **Garlands** On festive occasions, females frequently wore garlands in their hair. Using ribbons and artificial flowers, garlands can be fashioned and sold.
- b. **Masks** Particularly if you use Zefferelli's *Romeo and Juliet*, the students are familiar with the use of masks (the decorated half-masks used in the scene where Romeo first sees Juliet). These can be made and sold.
- c. **Brass rubbing** In the SECTION 8: EXHIBIT, you will see a description of the brass rubbing. This could be done outside on Costume Day as a fee activity.
- d. **Tarts** Make and sell all kinds of fruit tarts. Apple juice and meat pies could also be sold.
- e. **Buttons** Consider selling some of those Shakespeare quotation buttons. Maybe also have buttons available with phrases such as *Will Power*, (name of your school) **Shakespeare Festival**, *Where There's A Will, There's A Play* or any other appropriate phrasing.

Costume Day is your opportunity to make sure that every student in school, whether or not he/she chooses to participate, knows that there is definitely something special going on, and that William Shakespeare (dead or alive!) is somehow connected to it.

COSTUMES: PLAIN AND FANCY

How deeply you go into costuming and how ornate the costumes will be depends partially upon the economic circumstances of your students. Your costume activities should avoid becoming a type of competition in which students feel they must spend tons of money.

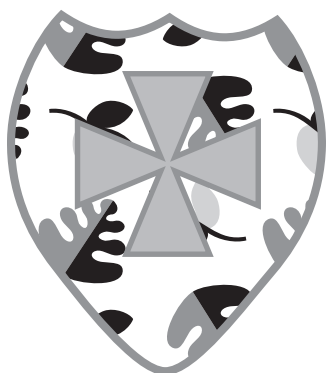
Costumes *do*, however, help a festival, large or small. Having at least one day in which as many students as possible wear a costume brings a type of involvement that builds from year to year.

Making costumes

Getting students into costumes can be a challenge, but it's definitely worth it!

For your students to make costumes, they will need time, patterns, and at least a little money. Time won't likely be much of a problem, for if your students are interested, they'll find the time to work on their costumes. Finding costume patterns, however, can be a problem. Direct them to the illustrations in this notebook and to the many they should find in your school library's books on historical costume. *Also, if possible, order several copies of Winter and Savoy's **Elizabethan Costuming For the Years 1550-1580**, Other Times Publications, Oakland, California. We have found it immensely helpful for designing costumes for our festivals. Many of the various types of costumes discussed in this section are clearly illustrated in Winter and Savoy's book.* Finally, most costumes or costume materials cost some money, although the expense can be quite small. As mentioned above, remember to be sensitive to your students' economic situation.

Interestingly enough, money for clothes was important to the Elizabethans, too. The dress of Elizabethan society heavily depended upon one's social-economic class. Some types of clothing were reserved for the court, and the newly rich of the middle class had to pay a fee for permission to dress in certain types of clothing resembling royalty.



Key terms

One way to handle the situation at school without using terms such as lower class, middle class, and so on is to use the following terms:

Military Since armor was still in some use (and armor is difficult to simulate) military dress can be simulated by using a tunic type outfit with some sort of symbol of the king (lion, crest, cross, and so on) in the middle of the front. Tunics are also a good all



purpose costume, even though they are more appropriate, perhaps, to an earlier century. But they are easy to make, compared to other types of costumes and can often be made from clothing purchased at thrift stores.

Village and farm These would be the everyday outfits of those who work the fields or with their hands. The work clothing would likely reflect their trade.

Merchant and town people This clothing would be of greater quality and in more abundance than those of the village and farm people, and the styles imitate but do not rival the royal trends.

Royalty This collection of clothing is the most colorful and most ornate, including fancy accessories.

The common element of all these clothes is that to some extent they all followed the fashion of the rich and powerful, quite similar to today when K-mart sells a designer imitation line of clothing. You will note similarities between the social classes in the illustrations.

Also remember that you are striving not necessarily to achieve authenticity (unless you have large budget) but to give an Elizabethan effect, a feeling among your participants that they are in another era. It's easier than you might think.

Tunics

If you have home economics or sewing classes (and some money), you could have someone make tunics. Tunics were still in use but did come from a previous century. They, however, are fairly easy to make and, when worn with tights or tied-down jeans, look great. Tunics can be made large enough to simply slip over the student's regular clothing, so if you have students who come by city bus and want a costume to put on easily at school, tunics fill the requirement.

Tunics have puffed sleeves, made with drawstrings at the wrists. The neck portion of the tunic is also made with drawstrings to simulate the frilled collar effect that was so popular with the Elizabethans.

Try to get your school's home economics classes to help sew costumes.

Military tunics

Especially if you have an ROTC unit on campus, you may want to design a tunic with a military effect and get the ROTC group to participate in your Costume Day activities wearing their tunics while they carry banners.

Military tunics are quite similar to a regular tunic. Most noticeably missing, however, is the neck portion which is ordinarily used to form the frilled neck. Such a neck portion is definitely out of place on the battlefield! Sleeves are still full, though the sleeves did not necessarily go to wrist length. Sometimes under the tunic men wore leather or metal for protection. The king's emblem often appeared in the middle of the chest area.

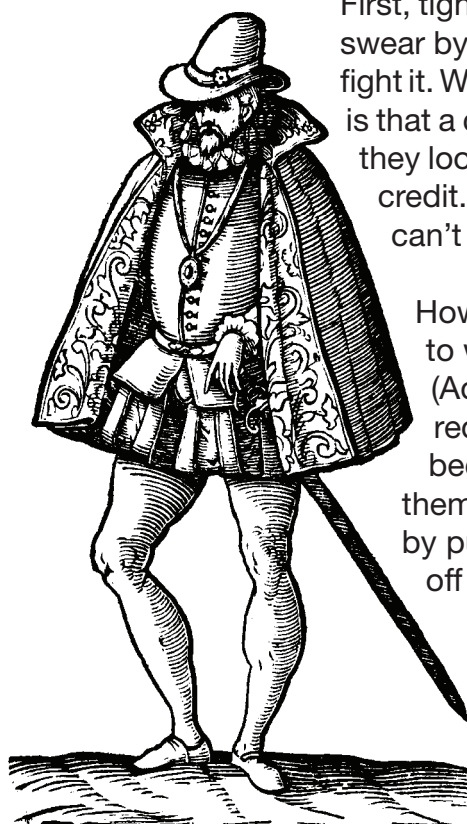
The royal or court dress—male

Imitating royal dress does have its problems, but outfits for males can be easily obtained if the youth uses imagination.

First, tights. When first starting a festival, all boys, without exception, swear by the grave of Henry VIII that they couldn't wear tights. Don't fight it. What will probably happen, even the first time you do a festival, is that a couple of boys will show up in tights, loudly proclaiming that they look like fools and worse, but their teacher is giving them extra credit. The next year, more boys will show up dressed in tights. I can't explain it—it just happens.

However, tights are really necessary only if the students chooses to wear the short, puffed breeches, sometimes called "slops." (Admittedly, tights would be more stylish and therefore virtually required form of dress for a male at court.) These are puffed, not because of some early form of starch, but because they stuffed them to make them puff out. These can be made fairly cheaply by purchasing drawstring trousers at a thrift store, cutting them off around the knee, and sewing elastic at the bottom.

Most males will wear the longer, below the knee length breeches, resembling the old knickers. In fact, any boy on a baseball team could use his baseball pants as a good imitation of Elizabethan breeches. Knee length stockings would then be quite adequate.



If possible, there should be ribbons above and below the knee. These not only helped keep the tights from sagging; they were also considered quite fashionable for their own sake.

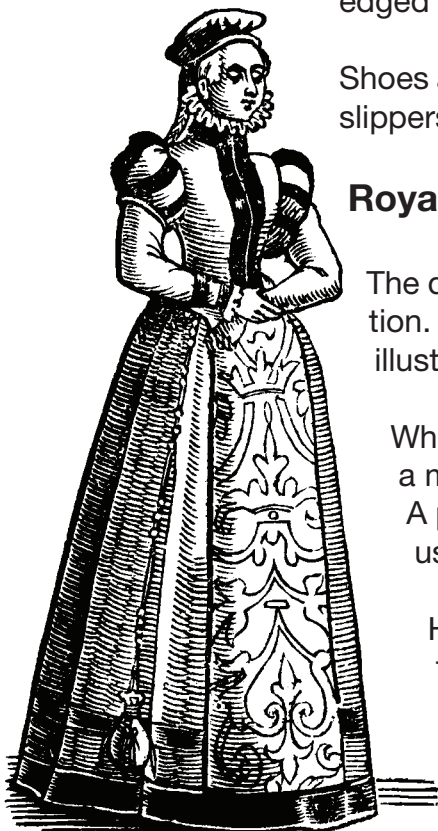
Any puffed sleeve shirt would work, particularly if it had some ornate pattern that gave an Elizabethan effect. A plain vest could help complete the outfit. Some students' fathers may have old vests that can be decorated with various kinds of trim and glass "jewels." These items can be purchased fairly inexpensively at material outlet stores.

The fancy neck collars can also be made cheaply from ruffled material available at outlet stores. Simply take the material, circle it around the person's neck, and fasten with a couple of safety pins. It looks amazingly authentic.

Hats can be avoided completely, or send the students to antique stores or used clothing stores of any kind. Many, many styles of women's hats from the past fit the Elizabethan look, particularly if you go to craft store and pick up a feather for each hat.

Capes are optional, but they can be designed from an old blanket, edged with fake fur.

Shoes are fairly easy for the royal class. Modern-day loafers or house slippers do just fine. A fancy bow on each would even be better.



Royal or court dress—female

The dress for women isn't all that difficult, either, except in decoration. Ornateness was the rule of the day as you can see from the illustration.

What are the requirements for imitations? First, long sleeves are a must. No decent Elizabethan woman would show her elbows. A puffed sleeve would help. The skirts must be long, the bodice usually tight. A considerable amount of trim was used.

Hats were not as ornate as the men's hats. You could use any fairly small, plain hat decorated and trimmed.

The general rule for dressing like one of the royal group is "the more decorative, the better." Of course, no one was permitted to dress in a manner that would appear to outdo the queen!

Merchant and city—male and female

Middle class people simply imitated the styles of the royalty. Naturally, their clothing was plainer and, as today, would sometimes combine

a fairly simple pair of tights with a more ornate vest. The collar would not be worn as frequently, except by those closely associated with the royalty or other wealthy people.



Middle-class women still wore the long skirts and long sleeves—those items cut across class lines, but their clothing was simpler and less ornate.

So, in producing a festival, whether in the classroom or for the entire school, students can wear the same basic outfit. Only the degree of ornamentation need change, depending upon students' interest and/or pocketbook.

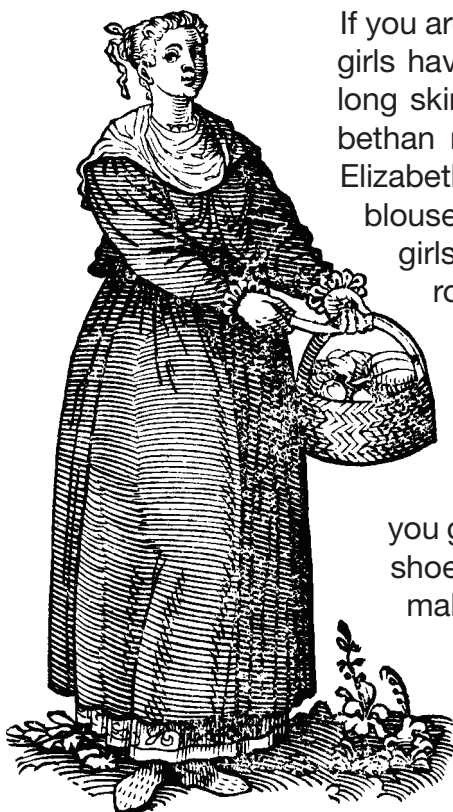
Village and farm—male and female

In many cases, this group would contain the poorest people, but obviously, we want to avoid making Costume Day a contest of higher, middle and lower economic classes.

However, modifying modern clothing to fit the village and farm classification is the easiest outfit to make to produce an Elizabethan effect. To imitate tights (and possibly for convenience of hard labor) loose fitting trousers of the time were tied, at least from knee to ankle. Jeans adapt well to this treatment. Heavy twine works well to tie them with. Tied jeans and a loose fitting shirt would be all a male needs for a costume. Many of today's collarless shirt give an Elizabethan look.

For the females, long, full skirts and long sleeves are again appropriate. Use nothing ornate. These people worked hard around the farm. Aprons were commonly worn many hours of the day and tight-fitting bodices were frequently worn over the loose-fitting blouses.

Modern clothing can be modified easily for the village and farm look.



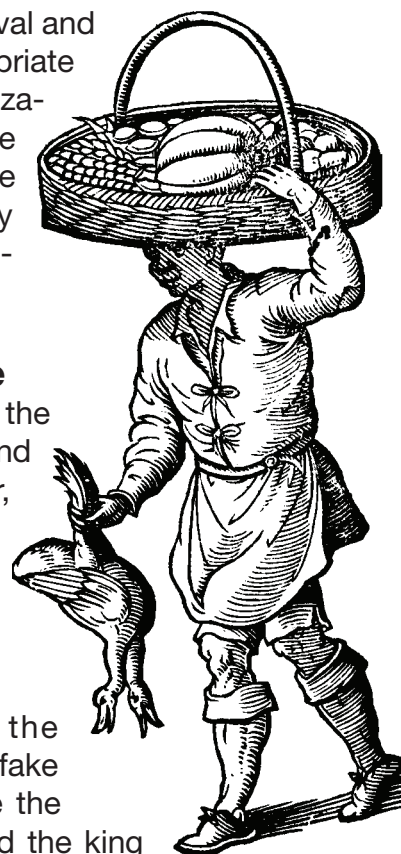
If you are going to do an all-school festival and girls have a difficult time finding appropriate long skirts, permit them to dress as Elizabethan males. Since many of the male Elizabethan styles are common in female blouses, vests, slacks and so on; many girls already have items in their wardrobe that would be appropriate.

Shoes—male and female

The plainer and more simple the shoe, the more it fits the village and farm group. As you get fancier, you get closer to the court effect. All shoes shown were worn by either males or females.

Costumes ideas

Bathrobes are great for the basis for a king's outfit. A few fake gold chains, the more ornate the better, perhaps a scepter, and the king is ready!



Mix-and-match will give the proper effect, even if it's not authentic.

Students can improvise from all kinds of available materials if they have some sample outfits to look at.

You could have a day where the teachers involved in the festival would come to school dressed in Elizabethan-style outfits gleaned from their own wardrobes or from the charity used clothing store. Remember, when you are building a festival, it's the effect you want. I've put together an outfit consisting of jeans tied with twine, house slippers, and a fancy, full-sleeved ruffled shirt purchased in an after-Christmas sale. Sometimes I add a neck ruff. The costume is totally unauthentic—sort of a combination of rural-upper middle class. But no matter, it gives the effect and that is what counts. There will be enough students who really go wild with costumes to give the festival the “look” you want.

If you are doing the all-school festival, try to gain the cooperation of all students who, for whatever reason, are *not* going to come in costume that day, to wear “plain” clothing. Have them avoid colorful T-shirts, especially those with contemporary advertising on them. That way, any pictures or videos taken of the event will almost automatically “show off” the students in costume.



Haunt used clothing stores, the cheaper the better! Buy velour shirts, sew on some trim, and you have an Elizabethan shirt. Purchase old vests, decorate them, and you have tops for either males or females. Look for old hats and old shoes. Note the designs in the illustrations.

Costumes from patterns

Jester costume patterns are fairly easy to find, particularly in the catalogs that are out around Halloween. Thumb through the catalogs looking for outfits that resemble the illustrations in this section, select appropriate material, and you have another Elizabethan outfit. See the resource list for some patterns that were available at this writing.

Getting ideas from Renaissance fairs

If you are lucky enough to live in an area visited by a Renaissance Fair group or have a local group that sponsors such a fair, take time to visit it and study the various costumes worn. It will give you all sorts of ideas about how to modify contemporary clothing for the Renaissance look.

To encourage students to dress for a Shakespearean Costume Day, whether in an individual classroom or in an entire school, you can prepare a costume show that demonstrates exactly how students can take every day modern clothing and transform themselves into an Elizabethan “look.”

For a single classroom, one male and one female model may be enough, but if you are going to encourage an entire school to dress up, you will need additional models, divided fairly evenly between males and females.

Clothing that could be used for the show

Male

- Regular jeans, blue or brown
- Sweat pants (plain, no stripes or decorations)
- Vest, plain or decorated
- Homemade slops (see script)
- Any loose fitting shirt or blouse with full, long sleeves
- Rope to tie pants from the knees to the ankles
- Velour sweater or sweaters/shirts made from any soft, rich looking material
- Tights
- Thick long stockings
- Loafers, slippers, sandals, boots
- Cape, if possible

Female

- Long skirt, plain for average housewife
- Long skirt, decorated for upper class housewife
- Long skirt, ornately decorated royal style for woman at court
- Various blouses with long sleeves, from plain to decorated or patterned to resemble fancy stitching for women at court.
- Fancy vests
- Apron
- Scarf for headgear
- Hat, Elizabethan style (see illustrations)
- Ballet shoes
- Shoes with thick soles and heels

This is a starter list to spark your imagination. Once you begin looking at modern clothing for Elizabethan styling, you will see many other possibilities.



These are suggestions to help you begin. You can present a costume show with fewer items, but the more you display, the more students will understand how easy it will be for them to participate in your Costume Day activities.

Ornate costumes are expensive. Work instead for the Elizabethan effect which will encourage wider participation from students.

As you read the script, note how the clothing is used. Remember, you are trying for an Elizabethan effect, not necessarily authentic costuming. Your goal is to show students how to use clothing from their closets, their attics, and from their relatives and friends, that would give the aura of Elizabethan times. Be sure to check the costume illustrations in this book for other ideas.

Script for a costume show

Narrator: Lords and ladies, two weeks from now when we have our (Costume Day, Renaissance Day, Shakespeare Festival, Elizabethan Feast, and so on) we would like to come to school as Elizabethans.

We are not asking you to spend money or to dress like royalty, though you may do so if you wish. Fortunately for those with some imagination, you can use modern clothing to give an Elizabethan effect.

Today we are going to show some costume ideas using clothing that our models have either selected from their closets (or their friends' and relatives' closets) or have put together from clothing that we have purchased from thrift stores or remnant stores, both excellent sources to locate material and clothing at very low cost that would fit Elizabethan times.

As in all times, the money one has to spend on clothing, the fancier one's clothing tends to be, but we are going to start with the basic male and female look, then show you how to modify this style to fit a different economic level. And, as frequently has happened through the ages, people in the larger towns and cities in Shakespeare's day tended to be more style conscious than in smaller villages. Of course, there were great variations. One might see a person dressed in typical farm and village clothing on the streets of London, and one might spot a small town merchant dressed in fancier, imitation royalty clothing favored by city merchants.

Our first costumes will illustrate small town and farm life. These will be the easiest costumes for you to imitate.

Male: I represent the kind of clothing a typical male would wear if he lived on the farm or did ordinary labor in a city or worked as an apprentice in some trade. As you can see, I have worn gray, athletic type socks into which I have tucked my jeans. I am wearing sandals, but if I had a pair of boots, I would be wearing these since boots would protect my

Elizabethan tradesmen wore clothing of their trade. To have a greater variety of dress on Costume Day, get a group to research those special outfits.

clothing better. Remember, I represent a person who lives in a small town where none of the streets have cobblestones and spends much of the year walking through mud.

My shirt is one of my dad's old dress shirts. I have tucked the collar under to give an Elizabethan collarless look; after all, most small town people were not rich and could not afford the large fancy collars the merchant and royal class of London wore. Since buttons were still difficult to get for us common folk, I am wearing the shirt backward to hide the fact that it has buttons, and of course, have covered it with this old vest that I found in a thrift store. I removed the buttons from it and tied heavy string to connect the two sides. My belt, since I didn't have a heavy leather belt around, is an old scarf.

Movie pirates display costumes quite similar to the Elizabethan laborer or farmer.

Narrator: You can see that Eric used his creativity to achieve this Elizabethan small town appearance. Notice how his costumes resembles the old pirate movies on late night television.

Female: All Elizabethan females would wear a long skirt and long sleeves. I have pulled this old loose fitting nightgown on top of my everyday modern clothing and covered it with a large apron, which would be worn virtually all day by a typical farm housewife. My hair is mostly covered with this scarf that I have tied like kerchief. If it were cooler weather, I would have worn a sweater-vest—plain colored—to complete my outfit.

Narrator: Again you can see how simple it is if you look for the proper items - full sleeves for both men and women, long skirts for the women, tucked in or tied down pants for the men.

Now we are going to have our models leave and return with other clothing that fit small town life. (*Models exit.*) While they are getting ready, let's take a look at what the successful small town merchant or tradesman might wear. His wife's clothing would reflect his financial and social position in the community. (*The male and female merchant/trade models enter.*)

The layered look is quite useful in creating an Elizabethan costume effect.

Female: You can see that my clothing strongly resembles the clothing of the previous model. But there are some differences. Since I represent a woman whose husband operates a successful business, I do not have to spend my entire day doing housework and other chores; we have a neighbor girl who comes over almost day to help out. Therefore, my skirt, though the same length as what you have already seen, is of higher quality material. I don't have to worry about getting it dirty from working in the garden or doing the heavy work



Remember to keep those feminine elbows and ankles properly covered to fit Elizabethan times.

around the house. Most of the day, I will embroider, do other sewing, prepare the menus, or work on household accounts. When I do prepare the meals, I have a large apron to wear.

Notice that my sleeves are quite full: I am striving to be in the latest fashion. I wear a kerchief most days around the house, but when I go out, I put on something that my husband bought for me on a business trip to London (*removes kerchief and puts on hat*).

Narrator: Notice that our 16th-century housewife could fit into many centuries. Even the long skirts and long sleeves were popular through the 19th and into the 20th century.

Male: As a man who is slowly gaining prosperity and running a successful business, I try to dress in a fashion appropriate to my higher station in life. I wear tights, of course, but since I am, alas, no longer young, my trousers are not the short, puffed type favored by the youth, but my trousers resemble what the 20th century will call knickers. The material is expensive and I wear embroidered shirts, again with the puffed sleeves so typical of our time. When I go out, I sometimes wear a great coat, or in summer, a cape or jacket. (*The models leave the stage.*)

Narrator: Now let us take a look at life at the court. Here is where people would have the most money to spend on clothes and where one's clothing would be the most important. The latest fashions would prevail, of course, since this is the group that sets the fashions. (*Models enter.*)

Male: (*Speaks with arrogance and haughtiness*) I am a courtier in the court of Queen Elizabeth. I spend my days among the dozens of people who devote their lives toward serving the queen in various capacities. Most frequently, my particular task is to interview those who wish to petition the queen. I decide which petitions I will pass on to the queen, which people may be recommended to see her personally, and which petitions will get no further.

Since I am young, I insist upon dressing in the latest style, which is very important here at Court. I have on my tights, my fancy slippers with a bow, and my trunkhose, which we usually call slops. We borrowed this style from the French, who are very skilled at fashion design, even if they are such a rude and arrogant people.

(*Changing voice and manner to contemporary*) As far as putting this kind of outfit together, I talked my mother into taking an old pair of walking shorts that were a size too large for me, sew an elastic band in each leg to make them fit snugly against my tights; then I've stuffed

Recruit a good actor for this part who will bring some humor to the show.

them with wadded up newspaper to make them puff out. Unfortunately, this makes it difficult to sit, but I sacrifice all for Shakespeare! If heavier material had been available, we wouldn't have needed the paper.

For a belt, I took an old beat-up leather belt and glued these glass "jewels" on it. I bought them at a craft store. My shirt is an over-sized tuxedo shirt, and this vest is old one I borrowed from my aunt. My hat—Elizabethan men wore their hats indoors as well as outdoors—I found at an antique store, though I've seen some also at thrift shops where they cost much less. I added the feather which I picked up at the craft store.

Narrator: You can see that to put together a costume for the courtly life is going to take a little more time and, unless you are very lucky at finding appropriate clothing, you will need to spend some money.

Female: I am a lady-in-waiting. My task is to see that the queen's room are kept perfect, that her clothing is ready when she wants it, and sometimes I simply sit and talk as we embroider.

I am wearing a long full skirt. I would attempt to show you my shoes, which you modern people call 'ballet slippers' but it would be immodest of me to display my ankles so you will have to take my word for it. My blouse has long sleeves, since it would also be immodest for me to show my elbows. Like men's clothing, my sleeves are also full and puffed. I am wearing a bodice, which in your modern time is called a vest and most frequently worn by men. In fact, my bodice, as you can see, is really just a decorated vest to give that Elizabethan look. Because of the chill in the winter in the large palace rooms, I usually wear some type of hat or scarf. As you can see, I am wearing a scarf since the only other appropriate headgear I could was located in what you call an "antique store" and it was too expensive.

Narrator: You can see that you have a wide choice of levels of Elizabethan life upon which to base your costume. After you look over your closet, you will probably choose the easiest material to make a costume, but remember, all levels of society had many things in common in their clothing styles. You can change a plain, everyday article of clothing into something courtly simply by adding jewels and decorations of the type often available at craft stores.

Example:

Narrator: Note that our next model is wearing sweatpants that have been tied from the knee to the ankle with thin rope. He wears a dark plain velour sweater. He could be an apprentice, but the addition of

From this point on, the models should return to the stage, one by one, wearing as many variations of their costumes as you have been able to put together. The narrator explains the clothing as the models walk across the stage.



When all the variations have been shown, an effective closing would be to have as many models on stage as possible as the narrator concludes.

the gold-toned necklaces show him to be the son of a successful businessman.

We hope you have been able to see how easy it is to get into the spirit of our (Costume Day, Shakespeare Celebration, etc.) by selecting appropriate clothing from your closet or borrowed from your friends or relatives. All it takes is a little imagination. If you need any other advice or ideas, see _____ who is in charge of the Costume Day.

Conclusion

From this simple script, you can build endless variations. The more you learn about Elizabethan costuming, the more you will think of clever ways to present costume ideas to students in your own costume show.

Another approach that could be used with or without live models is to be sure to take pictures of students in homemade costumes whenever you have your first celebration. You can count on the fact that some students are going to be quite creative and arrive on Costume Day in outstanding Elizabethan look costumes that would be easy for others to imitate. Assign a student to take pictures, preferably using slide film, so that in your next Shakespeare celebration, you can send a short slide show around to teachers' classroom to augment the Costume show. The more ideas you can present, the more successful will be your Costume Day.

STUDENTS IN COSTUME



Elizabethan soldiers



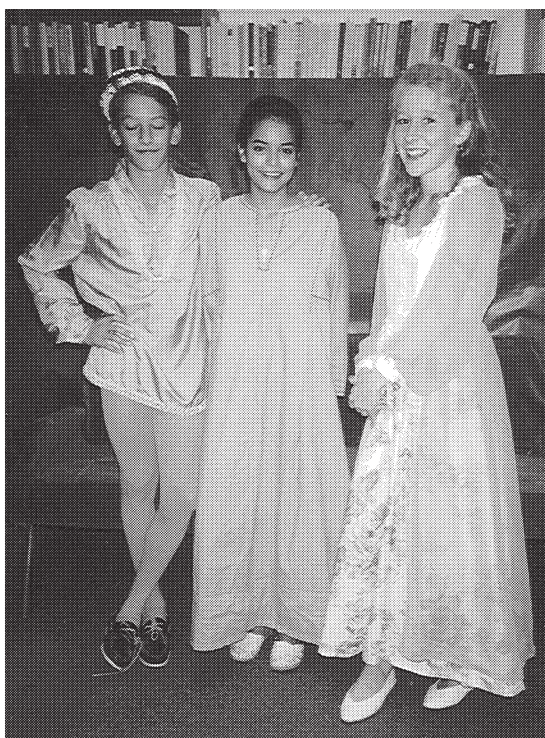
Trumpeters calling audience to theater



A proclamation from the queen



*Contemporary robe as basis
for Elizabethan costume*



Young gallant and two ladies



Contemporary clothing for Elizabethan effect



Elizabethan puppeteers



King and queen on Costume Day



Jugglers on Costume Day



Elizabethan recorder quartet



A gallant, two jesters, and a friar



CONTESTS

In addition to Costume Day, contests form the basis of the goal of involving as many students as possible in the festival. The contests are the lure to get students to learn and use Shakespeare language.

With the classroom festival, you would probably use only one or two of these contests, and some are not appropriate at all. With the mid-sized festival and all the school festival, use as many as you can work into your time frame!

Festival poster design contest

To build a festival from year to year, one activity that will generate competition and interest is the festival poster design contest.

A festival poster creates interest weeks before the festival actually gets going.

First, you must decide what information you wish to appear upon the poster, and how the winning poster is going to be reproduced. (The student designers will use different processes depending upon whether or not you have the funds to reproduce the poster in color.) We have had our posters designed to be reproduced in black and white. Then, once the winning poster is selected, we take it to a printer who prints it black on a colored paper of our choice. In reduced size are included the posters from two of our festivals.

It has certainly helped us to have the cooperation of one of the art teachers. With her assistance, we developed a list of guidelines for the students entering the contest. We decided on the wording we wanted on the posters. The art teacher decided, knowing the materials and her students, what the rules would be that affected the process of reproducing the poster.

We sometimes give cash prizes, sometimes gift certificates at a local art store, and of course the winning poster is reproduced to be distributed in every classroom of the school three weeks before the festival.

If we wanted more community involvement, we would distribute the posters to surrounding businesses and we hope to reach that level some day.

Another way to do posters

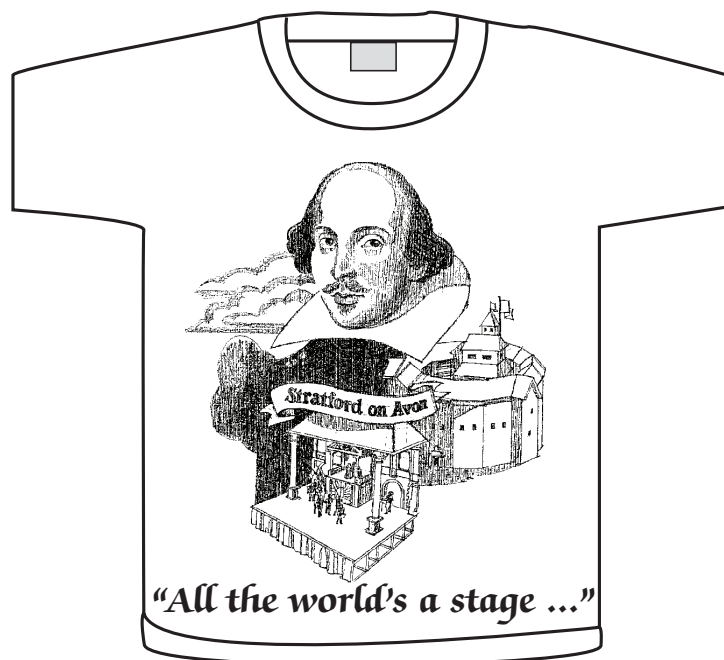
You don't have to have a single poster to reproduce in order to advertise the festival. Students could enter their posters, which would be judged and prizes awarded, but all or virtually all the posters would be distributed around the campus to advertise the festival.

There are some advantages to this approach. The first is that the posters could be three-dimensional, could use color, and could feature illustrations cut out from other sources. In such a case, more students would actually have their work on display.

The winning posters could be labelled and displayed in a prominent place, such as the school cafeteria or other campus area that most students will pass daily.

T-shirt design contest

In this particular event, the student must select a phrase from Shakespeare, draw it onto a T-shirt, and then appropriately illustrate it. The illustration may be satiric, serious, ironic, humorous, or simply decorative.



The student must furnish a T-shirt. Many times students bring in outgrown shirts. Perhaps you could find a source to purchase either factory rejects or heavily discounted T-shirts to enable the students to wear their design on Costume Day. You will probably want to display your top prize-winning designs, however, in the Shakespeare exhibit for the week of the festival.

Liquid embroidery and cloth paints work fine. Try to get donations to fund a supply of these for teachers who are interested in making this a class project. Some students will pool money and buy four or so basic colors and share them.

We also furnish a list of some Shakespeare quotations, especially if a teacher is having an entire class enter the contest. (See Quotations From the Bard on page 4:6.)



T-shirt ideas

Here are some ideas from T-shirts that have been entered in our contests:

- **Decorative** “A rose by any other name would smell as sweet.” Illustrated with a drawing of a rose.
- **Ironical** “There’s daggers in men’s smiles.” Drawing of Oliver North smiling.
- **Serious** “Let slip the dogs of war.” Battle scene with dead and dying. “Lord, we know what we are, but know not what we may be.” Drawing of small children. “O call back yesterday, bid time return.” Drawing of Martin Luther King with John and Robert Kennedy.
- **Humorous** “There was a star danced, and under that I was born.” Self-portrait of student. “Men’s eyes were made to look . . .” Boys watching girls walking by.

Greeting card contest

This contest is similar to the T-shirt contest. Students select a Shakespeare quotation that would be appropriate for specific occasions when they would probably send a special card: Thank you, Birthday, Mother’s Day, and so on.

These cards could also be simply to advertise the festival itself or note cards with a Shakespeare quotation on the outside and blank space for writing on the inside.

The contest could be designed to give prizes in the various greeting card categories, or simply for the most creative cards. At the end of the judging when cards are returned, students would be encouraged to actually send their card to someone.

Perhaps a design would arise which would be appropriate and of high enough quality that you might want to consider having the card printed and used as a fundraiser for the festival.

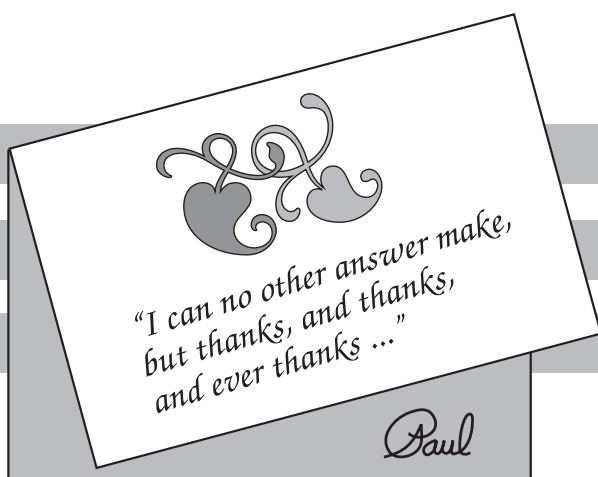
If you have school vocational printing available, take the best designs, have an art student recopy them as line drawings, print them on pastel paper, and sell them to raise money for festival activities.

Here are some possible quotations for cards. Your students can find many more, I'm sure.

Thank you

"I can no other answer make, but thanks, and thanks, and ever thanks . . ."

Twelfth Night, Act 3, Sc. 3.



Congratulations

"Nature and Fortune joined to make thee great!"

King John, Act 3, Sc. 1.

"Is it not well done? Excellently done . . ."

Twelfth Night, Act 1, Sc. 5.

"Now, my fairest friend, I would I had some flowers of spring that might become your time of day . . ."

The Winter's Tale, Act 4, Sc. 4.

"There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune . . ."

Julius Caesar, Act 4, Sc. 3.

"Men at sometime are master of their fates . . ."

Julius Caesar, Act 1, Sc. 2.

"Be just, and fear not;
Let all the ends thou aim'st at by thy country's,
Thy God's, and truth's."

King Henry VIII, Act 3, Sc. 2.



“Lord, we know what we are, but know not what we may be.”
Hamlet, Act 4, Sc. 5.

“O wonderful, wonderful and most wonderful, wonderful!
And yet again wonderful, and after that, out of all hooping!”
As You Like It, Act 3, Sc. 2.

Wedding congratulations

“I must dance barefoot on your wedding day.”
Taming of the Shrew, Act 2, Sc. 1.

“Our day of marriage shall be yours;
One feast, one house, one mutual happiness . . .”
Two Gentlemen of Verona, Act 3, Sc. 1.

“A contract of eternal bond of love,
Confirm’d by mutual joinder of your hands,
Attested by the holy close of lips . . .”
Twelfth Night, Act 5, Sc. 1.

“Marriage is a pattern of celestial peace.”
King Henry VI, part. I, Act 5, Sc. 5.

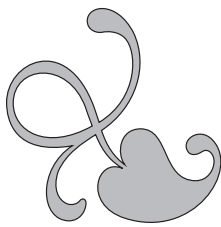
“As a wall’d town is more worthier than a village,
so is the forehead of a married man more honorable
than the bare brow of bachelor. . .”
As You Like It, Act 3, Sc. 3.

“God, the best maker of marriages,
Combine your hearts in one . . .”
Henry V, Act 5, Sc. 2.

Love and friendship

“I would I had some flowers o’ the spring that might become
your time of day . . .”
The Winter’s Tale, Act 3, Sc. 3.

“I know no ways to mince it in love,
but directly to say “I love you . . .”
Henry V, Act 1, Sc. 2.



“Mariage is
a pattern
of celestial
peace.”



"I count myself in nothing else so happy
As in a soul remembering my good friends . . ."
King Richard II, Act 2, Sc. 3.

"Of all the flowers, methinks a rose is best.
It is the very emblem of a maid."
Two Noble Kinsman, Act 2, Sc. 2.

"Love alters not with his brief hours and weeks."
Sonnet 116

"When you do dance, I wish you a wave of the sea."
The Winter's Tale, Act 4, Sc. 4.

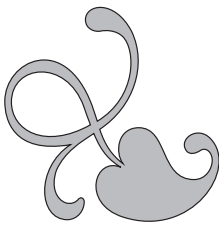
"Did my heart love till now? Forswear it, sight!
For I ne'er saw true beauty till this night."
Romeo and Juliet, Act 1, Sc. 5.

"We two alone will sing like birds i' the cage."
King Lear, Act 5, Sc. 3.

"How like a winter hath my absence been from thee . . ."
Sonnet 97

"For thy sweet love remembered such wealth brings
That then I scorn to change my state with kings."
Sonnet 29

"I'll note you in my book of memory."
King Henry VI, part I, Act 1, Sc. 4.



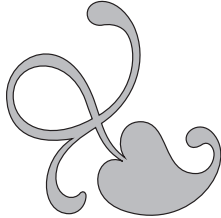
Birthday

"...he wears
the roses
of youth
upon him."

"Tell him he wears the rose of youth upon him."
Antony and Cleopatra, Act 3, Sc. 3.

"His years but young, but his experience old;
His head unmellow'd but his judgment ripe."
Two Gentlemen of Verona, Act 2, Sc. 4.

"By this day! she's a fair lady. . ."
Much Ado About Nothing, Act 3, Sc. 1.



“O call back
yesterday,
bid time
return...”

“To me, fair friend, you can never be old . . .”

Sonnet 104

“Here’s flowers for you . . .
these are the flowers of middle summer,
and I think they are given to men of middle age.”

The Winter’s Tale, Act 4, Sc. 4.

“O God! methinks it were a happy life . . .”

Henry VI, Pt. III, Act 2, Sc. 5.

“O call back yesterday, bid time return . . .”

Richard II, Act 3, Sc. 2.

“And send him many years of sunshine days . . .”

Richard II, Act 3, Sc. 2.

Get well

“There’s nothing ill can dwell in such a temple,
If the ill spirit have so fair a house,
Good things will strive to dwell with ‘t.”

The Tempest, Act 2, Sc. 1.

Bon voyage

“Let him spend his time no more at home,
Which would be a great impeachment to his age,
In having known no travel in his youth . . .”

Two Gentlemen of Verona, Act 1, Sc. 3.

“The day shall not be up so soon as I,
To try the fair adventure of tomorrow . . .”

King John, Act 5, Sc. 5.

“All places that the eye of heaven visit
Are to a wise man ports and happy havens.”

King Richard II, Act 1, Sc. 3.

Sympathy

“Then have I reason to be fond of grief . . .”

King John, Act 3, Sc. 4.



“His life was gentle, and the elements
So mix’d in him that Nature might stand up
And say to all the world, ‘This was a man!’ ”
Julius Caesar, Act 5, Sc. 5.

*Pressed for time
to find additional
quotations? Use
the quick and con-
venient Browning
quotation book #7
on page 9:6.*

“ . . . tears shall drown the wind . . . ”
Macbeth, Act 1, Sc. 7.

These quotations are simply intended as samples. If you check the sources, you will discover that, in context, many of the quotations have different meanings than these fragments imply. You and your students can find dozens of such phrases from Shakespeare to use in this manner. More can be found to use deliberately in an ironic or humorous manner. Some of the suggested quotations could be used in more than one category.

*This contest is oper-
ated during the time
that the annual exhibit
is open. One year, this
contest was won by a
student who admitted
she knew very little
about Shakespeare’s
plays and characters,
but by studying the
exhibit several times,
was able to make
educated guesses
that were ninety per-
cent accurate!*

Shakespeare identification contest

From the Folger Shakespeare Library, I ordered a James Christiansen poster that caricatures several of Shakespeare’s characters. The student is to identify each character and the play in which the characters appears. At the end of the exhibit, all entries are read and the person with the most correct responses wins. So far we have had no two people who have scored 100 percent or who have tied, but when that begins to happen, we will simply have a drawing for the winner.

Recitation contest

Getting students to recite Shakespeare is one of the exciting events of the festival. For a few weeks, it becomes respectable to memorize Shakespeare!

We usually run two contests, a solo and a group contest. In the solo contest, the student memorizes a set number of lines and recites them. We have used a 50-line maximum in the past. The goal is that the student would give a recitation that clarifies the meaning of the lines.

Last year, the local branch of the English Speaking Union sponsored a regional contest that required students to recite about 25 lines plus a sonnet. Since we wanted our winner to enter that contest, we followed their regulations. The student winner, who was from a different school, received an expense paid weekend in New York to compete in the national finals, saw a Broadway play. If you have an English Speaking



Union branch in your city, you may want to investigate whether or not it sponsors this competition.

Our group recitation has turned into a duo. We didn't plan it that way. It's just that those who entered limited their numbers to two, so we finally just made it a duo. This group must memorize twice as many lines as the solo. Of course, you could have more or less.

So far we have been able to award cash prizes in each category. We compete by grade level, holding a second round in the solo division to select the winner who enters the English Speaking Union contest.

Writing contest

One goal of the festival is to arouse more interest in Shakespeare and his time that might result in students actually visiting the school library to find out a little more about Elizabethan times.

To accomplish this, you could sponsor a special edition of the school newspaper. If your school has no newspaper, publish one of your own.

The writing in the newspaper would focus on the festival, on Shakespeare, on Elizabethan times, and on a fictional use of Shakespeare and his characters. You could have a Dear Willy column, in which the advice that Shakespeare gives on human relationships would have to include at least one appropriate quotation from one of his plays. There could be fictional, but historically based, descriptions of the London plague, a visit to an Elizabethan theater performance, a story of an apprentice who sneaks away from an afternoon of theater at the Globe, a discussion among the City of London (council) about the evil influence of plays and what actions they take, a picture of going to grammar school in a small town such as Stratford-upon-Avon. You could have poetry about Shakespeare and his plays, both serious and humorous.

How many categories of writing you would want to judge would depend on how many teachers you have to help. Perhaps the prize winning writings would simply be those that are selected and published in the newspaper and/or magazine.

If Shakespeare performances are available, live or on video, your newspaper could include reviews of them.

Use humorous classified ads such as, "For sale: Like new dagger, 6-inch blade, silver with black handle, 60 shillings. Contact Macbeth, 2014 North Dunsinane."

Create serious news articles, also, with headlines such as "Plague threatens London," "Fire destroys Globe Theater," Shakespeare reported dying; revises his will."

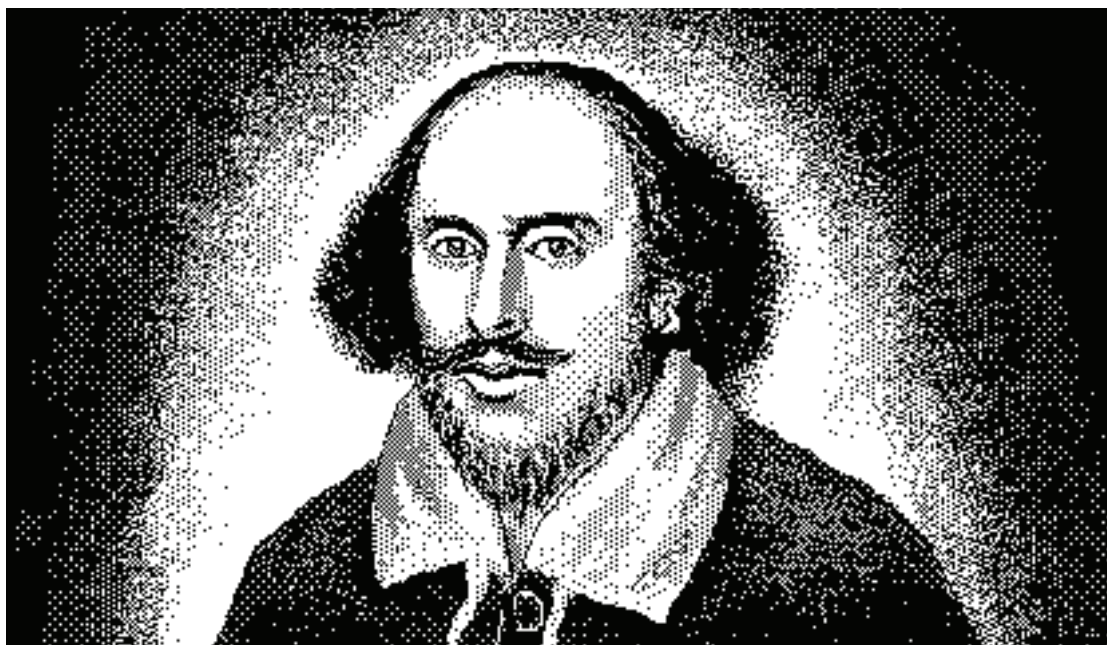
Costume contest

As a featured part of Costume Day, you will want to recognize various categories of costumes, especially if you are trying to build your festival from year to year. Here are some suggested categories;

1. Best royal costume, male
2. Best royal costume, female
3. Best costume using contemporary clothing modified to give an Elizabethan effect
4. Best common person costume
5. Best specialized costume (jester, military, occupational)

Any contest will do!

These ideas are suggestions to get you thinking about what might be appropriate for your school. We are always thinking of new contests to try. Our goal is always the same: *Get as many students as possible involved in some aspect of the festival—reading, speaking, and hearing Shakespeare's language.*



How about giving the biggest prize for this person (student, faculty, or community member)

- *the individual who succeeds in dressing and looking most like Shakespeare!*

ELIZABETHAN BANQUET

From the first year of our Shakespeare festival, the Elizabethan banquet clearly was on its way to becoming the hit of our annual festival.

The banquet is one of the best opportunities to get parent and community involvement in your festival. If you are starting out without much experience, I recommend that your first banquet be for students only. You need to have a “trial run” to see how all the activities are going to work.



Look for
parents to help
you with the
banquet ...

One can call the banquet anything. It should be a combination of food and entertainment. We refer to ours as the Elizabethan Frolic. Other schools call theirs the Elizabethan Feaste. But what's in a name, as someone once said.

What to serve

From my reading about Elizabethan cooking, serving a truly authentic Elizabethan meal would probably cause everyone to become ill. Only the upper classes had much meat, and with the conditions of storage, much of the spoilage of the food was disguised with heavy spices. On the royal level of earls, dukes, and kings, the banquets could become ridiculously ornate. Some were fond of taking a large animal, such as a cow, stuffing it with a smaller animal, such as a pig or a sheep, which was stuffed with a smaller animal, and on and on until perhaps a pigeon was the smallest animal inside, so that when the monstrosity was served, animal would be produced from animal to the apparent delight of the crowd.

I don't think you want to do that at *your* Elizabethan banquet.

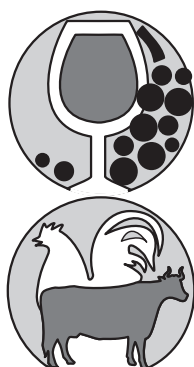
Fresh game, of course, was served to the upper classes. That, too, is a problem. So I recommend going fairly plain. Serve beef, pork, or lamb—roasted. Baked fish was also served. They did use rice and vegetables. Fruit was frequently a dessert (still a European custom today.) Cheese was used, especially baked in crusts or bread.

In preparation, if you want to be reasonably authentic, simply ask yourself, “*Could the Elizabethans have done this?*” Kiwi fruit, for example, was probably among the missing items in an Elizabethan diet.

The more simple the meal is, the less in cost and preparation time. Unless you are able to charge a ticket amount that will actually cover expenses (and so far we haven't been able to do this at my school), you need meals that don't require a chef or even much time on the part of your school cafeteria personnel.

For one of our banquets, we served the following: roast pork (whole pigs turned on a skewer outside the banquet area), roast chickens, lettuce and tomato salad, shepherd's bread with cheese baked in the center, selection of fruit, apple juice, and cherry tarts.

The roast pig and chicken, along with the salad, was catered. Admittedly, the modern roasting cart looked a bit out of the place, but the pigs turning on the spit were quite impressive. Our shepherd's bread was obtained by the parents of a couple of our students who run a sandwich shop. They obtained the bread from one of their suppliers, who cut the price drastically when told it was for an Elizabethan banquet. They also obtained the fruit at very low cost. Our own district vocational school supplied the cherry tarts at a reasonable price.



The apple juice was used for the constant toasting to the king and others that went on during the meal.

You can, of course, recruit teachers to buy and prepare the food, and with the cooperation of suppliers discounting for you, this is probably the most inexpensive way.

How far you go into preparing Elizabethan fancy food would depend upon your own research and how complicated you wanted to get and how much money you had available. *Fabulous Feasts* (see resource #2 on page 9:5) suggests such items as beef pie, lentils and lamb, beef and chicken pie, and veal custard pie. Or how about chicken stuffed with lentils, cherries, and cheese? Artichokes with blueberry rice? Vegetable gruel? With today's teenagers gourmet tastes fluctuating between one fast food establishment and another, you probably understand when I suggest you keep it plain and simple.

We served buffet style, but hope to work up to having the food served by students in costume, with fanfares of trumpets. No utensils are used. All persons have to eat with their fingers. Of course the Elizabethans had knives and spoons (and even used them sometimes), but we like to insist on using fingers, for it rapidly immerses the audience into the spirit of the evening.

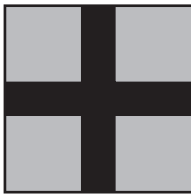
We use paper plates, definitely not authentic, to save on clean-up, but if the banquet keeps developing the way it has, we will someday have our own metal dishes to serve with. Having metal containers to drink from would add to the atmosphere, but then you have problems with storage from year to year, to say nothing of the initial cost.

Decorations

How do you transform a school cafeteria into an Elizabethan banquet hall without upsetting the next day's lunch service?

The first rule is to have a large clean-up crew that will work after the banquet is over. That is also the second and third rule.

Then work on the table decorations. Use leaves, flowers, branches, anything natural that could be something possible in Elizabethan times.



Banners give a festive and royal effect.



Try to get the walls hung with banners and coats of arms. (See the section on BANNERS for ideas.) But remember that even what we perceive as the ornateness of an Elizabethan royal banquet really depended heavily upon the ornateness of royal clothing, the colorful and dramatic serving of each course, and fanfares rather than quality china and crystal. So work on the audience to come in costume, decorate the walls as best you can, and keep the table settings simple.

Because money is always a problem, don't succumb to the notion that the banquet (as so many proms) must be held off campus somewhere. Our students laughed at the idea of attending an Elizabethan banquet in the student cafeteria—until we told them they were all failing the Shakespeare unit. Well, not quite. We did have to keep talking it up and saying what a great time everyone would have, and they finally showed up. After one banquet we have never had to coax again.

Entertainment

The banquet moves along with food being served as various entertainment happenings occur.

Royalty should be present at the banquet. You can have the students elect a king and queen sometime during the festival before the banquet, or you can select many kings and queens, either at the banquet or before.



*Trumpeters from
your schol band
will love playing
fanfares!*

King and queens are given crowns, of course. You can find reasonably sturdy paper crowns at novelty stores and use them year after year.

If you prefer to have one couple “rule” the banquet, other students could be given titles such as duke, duchess, earl, and so on. The king and queen control the banquet. No one eats till they eat. No one drinks till they drink. Toasts are offered to their health. All entertainers bow to the king and queen before they perform.

The king and queen should enter to the fanfare of trumpets. Everyone stands, of course, and bows as the royal couple pass by and approach the head table. Leading them in is a royal escort who carries their coat of arms.

Once at the table, the king (or queen) states a few words of welcome and bids the guests to be seated. The royal master of ceremonies does the actual running of the entertainment, but always with deference and constant acknowledgments to the king and queen.

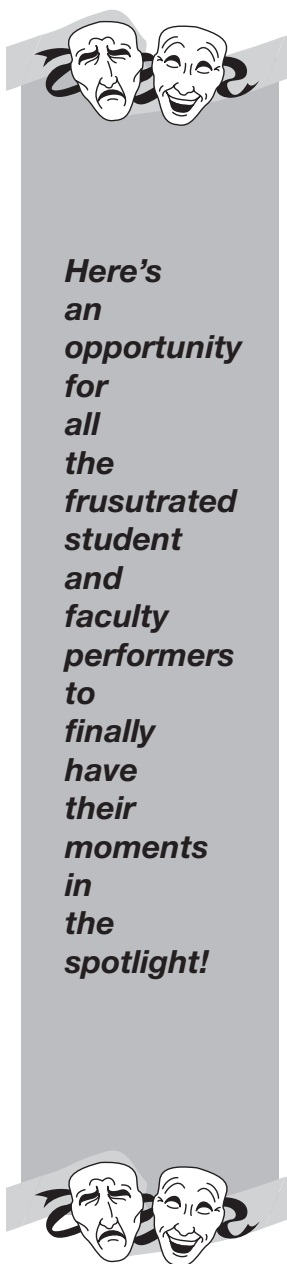
Dukes and earls may approach the king, usually to present a gift or a lavish litany of praise. Dukes and earls could have their favorite entertainer whom they present to the king before the entertainer performs.

Another way of doing this is to have several kings and queens, each with a small kingdom of a couple of tables. They assign various serving tasks, if necessary, and keep the kingdom in order. If you choose to have these various small kingdoms, one of the rules will need to be something like this: No wars or arguments between kingdoms. (Need I say more?)

The meal can be served by having each king/queen select serving people from among their kingdom to perform the various tasks. Those selected would serve *one* dish or item, then be replaced by someone else. You wouldn’t want guests at the banquet feeling they can’t enjoy the evening because of being pressured into service!

Another way to do it, however, is simply to get your Shakespeare Club, or other volunteers (such as the English teachers with student help) to plan on “working” the banquet from beginning to end. That way, the servers could truly get into the role of being server, which could be part of the evening’s entertainment.

Here are some **specific entertainment ideas**, both light and serious:



1. Speech contest winners present their monologues.
2. Persons sing modern songs that relate to Shakespeare, his characters, his plays. ("What a Piece of Work Is Man" from *Hair*; "Brush Up Your Shakespeare" from *Kiss Me, Kate*; "Apology" from *Kean*.)
3. Teachers perform duos or short scenes. These scenes introduce more Shakespeare plus give students a chance to see their teachers in a different role.
4. Students perform cuttings.
5. A scene from Shakespeare is put to dance and performed by members of the dance class.
6. Elizabethan folk dances are performed.
7. Jesters perform a monologue comic routine with references to Shakespeare's plays and/or his times.
8. Jugglers demonstrate their skills.
9. Renaissance music is played live or as background music. Particularly appropriate is a classical recorder quartet.
10. Madrigal singers perform.
11. Performers lip synch and dance to modern pop songs that use Shakespeare's plays or his characters.

Other program ideas

Since the idea of the evening is to move things along in a rapid, lively way, presenting awards for various Shakespeare festival activities is something you may not want to consider doing.

However, if interspersed with livelier events, it *will* work. Get the costume winners up in front all at one time. That shows students how to get a bit more creative for the following year. (*Make a video recording to show next year's students and to promote next year's fundraising.*)



Give some recognition to the monologue winners, if they haven't already been presented. If they have, you may want to mention names of those who placed second and third.

You should review all the contests you ran in connection with the festival and determine how many people will be recognized as part of the program.

Caution: *Don't spend much time on this. Giving awards is not the main purpose for the evening.*

Closing

The evening should come to some definite conclusion. The king should probably say some final words before he and the queen are escorted out. See the sample script for details.

Cleanup crew

This is a most important part of the banquet. If you want to keep using the school cafeteria, you need to leave the evening set up so that the next morning, the cafeteria workers are not forced to doing extra work because you left a mess.

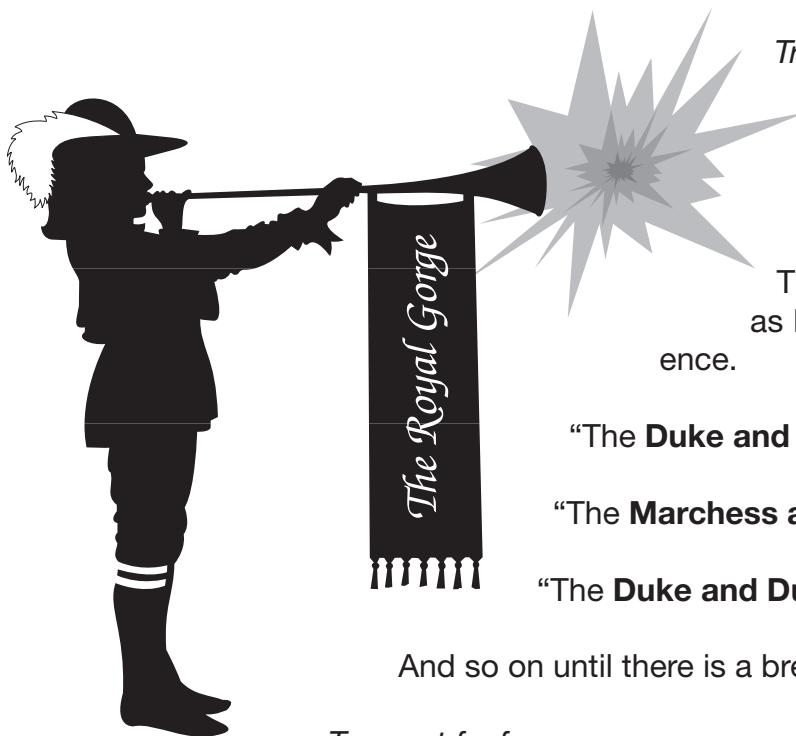
Get it cleaned up and everything carried away!

Banquet activities

Before the script begins, the banquet **guests** are arriving. The king, queen, and other royalty who have been pre-selected are not present. **Jugglers** and **musicians** entertain while everyone waits for the guests to arrive. **Jesters** help with the seating, reserving places at various tables for the lesser royalty who will enter with the king and queen.

Trumpet fanfare (when ready to begin)

Master of Ceremonies Jester: Lords and ladies, honored guests, let us stand for the royal procession.



Trumpet fanfare

As audience stands, the **color guard** enters bearing the banners of the festival. Behind them comes the various **lesser royalty**. The **jester** announces each individual as he/she crosses in front of the audience.

“The **Duke and Duchess of Northumberland.**”

“The **Marchess and Marchioness of Warwick.**”

“The **Duke and Duchess of Kent.**”

And so on until there is a break in the procession.

Trumpet fanfare

“Lords and ladies, his majesty the **king and his good queen.**”

Trumpet fanfare

Two more soldiers enter bearing the king’s standard. The royalty that has previously been introduced set the tone by bowing deeply (ladies curtsy) as the king and queen make their way into the hall.

Once they arrive at their tables, the **king** graciously motions for the audience to be seated, but the **lesser royalty** lead a cheer of “All hail the king!”



All are seated. The **king** nods or waves conspicuously to the **jester**, who calls out, “Let the feast be served.”

Trumpet fanfare

Servers enter with pitchers of apple juice. Very ostentatiously, the king and queen are served first.

Jester: Lords and ladies, the Earl of Surrey wishes to propose a toast. (Earl of Surrey walks to the front, cup in hand, waits until everyone is served.)

Earl of Surrey: My friends, it is with great and deep pleasure that I have been given the honor this evening of proposing a toast to our beloved liege and king, (first name of student), ruler of England, leader of men, beloved head of our church and state, whose worthiness of soul, whose devotion to his loyal subjects, and his many kindnesses and services to all mankind will fill the annals of history with his great and kind deeds. He provides for the poor, protects the weak and helpless, and defends this fair land from enemies near and far.

Lords and ladies, to his majesty Henry VII. Long live the king.

Audience: Long live the king. (Audience members drinks the toast and take their seats as the Earl of Surrey returns to his table.)

Jester: Your majesty, for your eating pleasure tonight, we present New World salad—lettuce with that exotic new world delicacy—tomato. (Royalty bursts into applause and king bows modestly. The servers enter with the salad plates, stand and wait until the king’s servers have delivered their plates; then begin serving the other tables.) While we are being served this first delicious course, may I present the Camden Green Village Dancers? (Dancers come out and bow and/or curtsy to the king and queen. Music begins and they do their dance(s) as the salad is served. Of course, this portion of the program can be virtually any entertainment that involves music and/or noise; almost anything except recitations since the area will be noisy enough with the serving of the food.)

Applause after the dancers

(If you are giving awards, you could begin to work them in now, such as: **Jester:** “Now, my liege, some of your loyal subjects are to be honored for their contributions to the kingdom. These people designed

The more outrageously flowery you make this speech, the better!

The jester could also encourage the audience to express approval in Elizabethan fashion by shouting, “Huzzah! Huzzah!”



You could have a food taster standing behind the king. The food taster must ostentatiously taste every new serving before the king will accept it.

Tarts—today called turnovers—can be made easily. Roll out a rich pie crust; cut into squares; fill with chopped apple, raisins, and a bit of applesauce; sprinkle with cinnamon; fold into triangles; and bake. Besides a banquet dessert, tarts could be sold on Costume Day.

posters for our beloved subject, who has so honored you in his writing, William Shakespeare.” The **jester** then calls students up, but as assistant to the king, he/she actually hands out the awards. The king would not sully his hands!)

King: It is with great pleasure that I recognize your contributions. May you serve me faithfully all your lives.

They get their awards and return to their seats.

Jester: And now, for your royal pleasure, fresh from the castle kitchen, roast pig with French green beans, and fruit from Spain.

Trumpet fanfare

Servers enter. One serves the king; the remainder start serving the tables. During this part of the meal, you may not want to have entertainment. Toasts should be offered to and from the king, “awards” can be given by the king to the various lesser royalty for various made-up contributions to the kingdom: fighting off enemy ships, invading France, raising money to support the royal treasury, killing traitors, whatever! When the main dish is over, the jester resumes:

Jester: And now, music for your enjoyment, the Royal Castle Singers!

(The **school choral group** performs Elizabethan music. As they enter, of course, they bow and/or curtsy to the king and queen.) When the act is finished, the jester resumes:

Jester: The king, his majesty, most beloved and honored, saviour of our country, has called us together tonight in honor of William Shakespeare. To start our commemoration of his unique contribution to our country, we have brought to the castle some famous actors. Ladies and gentlemen, may I present (Richard Burbage) as Hamlet, contemplating his uncertain future.

Actor comes out, bows to king and queen, turns to audience and does “To be or not to be”

Jester: And now—(leads into another recitation, humorous; when this is through, Jester announces final dinner course.) Prepared in the kitchens of Cardinal Wolsey’s own Hampton Court and brought just today to London for this feast—Hampton Court tarts!



Trumpet fanfare

Servers enter. King served first, as usual with great ostentation. Other servers then begin serving the other tables.

Jester: Direct from Hungary, my liege, the Budapest Gypsy Dancing Troupe and Fortune Tellers. **Gypsy dancers** come out, dance, then scatter to the tables grabbing people's palms and doing an instant reading, such as, "You will live till age one hundred and seven" ... "You will marry the first person you see at the castle on Monday" ... "You will become rich and famous" ... and so on. Keep it light, simple, and pleasant.

Jester: *(Waits a while then pounds his stick)* Thank you, gypsies. (They come back up front, curtsy and bow to the king, and leave.)

The above should give you the idea how a banquet can be organized. The secret of any banquet design is to attempt to keep everything moving rapidly. Vary the entertainment, and build the program so that it comes to a definite conclusion at the end.

Possible conclusion for your banquet

Jester: The king, his majesty, tells me that the hour grows late. He thanks you, but we must bring these festivities to a close. Ladies and gentlemen, his majesty.

King rises and speaks: Lords and ladies, You have been most welcome here at our annual Shakespeare Celebration event. *(If Shakespeare is present)* We have been most pleased that our beloved Shakespeare himself could be with us.

(If Shakespeare is not present) Perhaps one of these years, we will be able to get Shakespeare himself to attend. I have had considerable help in arranging this evening's festivities. (Name and recognize anyone who should be recognized at this point.) So, my friends and loyal subjects, till we meet in next year's gala festival, I bid you farewell.

Trumpet fanfare

Soldiers and **banner carriers** form near the king and queen and escort them out.

Jester: *(One final time)* Long live the king!

SAMPLE JESTER'S MONOLOGUES



In jester's monologues, almost anything is fair game. The jester can make fun of Shakespeare and his plays all he wishes. In fact, he can even make fun of the king! That, of course, is always dangerous, but you might work up a little skit there to add some excitement to the evening.

The first monologue uses puns, a favorite Shakespeare technique. It also mixes up the past and the present, which I think is fine. The puns are also outrageous. If you can't stand them, I understand, but perhaps you or one of your students could use the idea to prepare your own monologue.

One word of caution: In trying out these monologues, I discovered quickly that if an audience is not familiar with the Shakespeare sources, they miss much of the humor. You must be sure to tailor your monologue to your audience.

Jester monologue using puns

Hey, Elizabethans! How ya doing? I understand tonight the menu is going to feature dead pig. Go ahead. Enjoy. A roast by any other name would taste as sweet.

On the other hand, I read in *The London Inquirer* that doctors are warning us about eating too much meat. Yeh, I was reading this article, "Beware the hides of March."

Some vegetarians are secret meat eaters, always muttering in their sleep, "Barbecuing is such sweet sorrow." Of course there are the purists who say if you can look into the seeds of time, eat them. But I'm one jester that's not going to spend all my life eating roots and seeds.

All you people out there right now munching on leaves, stop and think about it. (*This line is intended for the salad course.*) I bet plants are exactly like animals; as you bite down on them they're screaming in tiny little voices you can't hear! But you don't care, do you? You'd probably eat the heart out of an artichoke.

For a vegetarian my mother was quite a cook. To make some carrot and turnip stew, she'd root around all over the place.

I saw a vegetarian on the banks of the Avon River the other day spearing asparagus!



Search Shakespeare's plays for appropriate puns to work into your original monologue.

A friend of mine won't touch meat! One day his daughter got angry because he wouldn't let his wife serve chicken. She told him she was going to elope with the first man to come along. "No," he said, "You can't elope!"

(If the jester is still alive after these lines, he continues...)

Just got back from Vegas—my first gig there. (Jester encourages applause.) Thank you. Thank you. I opened for Sinatra, what a man! He's starring in a new movie *Julius Caesar*. Struts around all over the set saying, "I am Caesar. Let me have people around me who are fat! Beware of lean and hungry looks!" So who does he go on tour with? Liza Minnelli! He should be out there with Roseanne!

I just caught the new TV series, *Macbeth*. Now there's the kind of guy I'd like to sell some desert property to. He will believe anything.

Instead of naming an elegant restaurant, the jester could name a fast food or any local restaurant that would reward the comment with laughter.

Listen to this. He meets some old ladies on the road who tell him he's going to be Thane of Cawdor and then king! Now he has never seen these women before, but he's most impressed with their wisdom, particularly when he finds out that sure enough, he's been appointed Thane of Cawdor. And he thought his reward for winning a few battles was just going to be dinner at the Pointe. I can wait to see next week's episode. Probably have his wife talk him into killing the king or some stupid TV thing like that.

My next appearance is in Denmark. Been invited by Prince Hamlet to appear with my friends in a short play about a guy who kills his brother the king, marries his widow, and takes over the kingdom. I always thought something was rotten in the state of Denmark.

A few last words. Check out my latest recording—Jester Jones at *Saturday Night Live*. Till then, remember, in the words of the immortal Bard himself, speaking to a vegetarian friend, "Heigh-ho! Sing heigh-ho unto the green holly."

Thank you so much and eat your spinach!



Jester monologue—Humorous look at *Romeo and Juliet*

This monologue assumes the audience is quite familiar with *Romeo and Juliet*. The repetition of “he swoons, he dreams, he suffers, he drools” is a good place to encourage the audience to say the lines along with the speaker.

Whether serious, humorous, or satiric, you are exposing students to Shakespeare's characters and some of his language.

This is also fairly lengthy, but it gives the idea of doing something with an audience that is familiar with the play. It also demonstrates my belief that you can do “serious” Shakespeare at the banquet, but also “humorous” Shakespeare—side by side. Remember, Shakespeare didn’t become a wealthy man by making every line of his plays an exercise in somberness.

Jester: Have you heard about this new guy from out in the sticks somewhere—Stratford-upon-Avon, I think. Sounds like they’re selling cosmetics. All the London riffraff are going crazy over his plays. Now it’s *Romeo and Juliet*.

Romeo—what a name—sounds like something that would go on a pizza—oh, Romaneo—anyway, he’s in love with Rosalind, oh, is he in love. He swoons. He dreams. He suffers. He drools. His friends make fun of him, but he doesn’t care—he’s in love.

Then he crashes a party at the Capulet’s house, his family’s most bitter enemies. Does this guy have brains or is he out to lunch? Once there, look out, mama, double whammy! He sees—across a crowded room—none other than the love of his life! Is it Rosalind? Of course not. It’s Juliet, member of the dreaded Capulet family. It’s love at first sight. He swoons. He dreams. He suffers. He drools.

A Capulet recognizes him and wants to kill him on the spot, but that would make the play end too early, so he gets out without harm. Knowing now that he is probably Superman, he leaps over the Capulet wall and goes off to peek into Juliet’s window. Today they arrest people for that sort of thing.

Well, you know the story. What’s in a name? asks Juliet, saying that Romeo would smell as good if his name were not Montague.

They are in love. They swoon. They dream. They suffer. They drool. So they decide to get married.

Audience participation is vital. If the audience isn’t chanting by now, the jester should stop and repeat the lines, encouraging participation.



But things go wrong in fair Verona. A duel. Romeo steps in to stop it, but a Montague is killed.

Is Romeo a man or a mouse? He's a Montague, so he grabs his sword and after a few quick slices, a smart-mouthed Capulet lies dead.

Romeo's banished. Juliet swoons ... dreams ... suffers ... drools.

Meanwhile, father Capulet is getting nervous. Here is Juliet, almost fourteen, and not married! (Little does he know.) So he brings in Paris—young, handsome, strong, unmarried—and says, this is your dream boy, wench, marry this dude or else.

Typical family scene. Papa Capulet screaming. Mama Capulet saying she's too young. Juliet thinking, "Woe is me! One husband is trouble enough."

With the help of a friar who failed theological school, Juliet writes to Romeo, takes a sleeping potion, is pronounced dead, and carted off to the family mausoleum where Romeo will come to rescue her.

The popularity of time travel movies will help your students rapidly get into the spirit of mixing Shakespeare with modern references.

Alas, Romeo doesn't get the letter— isn't that always the way with the U.S. mail?—and rushes to Verona in grief upon hearing of Juliet's supposed death.

He finds the body in the tomb—he swoons, he dreams, he suffers, he drools, then drinks poison after finishing off Paris who is lurking around the graveyard sniveling.

Juliet awakes. Sees Romeo dead. Grabs his knife. Farewell Juliet!

Families rush in. See the bodies stacked like firewood. Hear the friar explain all. Parental guilt creeps over them, as usual a bit too late. But they vow friendship and clean up the stage for the next show, another lovely family conflict play called *Hamlet*, in which Shakespeare manages to kill off Polonius, Ophelia, Rosencrantz and Guildenstern, Hamlet, Hamlet's mother, and the king himself. And they dare to criticize Clint Eastwood movies?

Take my advice, folks. Don't waste your money. This Shakespeare fellow will never last!

(Bows to the king.) Thank you, your majesty, and don't forget to catch my act next time you're in Vegas.



Selecting a jester-master of ceremonies

Don't leave out the females! Even the great Judith Anderson played Hamlet. And besides Queen Elizabeth I, there was another rich and powerful woman in her time: Bess of Hardwick, also known as Elizabeth of Shrewsbury.

As interest in your festival grows year by year, you will need to have try-outs for the master of ceremonies “jester.” Give the handout of instructions on page 16 to those who wish to try out for this position.

Again, feel free to modify, change, and adapt these ideas your own circumstances. The very first time I used these instructions, we ended up with two people in the position of master of ceremonies, each of whom gave himself a royal title! No low life jester for them!

And, as always, adapt as necessary to modern times. There is no reason why the “master” of ceremonies cannot be female. She could chose a title of Lady Anne, Duchess of Kent, or could choose to be a jester, despite the historical record!

One task of the jester is to keep the entertainment at the banquet flowing along. Another important part of the jester's job is to keep the evening as lively as possible. Emphasize the word “lively” to your candidates. Your choice should be able to deviate from the script when necessary if a food course or other event is delayed.



JESTER—MASTER OF CEREMONIES

The task of the jester is to keep the entertainment at the banquet flowing along. You will introduce entertainers, guests, teachers giving awards, and so on. You will open and close the banquet.

This is a partial script idea, along with some Shakespearean quotes and some Elizabethan language. For the tryouts, you should work out your own introductions trying to use appropriate Elizabethan language and quotations, but not so many that your audience cannot follow them.

If you are selected to be the emcee. Jester, you will be given a sample banquet script as soon as possible after being chosen. Other students may work with you on your script, if you wish. You will need to cooperate closely with the teacher or student in charge of the entertainment to make sure you know each of the events on the program.

The banquet will begin with a processional of royalty. You will introduce each honored couple as they enter and take their seats, concluding with the entrance of the King James and his queen (or Queen Elizabeth alone or with an escort). You will want to encourage an appropriate toast to the king before the first course is served.

Remember, the food will be served in courses, accompanied by fanfares and mixed with entertainment. An important part of your job is to keep the evening as lively as possible. However, for this tryout, you will present various introductions that you would propose to use for the entertainment.

For your tryout, you will introduce:

- A jester who will do a stand-up comic routine.
- A teacher who will present some awards.
- Gypsy dancers.

Here is a sample introduction:

“Your majesty, lords and ladies, we have with us tonight for your pleasure the Lord Chamberlain’s musicians, whose music we have heard is like a sweet melodious bird, enchanting every ear.” (Looks at entertainers.) “Come, give us a taste of your quality.” (Encourage applause as the singers come forward to bow to the queen.)

You may mix modern and Elizabethan, such as: “Lords and Ladies, direct from his successful engagement at the Comedy Club at Kenilworth Castle, a man who is no plague upon society but indeed, shines like a beam of light from the eye of our most illustrious and generous king, a man whose motto is ‘Mischievous, thou art afoot!’—Jester Robin of Williams!”



PHRASES FOR KNAVES AND WENCHES

As a special project, you may have students who wish to search Shakespeare's plays for other appropriate words and sentences for the servers.

Here are some words and lines from Shakespeare to suggest to your servers for use at appropriate times during your banquet. Most of these phrases are a bit on the saucy side, so remember to tell your servers that when they are serving royalty or other titled persons (duke, duchess, earl, and so on), they should never fail to be polite. Address all such people as lord and lady.

Words

- gramercy—thank you
- mess—dish of food
- shog off—go away
- saucy—insolent

Phrases

- Be not saucy with me, sirrah.
- Dost thou come here to whine?
- Thou crusty batch of nature.
- What is the cause of your distemper?
- Do not beslobber your clothes.
- I see we have some old crab trees here.
- Men of few words are the best men.
- Let thy betters speak.
- Are his wits safe?
- You tread upon my patience.
- I never did see such pitiful rascals.
- I know his lordship is but merry with me.



A SHAKESPEARE MONOLOGUE

Scholars know more about Shakespeare than is commonly believed. It is highly improbable that someone else wrote the plays attributed to him.

If you would like William Shakespeare to attend your banquet, find a student or teacher willing to portray Shakespeare.

While we know much about the life of Shakespeare, there are gaps in the record of his life, as we might expect from a person who came from a conventional small town background. But the following monologue, a combination of fact and fiction, is based on many sources about Shakespeare and his times, combined with some words and phrases from his plays.

The events depicted here are educated guesses. For example, scholars do not really know under what circumstances Shakespeare left Stratford, but they do know that he did not abandon his family and friends, but purchased property in Stratford as he acquired wealth and fame. Eventually, about five years before his death, he retired to his home town and continued his involvement in business affairs both in Stratford and in London.

I have used an element of fantasy, portraying Shakespeare as somehow coming to the modern world to speak at your banquet celebrating him and his plays.

You will want to “customize” the script for your situation, particularly in the introduction as Shakespeare comments on your school and its study of his plays.

The monologue

Lords and ladies, I can no answer make but thanks and thanks and thanks again for your kind applause. *(Pause and smile)* How oft good turns are shuffled off with such uncurrent pay!

Use the Timeline—pages 3:5-10—to get your students finding other references to place in Shakespeare’s life and works in relation to the discovery and exploration of the New World.

I must needs thank that most kind and generous patron of our humble company who led our nation to great glory, sending ships and people far across nearly uncharted seas to the new world, our most beloved majesty, King James. *(Bow to king.)* This is a most bizarre and strange experience, to be standing here nearly 400 years after my death speaking to my king and to you strangers, who I am told, have arranged this feast to honor my humble plays. *(Add a statement here appropriate to your situation, such as: I have been told that you have played a very worthy production of Romeo and Juliet, under the direction of that fine gentlewoman, Mistress Jane Wentley. I am amazed but pleased.)*



Shakespeare's father did participate in gathering the food for Elizabeth and her entourage, but we can only speculate on whether or not Shakespeare was able to attend any of the festivities at Kenilworth.

I am somewhat at a loss for words, for I have heard you wish to know something about Shakespeare, the man. Alas, my friends, my life was conventional. I lived no exciting days as my characters in my plays, no wars, no great travels—I was a common person, blessed, perchance, with what seemed to be a gift for poetry.

Maybe one quality was different. I believed in dreams. I had a most rare vision that struck me at age eleven when the queen, in her summer progress, visited the Earl of Leicester at his magnificent home, Kenilworth Castle, about a half day's walk from Stratford. My father, as member of the town council, was partially responsible for gathering pigs and cows and grain to feed the entourage of 200 that accompanied the queen on her summer pilgrimages. More importantly for me, the council members and their families sat in special seats to watch the dramatic spectacles presented for the queen. I was rapt with wonder, watching the great pageant, and for many night following, I dreamed dreams so sweet that sometimes a thousand twanging instruments would hum about mine ears, and sometimes voices that, if I then had waked after long sleep, will make me sleep again, and then, in dreaming, the clouds methought would open and show riches ready to drop on me. I dreamed myself not only acting, but writing poems that would, I knew not how, be played in pageants before the queen.

When I dared to mention such longings to my father, he exploded. "Do not bother me with this foolish skimble-skamble. Yes, I know the schoolmaster has praised your poems, but school days will soon be over for you. You must learn the glove maker's trade and assist me in my business. As for actors, yes, it's true I have paid the traveling companies on behalf of our town, but that does not mean they are fit to eat at our table. They have no respectable place in society, despite their noble patrons. And I have heard that those who write their words are even less paid than those who speak them." So when I left the grammar school, well disciplined in Latin and Greek, including classical plays, I dutifully went into my father's shop and learned to work leather. Yet never did I lose my dream. Never did I cease writing my poems. And I began to organize a plan.

Like all grammar school boys, I had developed my memory through days, weeks, and months of classroom reciting of verbatim Latin passages. On those rare occasions when players did come to Stratford, I helped them prepare the courtyard at the inn, begged them to speak their lines to me, and amazed them with my ability to repeat them without error.



*The Queen's Men
did experience this
violent death, but
there is no evidence
Shakespeare left for
London with them.*

At eighteen, I contracted a hasty marriage—but still I kept to my dream. It seemed hopeless. My father's business affairs grew worse; he was finally dismissed from the town council for lack of attendance. His dream of obtaining a coat-of-arms seemed lost.

But at age 23, I boldly moved despite his opposition. The Queen's Players had arrived in Stratford with one actor missing, killed by a fellow player along the way. The company, still shattered by the dissension among them, accepted my offer to play the part, and when they left again for London, I was with them.

My father was greatly troubled. "You would leave your wife and children for me to care for while you pursue an idle dream? I would there were no age between sixteen and three and twenty." He continued angrily, "Or that youth would sleep out the rest, for there is nothing in the between but getting wenches with child, wronging the ancientry, stealing, fighting." But young blood doth not obey an old decree and I was stopped by neither his words nor my wife's tears.

Both reflected the voices of Stratford which is why, as I became wealthy and well known, I kept my ties to Stratford, eventually purchasing and retiring to the largest house in town as a gentleman with a coat-of-arms obtained in my father's name, but with my money. For the last five years of his life, he took rightful pride in being called a gentleman. I had achieved both his dream and mine.

*This paragraph is
virtually all
Shakespeare's
words. His plays are
a mine of words,
phrases, and
sentences that can
be used in your
festival.*

We are such stuff as dreams are made on, but we must hold to them as precious as life itself. However, enough of my book of memory. Age is like a winter frost in late spring—it spoils the joy of rebirth with the endless telling of twice-told tales. May you, too, have a most rare vision that will guide your life through pleasant dreams.

Thanks again to His Majesty for his many graces to me. (*Bow to king and depart.*)



SPANISH AMBASSADORS

Even students who are just learning English can be involved in the festivities. They may not understand all the recitations or the jester's comments, but they can certainly enjoy the food, the pageantry, the music, and the dancing.

In 1603 Shakespeare and the other leading members of his company were requested by King James I to host the ambassadors from Spain.

Since my school has a large number of students enrolled in our English as a Second Language Program (ESL), and because the majority of those are Spanish speaking, we decided to have the Spanish ambassador appear with his lady at our banquet.

Our ESL students participate heavily in our Shakespeare studies (indeed, he is the one English writer we can count on most ESL students knowing something about from their schooling in their native country) and many attend the banquet.

We asked them and their teachers to select a Spanish ambassador and his lady who would march in the processional at the beginning and be announced along with the English dukes and duchesses.

Then, during the banquet festivities, the ambassador was asked to come before the king and make a statement which went something like this: "Your Royal Highness, we are privileged to be here tonight to bring our greeting from our king, and our wishes for a long lasting peace between our two great nations. We also honor your great writer, William Shakespeare, as you honor our Cervantes. May our nations move forward together in peace, prosperity, and wisdom."

An added touch would be to have the speech delivered first in Spanish, then in English.

If desired, a spokesperson for King James I could make an appropriate response.

If you wish to be completely authentic, not every country would work as well as Spain, but perhaps an enterprising student could investigate England's relationships with other countries at that time and come up with appropriate remarks more fitting to the ESL population of your school. Or you may have foreign exchange students who could participate.

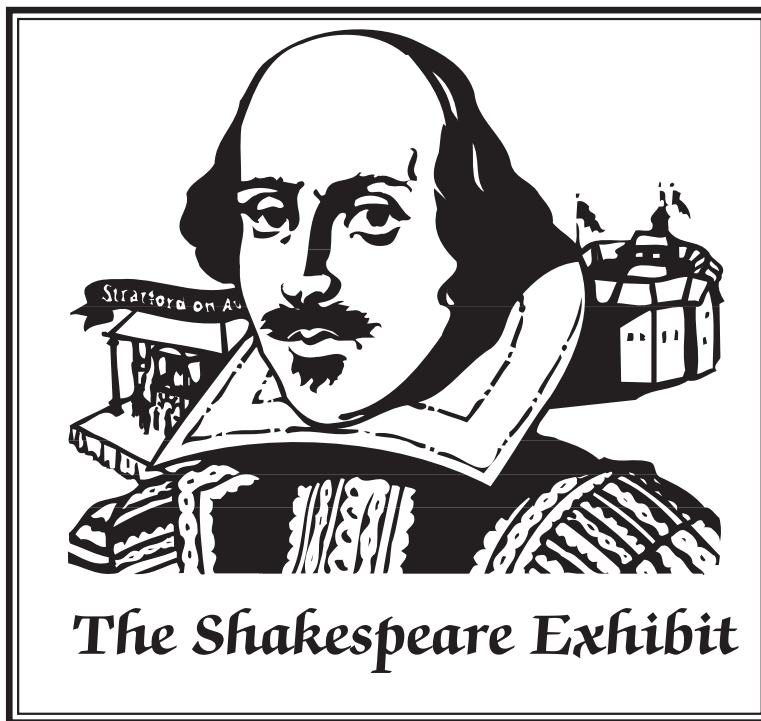
Of course, you don't need a genuine Spanish speaking ESL student if you like this idea, but are short of ESL students. Simply use the students from your Spanish classes.

THE SHAKESPEARE EXHIBIT

Why?

A Shakespeare exhibit to coincide with the festival is a useful and educational part of the festivities. This exhibit will aid your festival in at least three ways:

- It will give students practice in planning a display that presents information pertinent to Shakespeare.
- It will give students an opportunity to display the results of their projects and contests.
- It gives teachers a chance to take their classes to an on-campus “museum” tour.



Where?

A full-scale exhibit is probably not possible unless you have a room, such as the lobby of the auditorium that is appropriately sized, or some other similar area that is not normally used for hour-by-hour activities at the school.

If you are doing the festival in your individual classroom, your exhibit will be much smaller. It will normally be for your students only or other students who may come to your room. If you want to publicize your festival, however, in order to interest other teachers

in joining you in the future, you may want to attempt to get a hallway bulletin board or some school display case for your exhibit.

If you are a team of three or four teachers doing a festival, you can spread portions of your exhibit into each of your classrooms. Then, on a given day or hour, do a round robin tour so that all your students see the entire exhibit. Or, if there is a room available for a few days, place the complete exhibit in one area.

In any of these circumstances, the exhibit is part of capturing the interest of the students.

Cost

The only other obstacle to the exhibit, depending upon how sophisticated you wish your museum to be, is the cost. Obviously, if you feel you must have professional materials, the cost will be higher than student-made displays. Some video or audio materials may be necessary and these will probably have to be purchased.

Contents

What could be in an exhibit? Because I have used the auditorium lobby at my school, I have had a place providing adequate room to plan a fairly extensive exhibit. Your exhibit, however, doesn't have to be this large; you might think of yours as simply a display, or a well-planned bulletin board, or whatever words you wish to use to describe your attempt to make Shakespeare and his writings visually interesting.

Later in this section, I'll give you ideas on which exhibit components might work best in a small area.

Hang some kind of banner at the entrance to your exhibit.



Entrance

When students enter the exhibit area, they should immediately know that something different is going on here. We purchased life-sized pictures of Shakespeare, one in Elizabethan dress, the other in modern dress. We positioned the display partitions so that as students entered, the first item they saw was a cluster of two Shakespeares, one at each end of the partition. Above was the title: **Shakespeare:**

A Man For All Times. Between the two portraits, we have displayed various items. Here are three examples:

- Shakespeare design T-shirts (winners from previous years' contests);
- student-drawn portraits; and
- Shakespeare phrases on paper or cloth banners.

The entrance should feature the exhibit title. **Shakespeare: A Man for All Times** reflects our exhibit theme. We try to carry out this theme in as many of our exhibit areas as we can, attempting to show the students why Shakespeare's plays are still produced, why Shakespeare's writing is still taught, and why Shakespeare is still pertinent to our time more than 300 years after his death.

You could use different themes each year. Depending upon the size of the exhibit, you could feature only one play and your exhibit theme could fit that play. For example, **The Effects of Political Power** could feature the play *Julius Caesar* or *Macbeth*. **Love Makes the World Go 'Round** could feature not only *Romeo and Juliet* but also many of the comedies. **In Search of Self** could feature characters from the plays

who face difficult decisions: Brutus over whether or not to join the conspiracy; Hamlet over what action to take, if any, upon his suspicions over the death of his father; Macbeth agonizing over his own plot to kill the king, and so on.

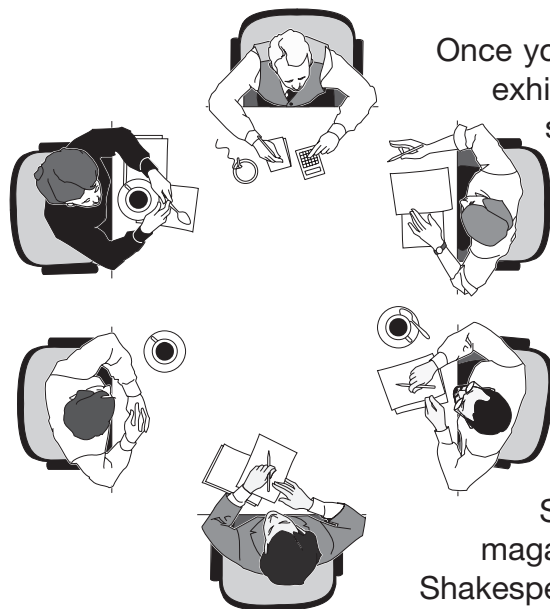
In any case, do not allow your exhibit to be a miscellaneous collection of related material about Shakespeare. The exhibit should have a direction, a theme, a unifying purpose, or—to use today's state-of-the-art language—a mission statement! In all likelihood the essence of your theme becomes your exhibit title. Present that title as dramatically as possible at your exhibit's entrance.



*"What
should
be
our
mission
statement?"*



Generating exhibit ideas



Once you have your purpose, getting the ideas for possible exhibit displays becomes much easier. And, like all idea sessions, you should ignore cost or other factors while generating the ideas. Stick to genuine brainstorming. *Don't immediately reject an idea because it seems "impossible."*

To support our theme "a man for all times," we sought something that could demonstrate Shakespeare's influence in our local area. Several months before the exhibit was to open, each member of the English Department began to search for references to Shakespeare, particularly in our local newspapers and magazines. However, if we saw an advertisement using a Shakespearean motif or an article or tiny reference to Shakespeare, or a use of a Shakespearean phrase, even from national magazines that we subscribed to, we would clip it. We laminated these articles and tossed them into a large box. By the time the festival arrived, even we were amazed at our collection.

Here are some examples:

- The family that owns U-Haul was engaged in an intra-family squabble over control of the company; the court case was being heard in Phoenix. The local paper titled its coverage: "A drama is playing in Phoenix which has many elements of *King Lear*."
- The *New York Times Book Review* discussed a book describing life in a World War II German-operated prisoner-of-war camp. The photo used to illustrate the review is a picture of Allied inmates performing a Shakespearean play.
- An advertisement received at school for the book *The Story of English* featured "The Bard Said It First" and listed words and phrases that first appeared in Shakespeare.
- The local newspaper reviewed a road-show edition of *Kubuki Macbeth*.
- The local newspaper printed a feature article from South Africa interviewing a producer who is using *Othello* to combat apartheid.



Look what the
Sunday comics did
to Romeo and Juliet!

It's amazing how
much material you
and your students
can find once you
establish a mind set
on Shakespeare.

- The Arizona Opera produced Gounod's *Romeo and Juliet*.
- A teacher received a mail order food ad that features Shakespeare saying, "Ah, what foods these morsels be!"
- The local newspaper featured in a prominent position the report of the mock trial held in Washington, D.C., to challenge Shakespeare's authorship of the plays.
- A local criminal trial lawyer was reported in the newspaper as comparing his client to Lady Macbeth.
- The local newspaper featured a guest columnist upset about the changing college curriculum that included a deemphasis on Shakespeare, whose picture was used to call attention to the column.
- The Sunday comics featured a "Far Side" strip of a black ant and a red ant falling in love, titled *Romeo and Juliant*.
- The Ballet Arizona produced *A Midsummer Night's Dream*, and a discussion of Shakespeare's play was featured in the review.
- An article on Esperanto in the local paper featured a translation of the "To Be or Not To Be" soliloquy into Esperanto.
- A local politician, caught up in difficulties with the law, was reported by the newspaper as having displayed prominently in his office Shakespeare's quotation, "The first thing we do is kill all the lawyers."

We collected advertisements in which Shakespeare or his words were used to advertise computers, gin, special edition plates, apartments, investment opportunities, books, and magazines.

An important point to repeat is that within a six-month period the members of the English Department had gathered about 50 clippings from newspapers and magazines in their homes that used a reference to Shakespeare.

In the next year of the festival we doubled that amount. The point of this portion of the exhibit is to show students that Shakespeare is truly discussed, written about, and used. (We hope students conclude that

maybe knowing something about the man and his plays is useful as well as intellectually titillating.) We also used posters in this section that showed phrases from Shakespeare that have become a common part of our language. Another poster had a selection of book titles that were phrases from Shakespeare. We purchased both of these items, but obviously, if you have the time, you can create this type of poster yourself. Also consider sending certain students to the library to see what they can find.

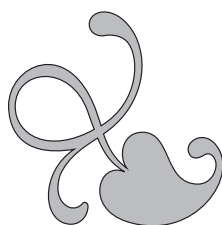
Shakespeare's language

We selected several minutes from our tape of Robert McNeils' *The Story of English*, using the portion of one program that dealt specifically with Shakespeare's contribution to the English language. At one end of the lobby we created a mini-video theater where the five- to six-minute excerpt was shown on a repeating basis.

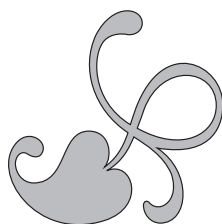
We are modifying this exhibit to add a section explaining the various ways Shakespeare twisted language to exploit sound and create extended poetic images. Much of this information is coming from the book *Unlocking Shakespeare's Language*. (See the Resource Section on page 9:6.) After the students see a couple of his common techniques, they will likely practice "Shakespearizing" their own writing.

We are also working toward an audience involvement presentation where students, led by one of our student exhibit monitors, will repeat passages from Shakespeare, striving for various intonations that would affect the meaning.

Here are some of the lines we plan to use:

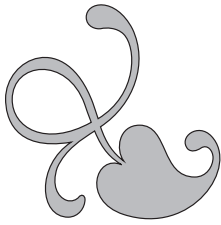


"...am mov'd
to woo thee
for my wife."

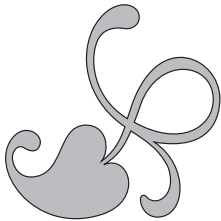


You lie, in faith; for you are call'd plain Kate,
And bonny Kate, and sometimes Kate the curst;
And Kate, the prettiest Kate in Christendom,
Kate of Kate-Hall, my super-dainty Kate,
For dainties are all Kates, and therefore, Kate,
Take this of me, Kate of my consolation;
Hearing thy mildness prais'd in every town,
Thy virtues spoke of, and they beauty sounded,
Yet not so deeply as to thee belongs,
Myself am mov'd to woo thee for my wife.

Taming of the Shrew, Act 2, Sc. 1.



“The quality
of mercy is
not strain’d;
it droppeth as
the gentle rain
from upon
the place
beneath...”



The quality of mercy is not strain’d;
It droppeth as the gentle rain from heaven
Upon the place beneath: it is twice blest;
It blesseth him that give and him that takes:
'Tis mightiest in the mightiest; it becomes
The throned monarch better than his crown;
His sceptre shows the force of temporal power,
The attribute to awe and majesty,
Wherein doth sit the dread and fear of kings;
But mercy is above this scepter'd sway;
It is enthroned in the hearts of kings,
It is an attribute to God himself.

Merchant of Venice, Act 4, Sc. 1.

Be not afeard; the isle is full of noises,
Sounds and sweet airs, that give delight and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears; and sometimes voices,
That, if I then had waked after long sleep,
Will make me sleep again; and then, in dreaming,
The clouds, methought, would open and show riches
Ready to drop upon me: that, when I waked,
I cried to dream again.

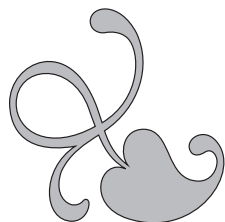
The Tempest, Act 3, Sc. 2.

I will instruct my sorrows to be proud;
For grief is proud and makes his owner stoop.
To me and to the state of my great grief
Let kings assemble; for my grief's so great
That no supporter but the huge firm earth
Can hold it up: here I and sorrows sit;
Here is my throne, bid kings come bow to it.

King John, Act 3, Sc. 1.

Farewell! a long farewell to all my greatness!
This is the state of man: today he puts forth
The tender leaves of hopes; tomorrow blossoms,
And bears his blushing honors thick upon him;
The third day comes a frost, a killing frost,
And, when he thinks, good easy man, full surely
His greatness is a-ripening, nips his root,
And then he falls, as I do.

Henry VIII, Act 3, Sc. 2.

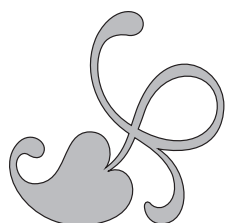


“Let’s carve
him as a dish
fit for the
gods...”

Let us be sacrificers, but not butchers, Caius.
We all stand up against the spirit of Caesar;
And in the spirit of men there is no blood:
O, that we then could come by Caesar’s spirit,
And not dismember Caesar! But, alas,
Caesar must bleed for it! And, gentle friends,
Let’s kill him boldly, but not wrathfully;
Let’s carve him as a dish fit for the gods,
Not hew him as a carcass fit for hounds.

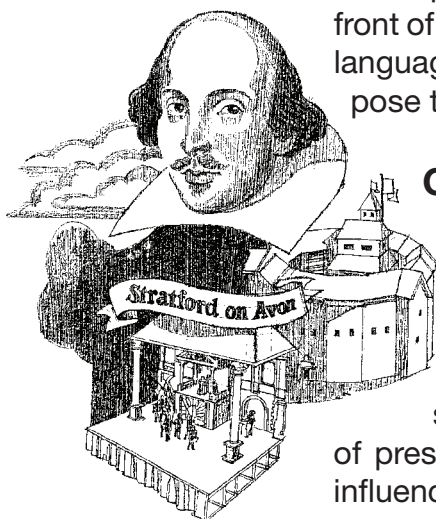
Julius Caesar, Act 2, Sc. 1.

There are many other, even more well-known passages than these that you could use to involve students in your exhibit.



Stratford-Upon-Avon

Another section we use that builds upon our theme of **A Man for All Times** is our section on Stratford-Upon-Avon. Pictures of contemporary Stratford, information about the annual months’ long Shakespeare season, and information showing the variety of people from all countries and all cultures that make the pilgrimage to Stratford are displayed. (In 15 minutes during the summer of 1989, I stood in front of Shakespeare’s birthplace and heard at least a dozen different languages; I saw several groups of people from non-English countries pose to have themselves photographed in front of the birthplace.)



Globe Theater

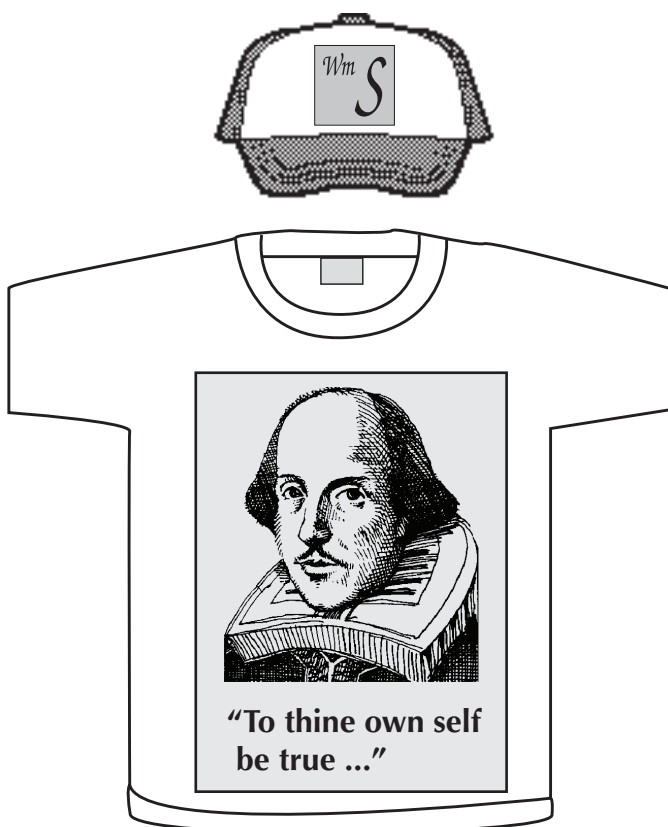
A Globe Theater display features a large heavyboard model of the Globe and two videos, one about the physical features of Elizabethan theaters, and one using an excerpt from Oliver’s *Henry V*, which begins in a replica of the Globe. Posters also show the aspects of the theater which both teach the liveliness of presentations in Shakespeare’s time and show the tremendous influence that those beginning theater structures had for years.

Elizabethan times

Utilizing a few posters, we have a small portion of the exhibit devoted to Elizabethan times. This emphasis upon the historical moment is not directly related to our theme, but it does relate Shakespeare to what was happening in his country and the world.

Other exhibit features

Our own history One of our goals is to build our own Shakespeare festival tradition—those activities and events that students look forward to each year. As part of this process, we have a display area that focuses on the history of our own North High Festival—photos, explanations, newspaper coverage. We will add to this part of the exhibit each year.



Contest winners Each year our T-Shirt Design winners (three winners, five honorable mentions) are displayed as part of our exhibit. Our Shakespeare festival poster contest winners (usually three) are also displayed with their original art work. By the time the exhibit has opened, the students have already seen the reproductions of the winning poster all over the campus, since we use this poster for advertising and gaining interest in the festival.

An exhibit contest We purchased a poster from the Folger Shakespeare Library (see Resource Section on page 9:5) that depicts characters from several of Shakespeare's plays. During the run of the exhibit, students may fill out entry blanks, identifying the characters and the plays they appear in. At the end of the exhibit, the student with the most correct answers wins. So far, we haven't had to worry about more than one student winning, but as they become more familiar each year with Shakespeare, we will extend the number of prizes.

Other contests As we change and develop other contests, we will display any contest winners in which a specific product is produced.

Exhibit activities

Regardless of the grade level, your Shakespeare exhibit should attempt to build as many areas as you can that involve student activity. This is easier to suggest than to carry out, but here are some we have used.

- **Brass rubbings** The English have participated in brass rubbings for years. These brasses are usually found in old churches or in reproductions available in brass rubbing centers. A member of our department who was in England visiting relatives found imitation (plastic) “brass” kits, with kings, queens, etc. We found that even the regulation English wax wasn’t absolutely necessary. Crayons worked just fine and added more color, if not authenticity. We were able to add a genuine brass of Queen Elizabeth I. (Admittedly, I don’t know where to direct you to these materials in the United States. We’ve been fortunate to have at least one department member go to England every year since we started the festival. These materials are readily available in London brass rubbing centers.) These rubbings were quite popular with the freshmen classes particularly.



Quill pen center We attempted a quill pen center, but it has problems that still have to be worked out. You can’t really use genuine quill pens (again, we picked ours up in England) because they wear too quickly. I tried for regular old-fashioned dip pen points, just so the students would get the idea of how painstaking it was just to physically write the plays, to say nothing of the brain power! However, since I haven’t yet found the pen point that can stand the pressure the kids put on it, we’ve ended up with ink all over the place. But we’re still looking.

Photography Setting up a Polaroid camera is an idea that works especially well if you have a costume day. We took pictures of the students standing beside our life-sized Shakespeares or just with each other. We are working on a plywood Elizabethan male and female cutout, however, where the participant sticks his head through a hole in the board. (This activity could be sponsored by the Photo Club.) You could have a small selection of tunic-type costumes (see Costume section) in which students could pose.

First folio

One part of our exhibit was unplanned, but it illustrates what happens when you get a Shakespeare festival in the news.

The first year, shortly after the announcement that I had received the grant for the festival, a large package arrived at school for me. It contained a quarter-leather bound gilt-edged edition of a facsimile of Shakespeare's *First Folio*. An anonymous donor had simply mailed it to me.

I built an entire display around it. Students aren't allowed to touch it, but, fortunately, I had a smaller, much cheaper edition in my possession that they may browse through. This three-dimensional object allows us to convey information about the first publication of Shakespeare's play and also show that enough interest is still there today that this edition is still available.

Study guides

If teachers are going to bring entire classes through the exhibit, you might want to consider the use of study guides. Place the questions or statements students must complete in various parts of the exhibit. It does encourage them to read the writing instead of just looking at the pictures.

Monitors



There will always be those whose who appreciate Shakespeare less than others. Therefore, if you are going to have an entire room devoted to a Shakespeare exhibit, someone needs to be monitoring.

I ask a couple of retired teachers to donate two to three days each to oversee the student monitors. These teachers check that people are in their places, that any unruly student is dealt with before anything gets out of hand, and that exhibit materials are protected.

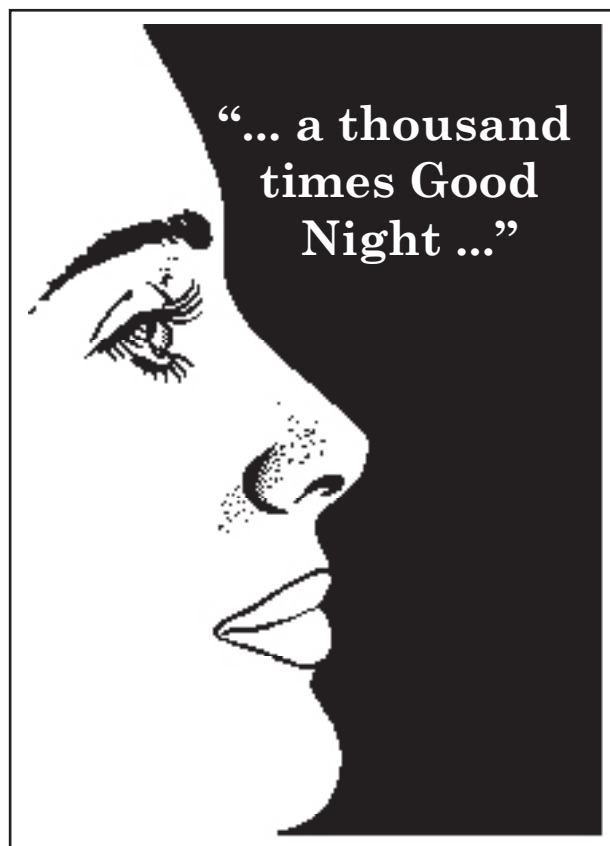
Of course, certain students themselves help monitor. They are in Elizabethan tunics, are recommended by classroom teachers, are on duty for one entire day (with time off for a quick lunch), and are

assigned to specific areas of the exhibit. Wherever there appeareth a VCR and TV monitor, a live monitor stands. The remaining monitors are scattered throughout the exhibit, reminding students not to touch items with fingers or pencils while they assist with the study guides. The monitors supervise the brass rubbing, the photo taking, and the collection of contest entries.

We have no difficulty getting monitors. The retired teachers enjoy themselves. The monitoring students love the day “off” and take their duties seriously. As a result, we have had virtually no damage to our materials.

Small exhibits

If you have a small exhibit, it is especially important that you have a focus. Do not try to cover everything. Select an area of Shakespeare’s works or life that you wish to emphasize.



Juxtaposing images and words can release certain students’ creativity.

One method would be to plaster the walls in your classroom with posters, individually created by each student, that emphasize one facet of Shakespeare’s life or a short quotation from his works.

Another would be to focus almost exclusively on the Globe Theater, with student-created models and posters explaining the parts of the theater and their uses. Ideally, if this were a classroom exhibit, for at least one day the classroom could be set up in imitation Globe Theater style, as suggested earlier. With some students preparing a short scene to illustrate the uses of the various portions of the stage, you would truly have a living exhibit.

If you wish to focus on Shakespeare’s language, have your students create posters that contain only phrases from Shakespeare that have been used as book titles, movie titles, or have become a common part of today’s language. For a living exhibit, students could practice speaking Elizabethan phrases, using the suggested words given earlier, and prepare a skit for other classes.

Exhibits can grow in any direction. These ideas should show you that you can plan some things from the beginning, while you simply stumble upon others. But an exhibit, no matter how small, will enhance your festival.

And we have other motives for our exhibit. With the education budget cutbacks in recent years, it is common for our high school to have students who have never been inside a museum. With our Shakespeare festival, we feel we are also doing two important things: teaching students the purposes of museums and how one acts in a museum; and introducing them to activities and information about William Shakespeare and his “sceptered isle ... set in the silver sea” (*Richard II*, Act 2, Sc. 1).



Funding maybe necessary



The problem with worthwhile involvement activities is that everything costs money. The larger your festival, the more you are going to need money. Having a few students in your classroom prepare Elizabethan food at home and bring it in may be accomplished with relative financial ease, but serving an Elizabethan banquet is going to cost money.



Where do the dollars come from? You already know that our North High Shakespeare Festival got a huge boost from the Christa McAuliffe Fellowship. That money, however, is gone. (One of the rules of the grant was that the money had to be spent within a limited time frame.) So we began seeking other sources.

Ideas for finding money

1. **General approach** In selling the festival, show your prospective donors how your festival will benefit the students educationally. Right or wrong, we live in a time when teachers and schools are being severely criticized. People want to know how any and all school activities are going to benefit the students' education. With this Shakespeare festival, such an explanation should be easy. Virtually all the suggestions in this notebook are curriculum-related; they are aimed at getting students fascinated with power of language.



2. **The closely knit community** If your school is in a fairly closely knit community (small town, suburb), you may not have much trouble getting financial support from parents and local businesses, particularly if you invite the community to as many of your festival events as you can. Certainly you will want parents and interested community people at your banquet—and your performance event if you are able to have one. You may be able to charge a ticket price that will mostly support the function.

3. **The larger community** If you are in a large city, the problem is different. Businesses, particularly the larger, visible ones (utility companies, newspaper, leading industries) are accustomed to receiving more requests for community projects that they can reasonably fund. In such a case, the chances are that no one source of funding is going to work for you.

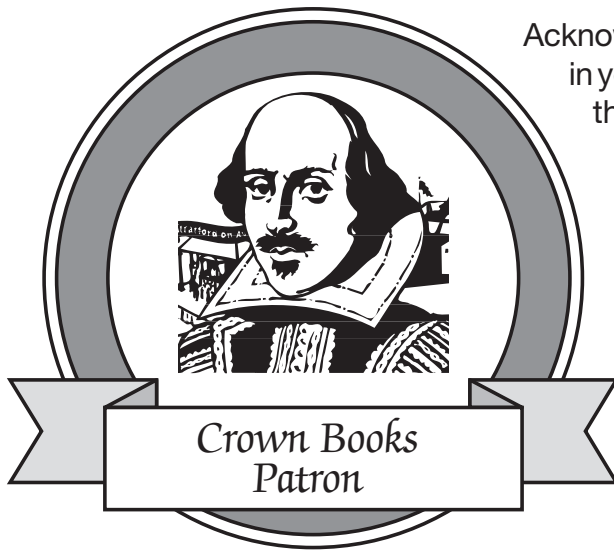


- a. One approach is to hit as many sources as you can tap. The school or the school district will underwrite some of the cost, especially for supplies and materials.
- b. If there are businesses near your school that benefit from student spending, approach them. (Of course, if they have a sign on their entrance saying “No more than two students admitted at a time,” you are probably out of luck!)
- c. Approach businesses who sell equipment and materials to your school.
- d. If you have a city arts funding organization, try them.
- e. When you approach businesses, you will find that they frequently are more willing to part with services or products than cash. Therefore, instead of asking for funding for a banquet, try asking a food wholesaler to sell you the food needed for the banquet at below his cost. And if you want to give prizes to students for poster design for the festival, ask an art store not for cash but for gift certificates to give as awards.
- f. Do not overlook your parent support groups. Most schools have a group of especially enthusiastic parents who support sports events. Ask them if they couldn’t also help your festival.
- g. Seek out alumni support. If you can afford a general mailing to lists of graduates and have reasonably current addresses, do so. If not, start with a list of more recent alumni whose names are given you by teachers who have been at your school for some years.

Write a letter describing your festival and asking for two kinds of support: 1) direct financial aid; and 2) names of addresses of other graduates whom they think might be interested and willing to donate time/money. Send each person not only this letter but also a copy of the financial budget. Ask them to consider underwriting as an “event patron” a single contest or expense.

Create other categories of giving: supporter, sponsor, patron. We use the following:

- **supporter:** \$10 to \$49
- **sponsor:** \$50 to \$99
- **patron:** \$100 and above
- **event patron:** agrees to underwrite a specific festival need



Acknowledge each gift and create a specific section in your festival program to acknowledge publicly the gifts. If donors underwrite a specific need or festival event, use their names when their events are advertised.

4. **Using restraint** Best of all, try to keep your expenses low. Use the talents of parents to find at thrift stores the type of clothing that with a little work would give an Elizabethan appearance. Start with a simple banquet, not a major feast.

I wish I had more and better answers to the money question. It does take time to garner the money. I do know that success breeds success. The more your festival becomes known, the easier it will be to raise money. (Unfortunately, that also leads to the pressure to make the festival bigger and better ... which leads to needing more money ... which leads to making the festival bigger and better and so on ... !)

Even the most successful of summer Shakespeare festivals, as is true in most of the arts, always need more funding. Still, if you begin with only those activities you are quite certain you can financially support and build from year to year, you should be able to have an ongoing festival tradition at your school.

BANNERS AND STANDARDS

Banners

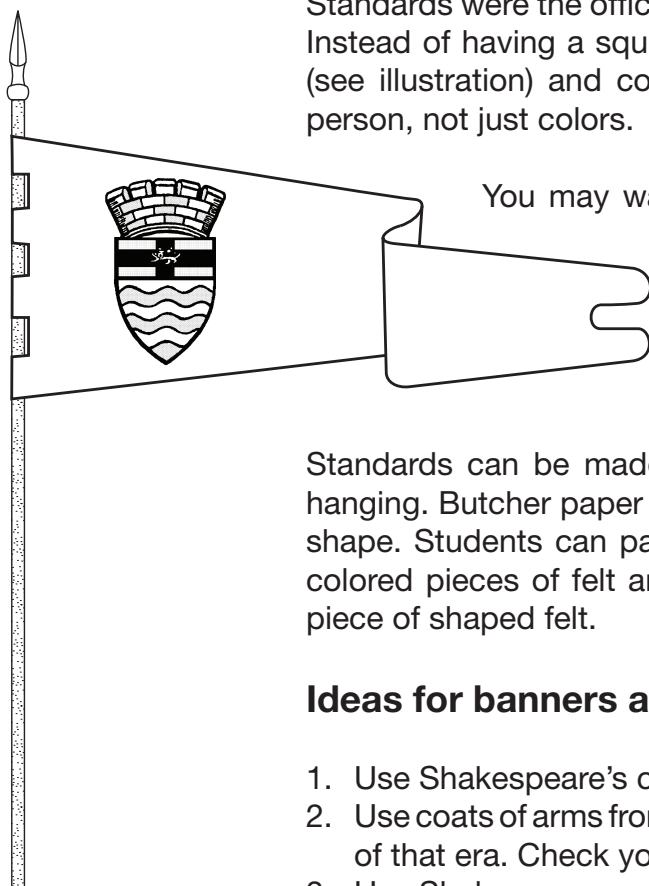


Banners can be displayed anywhere around the campus you can find a safe place to hang them where pranksters won't be tempted to remove them.

The purpose of the banners is to give the atmosphere you want—royalty, a different era, whatever.

Standards

Standards were the official emblem of the king or other titled person. Instead of having a square shape, standards were usually tapered, (see illustration) and contained the essential emblem of the titled person, not just colors.



You may want to have students design a standard or standards for your festival or for their own club or organization to be used during the festival. At your banquet or on costume day activities, groups could participate under their standards.

Standards can be made quite easily and fitted to dowel rods for hanging. Butcher paper and felt are two materials for the standard's shape. Students can paint the butcher paper, or they may cut out colored pieces of felt and then glue them as a design onto the piece of shaped felt.

Ideas for banners and standards

1. Use Shakespeare's coat of arms.
2. Use coats of arms from other Elizabethan royalty or other countries of that era. Check your school library.
3. Use Shakespeare quotations.
4. Students create new coats of arms for their names.
5. Create your own school symbol into a standard.
6. Use colorful banners of various sizes in as many places as you can safely hang them during the festival.
7. See ILLUSTRATIONS 4 through 6 on pages 10:4-10:6.

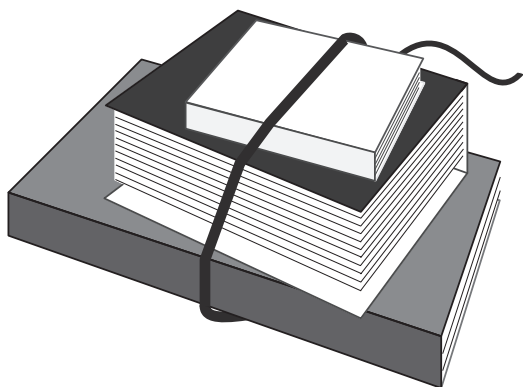
Finding materials about food and costumes was especially difficult at the beginning. However, the following sources really helped me in the beginning stages of developing our festival.

Books



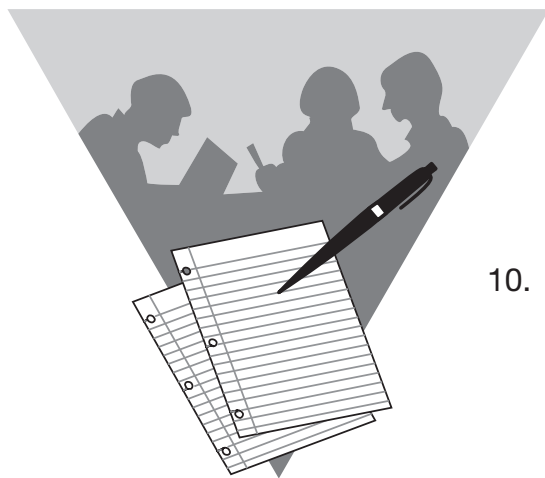
Here is the book which will **really** help students create their costumes.

1. *Elizabethan Costuming for the Years 1550-1580* by Janet Winter and Carolyn Savoy, Other Times Publications, Oakland, California. This book is a great help in costuming. It has many pattern ideas and step-by-step directions for sewing. It will really help those who are going to have a school-wide festival or produce a Shakespeare play.
2. *Fabulous Feasts*, Madeleine Pelter Cosman, George Braziller, New York, 1976. Although this book presents medieval cooking, it is nevertheless quite pertinent to Shakespeare's time. It includes menus and preparation tips as well as considerable information about the life of the times.
3. *Shakespeare Alive!*, Joseph Papp and Elizabeth Kirkland, Bantam Books, New York, 1988. This book is a very readable guide to life in Shakespeare's time that also contains useful information on producing plays in Elizabethan style; it also presents effective hints about studying and teaching Shakespeare. The view of life in Shakespeare's time can give you many ideas for festival activities.
4. *Eminent Elizabethans*, A.L. Rowse, University of Georgia Press, Athens, 1983. This work presents a quick view into the lives of a few Elizabethans who had an impact on their time. It contributes a feeling of what it was like to live in Shakespeare's England.



5. *The England of William Shakespeare*, Michael Justin Davis with photographs by Simon McBride, E. P. Dutton, New York, 1987. This fascinating text has beautiful pictures; it attempts to follow what we know of Shakespeare through the areas where he lived and travelled. Davis and McBride's work contains much information about life in the time.

6. *The Life and Times of William Shakespeare*, Peter Levi, Henry Holt and Company, New York, 1989. A very readable life of Shakespeare that is not afraid to make common sense conclusions and to place Shakespeare firmly into Elizabethan times. The book also contains brief summaries and evaluations of his plays and an interpretation of the sonnets.
7. *The Complete Dictionary of Shakespeare Quotations*, compiled by D. C. Browning, New Orchards edition, 1986. Browning's work, which I find "just the right size," contains brief summaries of each play plus a scene-by-scene listing of selected quotations. The book makes it easier to find quotations than using a complete concordance, but if you are searching for every example of a specific word, you will still have to seek out a concordance.
8. *A Shakespeare Glossary*, C. T. Onions, Oxford University Press, Oxford, 1986. An excellent source for selecting appropriate words for students to speak in an Elizabethan style. This work will be particularly helpful if you wish to expand the list appearing in this notebook.
9. *The People's Chronology*, James Tager, editor, Holt, Rhinehart, and Winston, New York, 1979.



Ribbons of Time, Frank Wallis, editor, Weidenfeld and Nicolson, New York, 1988.

Both works are good sources for timeline information if you wish to expand the timeline given in this notebook.

10. *Unlocking Shakespeare's Language*, Randall Robinson, ERIC/RCS and NCTE. Available from National Council of Teachers of English, 1111 Kenyon Road, Urbana, Illinois 61801.

Other resources

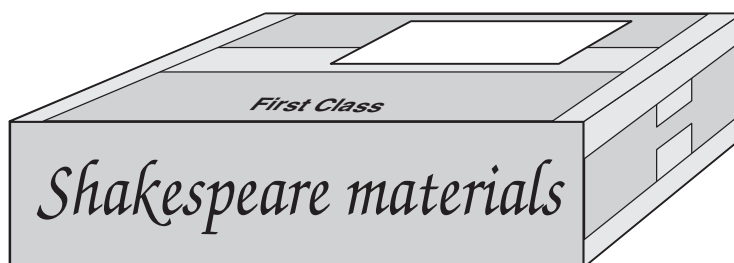
- **Costume patterns**
Jester—*Simplicity* #7117
King, queen, knight, Robin Hood—*McCalls* #4404
- **Gift ghop**
Folger Shakespeare Library
201 East Capitol St. S.E. Washington, D.C., 20003
202-544-4600 ext. 208

The Folger gift shop carries Shakespeare posters and useful books about Elizabethan times. Selection varies. Contact them for further information. I do not know if they have resumed their catalog sales. I did purchase the food book and the costume book listed above from the Folger by mail.



- **Catalog for most anything**
The Shakespeare Catalogue
The Writing Company
10200 Jefferson Blvd.
Box 802
Culver City, CA 90232-0802

This catalog has the most extensive listing of Shakespeare materials that I have been able to find—posters, teaching materials on varied levels, videos and so on.



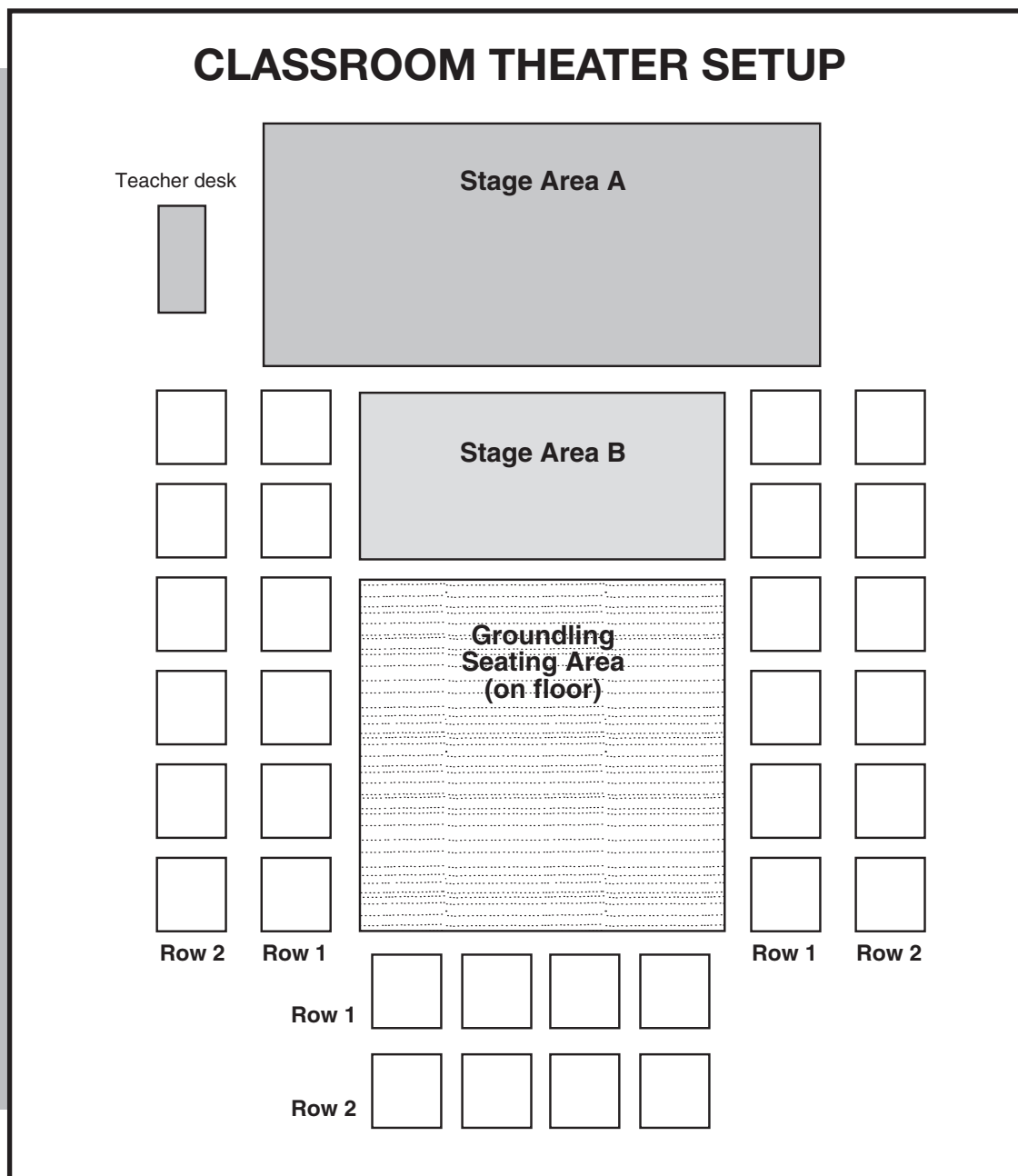


- **The English Speaking Union**

Check in your area to see if there is a branch of the English Speaking Union, an organization dedicated to international understanding. Many branches sponsor a Shakespeare Recitation Contest in which the local area winner receives a free trip to New York to participate in the finals, and see a Broadway play.

- **Your local community library**

Your local library may agree to have a special Shakespeare exhibit during your festival. Check it out.

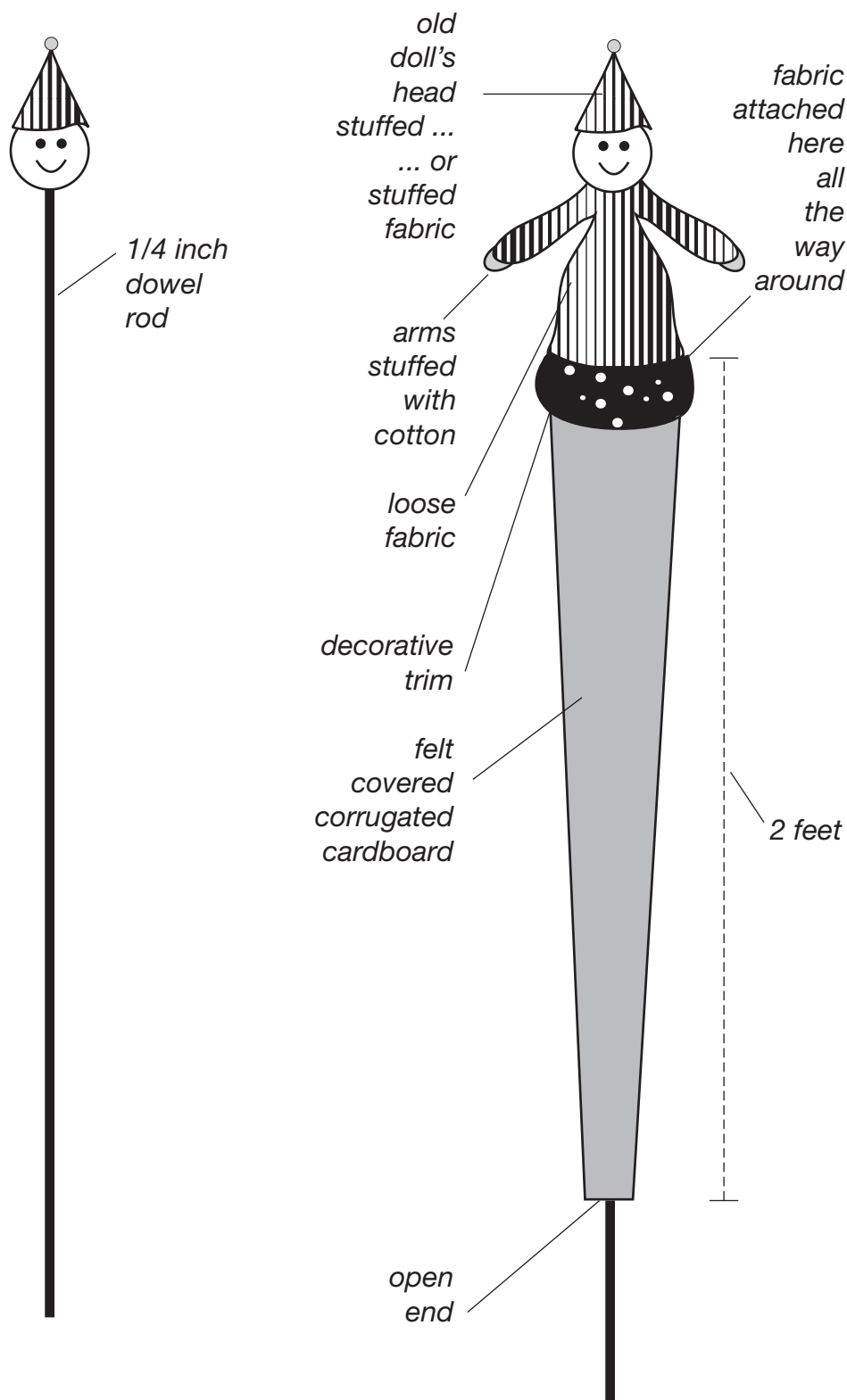


- **Stage Area A**
Here can be found the props and scenery and the main dramatic action.
- **Stage Area B**
Here the actors/actresses speak their lengthy speeches or soliloquies. Actors and actresses may also move from Stage Area A into this area while the dramatic action is taking place.
- **Groundling Seating Area**
Here sit all members of the audience who pay only a penny. In Shakespeare's time they were frequently young apprentices who were rather rowdy. (You may not wish to mention this to your audience!)
 - Row 1** Members of the audience sitting here pay two extra pennies.
 - Row 2** Members of the audience sitting here pay one extra penny.

CLOWN DOLL

Directions:

1. Make a clown doll such as is detailed below.
2. By moving and twisting the control stick up and down, you can make the clown bow, hide, jump up, and so on.
3. **Note well:** The entire clown should be able to "hide" in the cone.



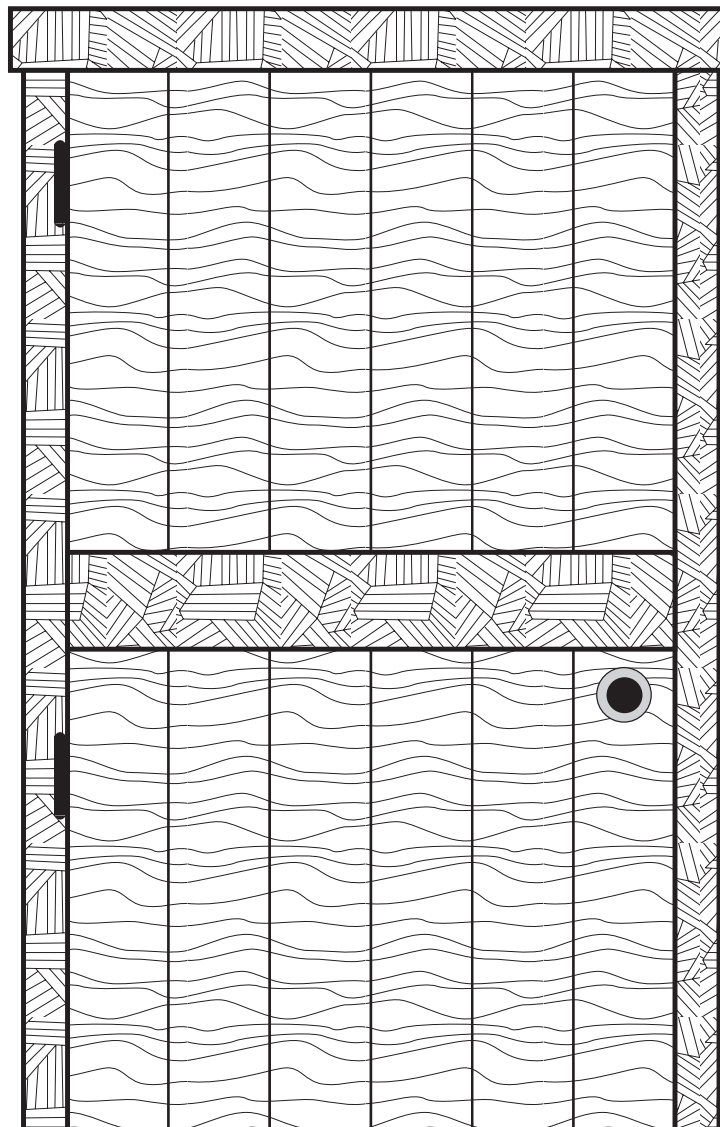
CLASSROOM DOOR

Directions:

1. Cover both sides of the classroom door with butcher paper. Paint this butcher paper with some kind of wood grain design. Do something similar with the door frames.
2. Make shield type signs for each side of the door along with other signs giving the admission price.



Admissionone
penny



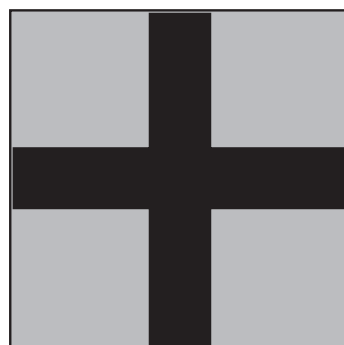
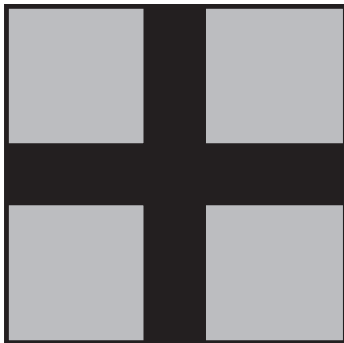
Admissionone
penny

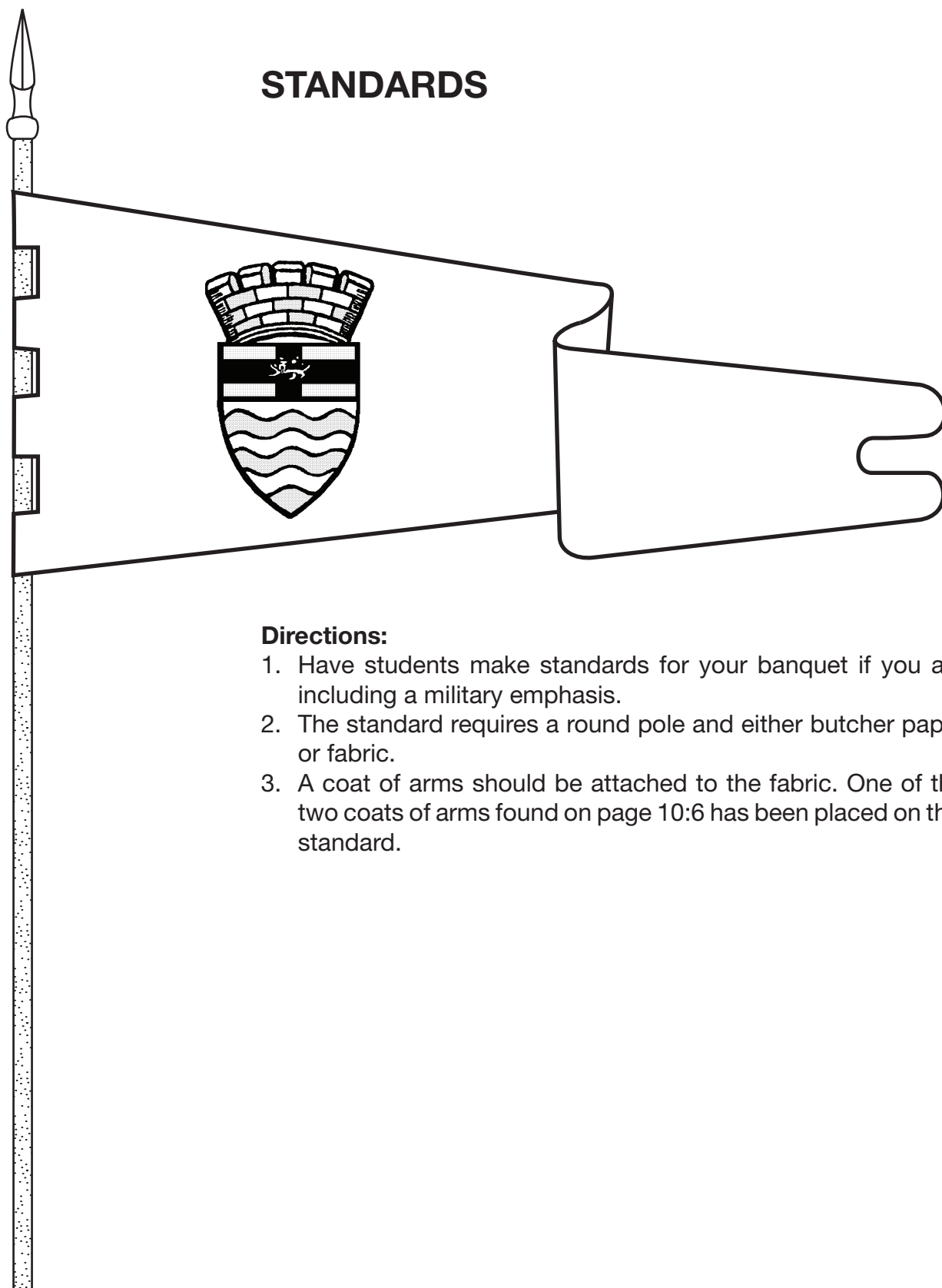
BANNERS

Directions:

1. Have students make banners for your banquet.
2. The banners should be painted onto butcher paper.
3. Suggest that your students use strong primary colors.
4. Encourage them to keep their designs simple and bold.
5. Hang the posters around the room to add to the festive air at the banquet.

Examples of bold, simple designs





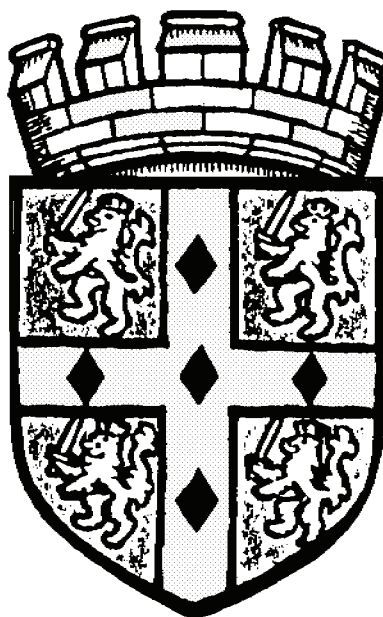
COATS OF ARMS

Directions:

1. Students can make coats of arms in two ways: a- by painting designs on white butcher paper; b-by cutting up pieces of differently colored felt and gluing these pieces onto a larger background piece.
2. The coats of arms can then be attached to the butcher paper or felt standard. (See Illustration 5 on page 10:5.)



*Coat of Arms of the former
London County Council*



*Coat of Arms of
Durham County Council*

These coats of arms are likely more elaborate than those your students will create.

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Signature: _____ Date: _____

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