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About This Guide

One of the principal goals of The Shakespeare Theatre of New Jersey’s education programs is to demystify the classics, take them “off the shelf,” and re-energize them for students and teachers alike. Toward these goals, this Classroom Activities Guide, used in conjunction with our Audience Guide, provide educators with tools to both allay their own concerns and to expand the theatre-going experience for their students beyond the field trip to The Shakespeare Theatre.

The information included in this guide will help you expand your students’ understanding of classic literature in performance, as well as help you meet many of the New Jersey Common Core Standards. We encourage you to impart as much of the information included in the Classroom Activities Guide and the Audience Guide to your students as possible. The following are some suggestions from teachers on how you can best utilize elements of these guides given limited classroom time.

• JUST THE BASICS: Many teachers have found that distributing or reading the Synopsis and Who’s Who pages from the Audience Guide has greatly increased students’ understanding and enjoyment of the production. It provides the students with a general understanding of what they will be seeing and what they can expect. Some teachers simply take the last five minutes of a class period to do this with very positive results.

• MINI TEAM-RESEARCH PROJECTS: When more class time is available prior to your visit, we recommend incorporating the background information on the era in which the play is set as well the play itself. One teacher divided her class into groups and assigned each group research topics based on the divisions found in this guide as well as the Audience Guide. Using a copy of the corresponding Audience Guide page as a launch pad, the students had one week to research the topics. The students then presented their information to the class in three- to five-minute oral reports. Including the questions that evolved from the presentations, the entire project took only one class period.

• POST-SHOW DISCUSSION: Using the questions found in the “Topics for Discussion,” many teachers will opt to take a class period after their trip to The Shakespeare Theatre of New Jersey to discuss the play with their students. The questions help keep the comments focused on the production, while incorporating various thematic and social issues that are found in the play.

• GET ON YOUR FEET: One school spent two days working through performance-based activities (a few of which are suggested in the “Follow-Up Activities” section) with a particularly “difficult and rowdy” class. They were astounded with the results.

Again, we hope you will incorporate as many portions of this guide as you are able into your classroom experience. If you have any suggestions for activities or topics not already found in the Audience Guide, please contact our Education Department. We are always interested in hearing new ways to excite young people (and teachers) about Shakespeare and live theatre.

Happy Teaching,
Brian B. Crowe,
Director of Education

“What’s My Line?”
Promoting Active Listening

Teacher-tested, student-approved! Try this exercise with your students:

Before attending the production, give each student one line from the play to listen for. Discuss the meaning of the line and encourage their input in deciphering what the intention of the line might be. How would the student perform the line? Why is the line important to the play? Does it advance the plot, or give the audience particular insight into a character or relationship?

Following the production, discuss the line again. Did the actor present the line in the way your student expected? If not, how was it different?
William Shakespeare, widely recognized as the greatest English dramatist, was born on April 23, 1564. He was the third of eight children born to John Shakespeare and Mary Arden of Stratford-upon-Avon in Warwickshire, England. Shakespeare’s father was a prominent local merchant, and Shakespeare’s childhood, though little is known about it for certain, appears to have been quite normal. In fact, it seems that the young Shakespeare was allowed considerable leisure time because his writing contains extensive knowledge of hunting and hawking. In 1582, he married Anne Hathaway, the daughter of a farmer. She was eight years his senior, and the match was considered unconventional.

It is believed that Shakespeare left Stratford-upon-Avon and went to London around 1588. By 1592, he was a successful actor and playwright. He wrote approximately 38 plays, two epic poems, and over 150 sonnets. His work was immensely popular, appealing to members of all social spheres including Queen Elizabeth I and King James I. While the plays were well-liked, Shakespeare’s work was not considered by his educated contemporaries to be exceptional. By 1608, Shakespeare’s involvement with theatre began to dwindle, and he spent more time at his country home in Stratford. He died in 1616.

Most of Shakespeare’s plays found their first major publication in 1623, seven years after Shakespeare’s death, when two of his fellow actors put the plays together in the First Folio. Other early printings of Shakespeare’s plays were called quartos, a printer’s term referring to the format in which the publication was laid out. These quartos and the First Folio texts are the sources of all modern printings of Shakespeare’s plays.
London in the late 16th and early 17th centuries was a bustling urban center filled with a wide variety of people and cultures. Although most life centered around making a living or going to church, the main source of diversion for Londoners was the theatre. It was a form of entertainment accessible to people of all classes; the rich and the poor, the aristocrats and the beggars all met at the theatre. Though often appeasing the church or the monarchy, theatre at this time did experience a freedom that was unknown in previous generations. Evidence of this can be found in the numerous bawdy and pagan references found in Shakespeare’s plays. This relative artistic license and freedom of expression made theatre extremely unpopular among certain members of society, and it was later banned entirely by the Puritans. Not until the reign of Charles II (1660-1685) was the theatre restored to the status it held in Shakespeare’s day.

The Globe Theatre, the resident playhouse for Shakespeare’s company of actors, was easily accessible to Londoners and an active social center. Actors and performers were also regularly brought to court or to private homes to entertain. Despite their popularity, actors maintained a relatively low social status, sometimes no better than a common beggar or rogue. Most performers were forced to earn a living doing trade work. The aristocracy’s desire for entertainment, however, did spur the development of numerous new theatre pieces.

Often a nobleman would become a patron to an artist or company of actors, providing for their financial needs and sheltering them to some degree from official sanctions. In return, the company would adopt the name of the patron. Shakespeare’s acting company was originally named “Lord Chamberlain’s Men” after their patron Henry Carey, the Lord Chamberlain. Later, under the patronage of King James I, they were known as “The King’s Men,” an unprecedented honor at the time.

Despite the flourishing of the arts at this time, London was sometimes a desolate place. Outbreaks of the Black Plague (the bubonic plague) frequently erupted, killing thousands of citizens. Theaters, shops, and the government all shut down during these times in hopes of preventing the spread of the disease. Elizabethans were unaware that the disease was being spread by the flea and rat populations, which well outnumbered the human population of London at that time.
Are You SURE This Is English?

Contrary to popular belief, Shakespeare and his contemporaries did not write in Old English, or even Middle English. **PLAYWRIGHTS OF THE 16TH AND EARLY 17TH CENTURIES WROTE IN MODERN ENGLISH.** Shakespeare spoke (and wrote in) the same language which we speak today. It is possible to be thrown a bit by grammatical “carry-overs” from earlier English (“thée” and “thou” instead of “you”) and the poetic liberties that Shakespeare took, but there is no doubt that the words and syntax used in his plays can be understood today without any “translation.” To help clarify this point, here are some examples of Old, Middle, and Modern English.

**OLD ENGLISH (500 - 1150 CE)**

When Julius Caesar invaded Britain in BCE 55-4, the Celtic (pronounced KEL-tic) tribes lived in the British Isles. Their languages survive today in the forms of Gaelic (Scotland and Ireland), Welsh (Wales), and Manx (Isle of Man). The Romans brought Latin to Britain. However, early English developed primarily from the language of tribes which invaded and settled England from what is now Germany. This language, known as Old English, was also influenced by the Latin spoken by Catholic missionaries from Rome as well as the Scandinavian dialects of Viking raiders and settlers.

**Selection from BEOWULF**

**Author unknown, ca 800 CE**

Oft Scyld Scèfing sceæðena prèstum,
mongum mægðum meodo-setla ofðæah,
egsode eorlas. Syddan ærert weard
fēasceait funden, hè þæs frofre gebàd,
wéox under wolcnum, weorð-myndum þæh,
ðð-þæt him aeghwylc oð-þæt him aeghwylc
ofer hron-ràde hÿran scolde,
gomban gyldan. þæt wæs god cyning!

**MODERN ENGLISH TRANSLATION:**

Often Scyld the Sceafing from squadroned foes,
from many a tribe, the mead-bench tore,
awing the earls. Since first he lay
friendless, a foundling, fate repaid him:
for he waxed under welkin, in wealth he throve,
till before him the folk, both far and near,
who lived by the whale-path, heard his mandate,
gave him gift: a good king he!

**MIDDLE ENGLISH (1150 - 1450 CE)**

The conquest of England by the Norman army in 1066 brought great changes to English life and the English language. The Old French spoken by the Normans became for many years the language of the Royal Court and of English literature. Over time, the spoken English still used by the lower classes borrowed about 10,000 words from French, as well as certain grammatical structures. By the time English reappeared as a written, literary language in the 14th century, it only distantly resembled Old English. This German-French hybrid language is known as Middle English.

**Selection from THE CANTERBURY TALES**

**By Geoffrey Chaucer, ca 1390 CE**

But natheless / while I haue tyme and space
Er that I fether / in this tale pace
Me thynketh it acordant to resoun
To telle yow / al the condiciun
And whiche they weere / and of what
degree
And eek in what array / that they were inne
And at a knyght thanne wol I first bigynne.

**MODERN ENGLISH TRANSLATION:**

But nonetheless, while I have time and space
Before I continue in this story
I think it appropriate to speak of,
To tell you, the condition
Of each of them, as it seemed to me.
And who was who, and of what degree,
And in what fashion each was dressed.
And with a knight then I will begin.
MODERN ENGLISH (1450 - present day)

With the invention of the printing press in the 15th century, the English language began to develop and alter at an unprecedented rate. Books, previously a precious and expensive commodity, were now widely available to anyone with basic literacy. Works in Latin, Italian, Spanish, French, and Portuguese were translated by the hundreds, and the translators found it necessary to borrow and invent thousands of new words. English trade and exploration fueled even more cultural and linguistic exchange. The early Modern English of Shakespeare and his contemporaries has been referred to as “English in its adolescence:” daring, experimental, innovative, and irreverent.

Selection from ROMEO & JULIET
By William Shakespeare, ca 1595 CE

Well, you have made a simple choice; you know not how to choose a man: Romeo!
No, not he; though his face be better than any man’s, yet his leg excels all men’s; and for a hand, and a foot, and a body, though they be not to be talked on, yet they are past compare...

WHAT DID SHAKESPEARE SOUND LIKE?

While we may associate Shakespeare with the “refined” British accent of Sir Ian McKellen or Dame Judi Dench, linguistic scholars suggest that the closest approximation to the London accent of Shakespeare’s day is the accent heard nowadays in the Appalachian region of the United States.

Follow this link to hear how Shakespeare’s language might have sounded:
https://www.youtube.com/watch?v=gPlpph77n9s

To hear how Old and Modern English sound, follow these links:

OLD ENGLISH
(Beowulf):
https://www.youtube.com/watch?v=0zorjLzrrvA

MIDDLE ENGLISH (The Canterbury Tales):
https://www.youtube.com/watch?v=QE0MfEnfOMU

A MAN OF MANY WORDS

Shakespeare used over 20,000 different words in his plays and poems. Of these, 8.5% (1,700 words) had never been seen in print before Shakespeare used them.

To give you a sense of just how extraordinary this is, consider that the King James Bible uses only 8,000 different words. Homer is credited with using approximately 9,000 different words in his works. Milton is estimated at using 10,000 different words in his works.

THE HEART OF THE POETRY

Shakespeare most often wrote in a style known as blank verse, an unrhymed regular verse structure, specifically referring to unrhymed iambic pentameter. This structure typically includes five (penta) feet of alternating unstressed and stressed syllables called iambs. Each 10-syllable verse line has a distinctive sound similar to the beating of a human heart: da-DUM-da-DUM-da-DUM-da-DUM.
Who Said That?

Match the spoken line to the character who speaks it. Some characters match more than one line, some match none.

A. “It is requir’d you do awake your faith.”

B. “I’ll have thy beauty scratched with briars and made
   More humble than thy state.”
   ANTIGONUS

C. “Too hot, too hot!
   To mingle friendship far is mingling bloods.”
   FLORIZEL

D. “Now bless thyself: thou mett’st with things dying,
   I with things new-born.”
   AUTOLYCUS

E. “Being now awake, I’ll queen it no inch farther,
   But milk my ewes, and weep.”
   LEONTES

F. “Sir, spare your threats.
   The bug which you would fright me with, I seek.”
   HERMIONE

G. “Indeed, sir, there are cozeners abroad; therefore it behooves men to be wary.”
   POLIXENES

H. “Good my lord, be cured
   Of this diseased opinion, and betimes,
   For ‘tis most dangerous.”
   CAMILLO

I. “Do not repent these things, for they are heavier
   Than all thy woes can stir: therefore betake thee
   To nothing but despair.”
   OLD SHEPHERD

J. “If this be magic, let it be an art lawful as eating.”

K. “This is the chase: I am gone forever!”
   PAULINA
   MAMILLIUS

Answers available on Pg. 11
What Did They Say?

This is an opportunity to test your comprehension of Shakespeare’s language. Below you will find passages from *The Winter’s Tale*. Answer the questions for each passage as specifically as possible.

**LEONTES**

Gone already!
Inch-thick, knee-deep; o’er head and ears a fork’d one.
Go play, boy, play: thy mother plays, and I
Play too; but so disgrac’d a part, whose issue
Will hiss me to my grave: contempt and clamor
Will be my knell. Go, play, boy, play.

**FLORIZEL**

What you do
Still betters what is done. When you speak, sweet,
I’d have you do it ever: when you sing,
I’d have you buy and sell so, so give alms,
Pray so, and for the ord’ring your affairs,
To sing them too: when you do dance, I wish you
A wave o’ the sea, that you might ever do
Nothing but that, move still, still so,
And own no other function.

1. To whom is Leontes speaking? About whom is he speaking?

2. In the third and fourth lines, Shakespeare puns on the word “play,” using it with three different meanings in the same sentence. What are the three kinds of “play” to which Leontes refers?

3. What does Leontes mean when he says that the “issue” of the part that he plays “will hiss me to my grave?”

4. What kind of sounds dominate in Leontes’ speech in this passage? What do these clusters of sounds tell you about the king’s emotions at this moment?

5. This passage is heavily punctuated. What is the effect of so much punctuation? What does it tell you about the speaker and his emotions?

1. To whom is Florizel speaking?

2. What does it mean that what his listener does “still betters what is done?”

3. What is meant by comparing his listener to “a wave o’ the sea?”

4. In the next-to-last line, there is a play on words. Can you identify it?

5. Consider the language that Florizel uses in this speech. What does he think of the person to whom he is speaking? What does he hope to achieve by saying these words?
Test Your Understanding
Circle the letter that BEST answers the question.

1. Shakespeare’s plays are most often written in a poetic structure called __________, also known as “blank verse.”
   a) rhyming couplets  
   b) Old English  
   c) iambic pentameter  
   d) prose  

2. In what language did Shakespeare write in predominantly?
   a) Old English  
   b) early Modern English  
   c) Middle English  
   d) Latin  

3. When the play opens, Leontes’ dearest friend, _____, has been visiting Sicilia for ____________.
   a) Camillo / nine weeks  
   b) Autolycus / two months  
   c) Polixenes / nine months  
   d) Paulina / two weeks  

4. Leontes suspects his friend of ________________.
   a) having an affair with his wife, Hermione  
   b) attempting to steal the riches of the kingdom  
   c) killing his father to become king  
   d) speaking with evil spirits  

5. Leontes orders his loyal advisor Camillo to ________________.
   a) imprison Hermione  
   b) poison Polixenes  
   c) banish Perdita  
   d) kill Mamillius  

6. According to young Prince Mamillius, what kind of story is best for winter?
   a) a tale of adventure  
   b) a jolly holiday tale  
   c) a sad tale  
   d) a romantic tale  

7. Which of the following statements is true?
   a) Camillo warns Hermione of her husband’s jealousy.  
   b) Camillo poisons Polixenes and is rewarded.  
   c) Camillo abandons the infant Perdita on the coast of Bohemia.  
   d) Camillo warns Polixenes and flees Sicilia.  

8. Leontes sends to ___________________________ to gain confirmation from _____________ of his wife’s guilt.
   a) Rome / the Pope  
   b) London / Shakespeare  
   c) Athens / Athena’s Oracle  
   d) Scotland / three witches  
   e) Denmark / the Ghost  
   f) Delphi / Apollo’s Oracle
Test Your Understanding

9. Cleomenes and Dion return to Sicilia with word that _________________.
   a) Hermione is carrying Polixenes child       b) Hermione, Polixenes, & Camillo are innocent
   c) Perdita is safe in Bohemia                d) Hermione is dead

10. Which of these statements appears in the proclamation from the Oracle?
   a) The serpent that stung the King now wears his crown.
   b) Hermione is chaste, Polixenes blameless, and Camillo a true subject.
   c) Camillo shall get kings though be none himself.
   d) The King shall live without an heir if that which is lost be not found.
   e) The heavens themselves blaze forth the death of princes.

11. Florizel, son to Polixenes, has fallen in love with the seemingly low-born shepherdess, _____________.
    a) Audrey                                  b) Mopsa
    c) Dorcus                                  d) Perdita

12. When the Old Shepherd shows the papers and jewels that he found with Perdita as a baby, she is revealed to be _____________________________.
    a) the long-lost child of Leontes and Hermione
    b) the true heir to the Bohemian throne
    c) the long-lost child of Polixenes and Hermione
    d) the long-lost child of Apollo

13. Paulina tells Leontes, Perdita, and the other guests that she has a __________________________ which she would like to show them.
    a) statue of Perdita                        b) magical golden globe
    c) a golden harp                           d) statue of Leontes
    e) statue of Hermione                      f) newborn babe

14. Which character, thought to be dead, is revived at the end of the play?
    a) Mamillius                                b) Antigonus
    c) Paulina                                 d) Polixenes
    e) Perdita                                 f) Hermione
Topics for Discussion

ABOUT THE PLAY:

1. Some early critics disliked the play because they found Leontes’ descent into jealousy to be too abrupt and unmotivated. Is Shakespeare’s portrayal of jealousy realistic? Although the relationship between Leontes and Hermione is depicted as having been a happy one, are there any signs in the text that Leontes could be particularly susceptible to such jealousy? Consider especially the many references to his childhood and growing up in the first act.

2. In the end, do Hermione and Paulina forgive Leontes for his actions? Is this forgiveness, or lack of it, believable? How do each of these important women address Leontes and what he has done? How does their treatment of Leontes and their opinion of him change through the course of the play?

3. Autolycus appears in the play for little more than a single act, and though his role in the plot is significant, it perhaps is not crucial. Despite this, audiences have been fascinated with the character from the play’s earliest performances. What is the function of this magnetic, mysterious character? Why did Shakespeare include him in this story? What is your opinion of Autolycus?

4. In Shakespeare’s time, deceived husbands (“cuckolds”) were typically comic figures for audiences to laugh at, as were outspoken women (“scolds”). The Winter’s Tale subverts these stereotypes: Leontes’ paranoid jealousy makes him tragic, and even terrifying, while the unwavering eloquence of Paulina is depicted as not only healthy, but heroic. Discuss the roles of men and women in The Winter’s Tale. What do you think Shakespeare intended to say about these gender roles?

5. Shakespeare’s source for the story, Pandosto, was subtitled “The Triumph of Time.” Is Time ultimately the winner in The Winter’s Tale as well? In the world of this play, is Time a destructive force that brings about separation and death, or a redemptive force that brings about regeneration and evolutionary growth? Is Time benevolent, malevolent, or simply indifferent? Although Shakespeare’s Time asserts that he is more powerful than kings, does the playwright suggest that there are other forces still more powerful than Time?

ABOUT THIS PRODUCTION:

1. Describe the design approach to this production. What did the sets, costumes? How did the choices made by the director and designers help to illuminate aspects of the play? What tone did they capture? How were the worlds of Sicilia and Bohemia different? What design choices did you like best? What might you have done differently if you were designing the production? Why?

2. How does the use of music and sound in this production help to create the atmosphere of paranoia in Leontes court? How does it evoke the joy of the sheep shearing celebration? How would the production feel if different music was selected? Be specific.

WHO SAID THAT? Answer Key


TEST YOUR UNDERSTANDING Answer Key

Follow Up Activities

CRITIC’S CORNER — Write a review of this production of The Winter’s Tale. Be sure to include specific information and your own reactions to both the acting and the design elements (lights, set, costumes and sound). Explain what you liked and disliked, and support your opinions. Then submit your review to The Shakespeare Theatre of New Jersey’s Education Department, or see if it can be published in your school newspaper.

“ALERT THE MEDIA!” — This play would certainly pack a news ticker: a king flees a foreign capital in the dead of night with an important defector, a queen is placed on trial, a prince drops dead under mysterious circumstances, a princess disappears, another prince elopes with a commoner, and a statue apparently comes to life. (And that’s not to mention the shipwreck and the guy who gets eaten by a bear). Assign these and other big events of the play to members of the class and create appropriate television or newspaper coverage. What do you think the people of Sicilia and Bohemia were thinking about in regard to all this excitement?

“I LEARN BY THIS LETTER...” — Write a letter or diary entry from the point of view of one of the characters, discussing an event or situation in the play. For example, a letter from Camillo to Leontes explaining why he decided to help Polixenes escape, a letter from Florizel to Polixenes pleading the case for his engagement to Perdita, or a farewell letter from Antigonus to Paulina before he takes the infant Perdita into the wilderness.

THE 15-MINUTE WINTER’S TALE — Divide into five groups, and have each group take one act of the play. Your task is to create a three-minute version of your act, using only Shakespeare’s words. Choose carefully the lines from your act that carry the most important information and advance the story. When each group is done, you will have a 15-minute version of The Winter’s Tale which you can perform for one another. Afterwards, discuss both the process of adaptation and how your “abridgement” compared to the much more modest cuts which the director made for this production.

DESIGN CHALLENGE! — Because The Winter’s Tale is set in a kind of fairy-tale world, it gives directors and designers a great range of possibilities for their imaginations. Individually or in small groups, come up with your own scenic or costume designs for the play. Keep in mind that your design should reflect the different, yet related, worlds of Sicilia and Bohemia, and should be faithful to Shakespeare’s text (the Bohemian shepherds probably don’t wear business suits). You can use drawings and collages as well as written descriptions to explain and justify your design to the class.

SPEAK THE SPEECH — In small groups, work to present a small piece of the text (Time’s monologue, for example) to the class. Each group should come up with its own unique presentation: different rhythms, echoing or underscoring key words or phrases, simple props, movement, etc. After each group has presented its interpretation of the text, discuss what was successful about each one. From this, you can develop a rubric for what makes a good performance.

CALLING ALL TEACHERS!

Do you have activities or exercises to suggest for this play? We are always looking for new ideas to inspire students (and teachers). Send your suggestions to Education@ShakespeareNJ.org and we will share them with other teachers, and maybe even include them in future study guides.
Meeting the Common Core Standards

In 1996, the New Jersey State Board of Education adopted the Core Curriculum Content Standards that set out to clearly define what every New Jersey student should know and be able to do at the end of their schooling. The Shakespeare Theatre of New Jersey is committed to supporting teachers by ensuring that our educational programs are relevant to the evolving standards of modern education.

Viewing a performance at The Shakespeare Theatre of New Jersey and participating in the post-performance discussion can serve as a powerful springboard for discussion, writing, and other outlets for higher-order thinking. On this page, you will find suggestions for ways to align your study of our production to each standard.

LANGUAGE ARTS LITERACY STANDARDS
As a theatre dedicated to the classics, we are continually engaged in exploring some of the world’s greatest literature and the relationship between the written text and performance. Our philosophy and practice follow the underlying assumptions of the Language Arts Literacy CCSS: That “language is an active process for constructing meaning”; that “language develops in a social context”; that language ability increases as learners “engage in texts that are rich in ideas and increasingly complex in language”; that learners achieve mastery not by practicing isolated skills but by “using and exploring language in its many dimensions.”

In the practice of theatre, we merge all areas of the language arts, as the standards suggest “in an integrated act of rehearsal, reflection, and learning.” Below, you will find just a few of the possibilities for aligning your study of our productions to each of these standards.

NJSLSA.R1. Read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
Read a scene from the play as a class and use context clues to interpret new words and expand vocabulary.

NJSLSA.R9. Analyze and reflect on how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
Compare this production to another Shakespeare play or to a piece you are reading in class.

NJSLSA.R10. Read and comprehend complex literary and informational texts independently and proficiently with scaffolding as needed.
Analyze a portion of the text, isolate specific imagery, meanings, references, and then compare those instances to other passages in the play.

W.3.6. With guidance and support from adults, use technology to produce and publish writing as well as to interact and collaborate with others.
Compare and contrast the printed text with the staged version viewed online.
Maintain a journal or blog that classmates can comment on using specific prompts about the play.

SL.3.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 3 topics and texts, building on others’ ideas and expressing their own clearly.
Participate in a post-show Discussion.

L.6.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.
Write a new ending for the play in modern prose.

VISUAL AND PERFORMING ARTS STANDARDS
Both the CCSS and the Every Student Succeeds Act promote the inclusion of “programs and activities that use music and the arts as tools to support student success through the promotion of constructive student engagement, problem solving, and conflict resolution” (ESSA 2015). Performances, workshops, and study guide exercises developed by The Shakespeare Theatre of New Jersey strive to address the Visual and Performing Arts Standards.

Below, you will find a few possibilities for aligning your study of our production to each standard.

Standard 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

Write a review of the production using domain-appropriate terminology; develop a class rubric for effect theatrical presentations.

Standard 1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.
Discuss the representation of social issues (class, politics, etc.) in the play; research how the historical period affected the writer’s work; compare the play to work from other historical periods.

Standard 1.3 Performing: All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.
Perform a monologue or scene from the play; participate in a classroom workshop that develops the physical and technical skills required to create and present theatre.

Standard 1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.
Participate in a post-show discussion of elements such as physicality and creating motivated action; discuss the relationship between play text and production design.
Sources and Further Reading

On Shakespeare & The Winter’s Tale:

THE ANNOTATED SHAKESPEARE, Introduction by A.L. Rowe
THE ARDEN SHAKESPEARE: THE WINTER’S TALE edited by John Pitcher
ASIMOV’S GUIDE TO SHAKESPEARE by Isaac Asimov
CAMBRIDGE STUDENT GUIDE: THE WINTER’S TALE edited by Sheila Innes
THE COMPLETE IDIOT’S GUIDE TO SHAKESPEARE, by Laurie Rozakis
THE ESSENTIAL SHAKESPEARE HANDBOOK, by Dunton-Downer and Riding
FOLGER SHAKESPEARE LIBRARY: THE WINTER’S TALE edited by Barbara A. Mowat and Paul Werstine
FREEING SHAKESPEARE’S VOICE by Kristin Linklater
THE FRIENDLY SHAKESPEARE by Norrie Epstein
THE NEW CAMBRIDGE SHAKESPEARE: THE WINTER’S TALE edited by Susan Snyder and Deborah T. Current-Aquino

THE OXFORD SHAKESPEARE: THE WINTER’S TALE edited by Stephen Orgel
A READER’S GUIDE TO SHAKESPEARE by Muriel B. Ingham
SHAKESPEARE A TO Z by Charles Boyce
SHAKESPEARE AFTER ALL by Marjorie Garber
SHAKESPEARE FOR BEGINNERS by Brandon Toropov
SHAKESPEARE FOR DUMMIES by Doyle, Lischner, and Dench
SHAKESPEARE IN PERFORMANCE, Consultant Editors Parsons and Mason
SHAKESPEARE: THE INVENTION OF THE HUMAN by Harold Bloom
SHAKESPEARE OUR CONTEMPORARY by Jan Kott
THEATRE: A WAY OF SEEING, Third Edition by Milly S. Barranger
SHAKESPEARE SET FREE, edited by Peggy O’Brien
SHAKING HANDS WITH SHAKESPEARE, by Alison Wedell Schumacher

Plays by William Shakespeare:—in order written by category—

The History Plays
Henry VI, Part I
Henry VI, Part II
Henry VI, Part III
Richard III
King John
Richard II
Henry IV, Part I
Henry IV, Part II
Henry V
Henry VIII

The Comedies
The Comedy of Errors
The Taming of the Shrew
The Two Gentlemen of Verona
Love’s Labour’s Lost
A Midsummer Night’s Dream
The Merchant of Venice
The Merry Wives of Windsor
Much Ado About Nothing
As You Like It
Twelfth Night, or What You Will
Troilus and Cressida
All’s Well That Ends Well
Measure for Measure

The Tragedies
Titus Andronicus
Romeo and Juliet
Julius Caesar
Hamlet
Othello
King Lear
Macbeth
Anthony and Cleopatra
Coriolanus
Timon of Athens

The Romances
Pericles
Cymbeline
The Winter’s Tale
The Tempest
The Two Noble Kinsmen

The Poems
Venus and Adonis
The Rape of Lucrece
The Phoenix & the Turtle
A Lover’s Complaint
The Sonnets

*The Two Noble Kinsmen is sometimes classified by some scholars as a Romance, and by some as a Comedy.
The Shakespeare Theatre of New Jersey

The acclaimed Shakespeare Theatre of New Jersey is one of the leading Shakespeare theatres in the nation. Serving approximately 100,000 adults and young people annually, it is New Jersey’s largest professional theatre company dedicated to Shakespeare’s canon and other classic masterworks. With its distinguished productions and education programs, the company strives to illuminate the universal and lasting relevance of the classics for contemporary audiences. The longest-running Shakespeare theatre on the East Coast and the seventh largest in the nation, The Shakespeare Theatre celebrates its 56th anniversary in 2018.

The Company’s dedication to the classics and commitment to artistic excellence helps set high standards for the field. Nationwide, the Theatre has emerged as one of America’s most exciting companies under the leadership of Artistic Director Bonnie J. Monte, who has been with the company since 1990. It is one of only a handful of Shakespeare Theatres on the East Coast, and in recent years has drawn larger and larger audiences and unprecedented critical acclaim. The opening of the intimate 308-seat F.M. Kirby Shakespeare Theatre in 1998, provided the Theatre with a state-of-the-art venue with excellent sightlines, and increased access for patrons and artists with disabilities.

The company’s 2018 Main Stage Season features six productions presented in the Kirby Shakespeare Theatre from June through December. Each summer, an Outdoor Stage production is also presented at an open-air amphitheatre nestled in a hillside on the campus of the College of Saint Elizabeth in nearby Florham Park. The Theatre is proud to have launched into its second half-century with a brand new support facility housing all its administrative and technical shops, as well as a new rehearsal hall, classroom spaces, and extensive costume, property and scenic inventory in the nearby town of Florham Park.

In addition to being a celebrated producer of classic plays and operating Shakespeare LIVE! (one of the largest educational Shakespeare touring programs in the North East region), The Shakespeare Theatre is also deeply committed to nurturing new talent for the American stage. By providing an outstanding training ground for students of the theatre, and cultivating audiences for the future by providing extensive outreach opportunities for students across New Jersey and beyond, The Shakespeare Theatre is a leader in arts education and professional training. For additional information, visit our web site at www.ShakespeareNJ.org.

The Shakespeare Theatre of New Jersey is a member of ArtPride, The Shakespeare Theatre Association, Madison Cultural & Arts Alliance, and is a founding member of the New Jersey Theatre Alliance.
Additional Opportunities for Students and Teachers

THE SHAKESPEARE THEATRE ACADEMY
The Shakespeare Theatre now offers youth and adult classes in a wide range of disciplines connected with the classics and the art of theatre. Each series of classes meets once a week in one of the Theatre’s beautiful facilities, and gives participants the opportunity to work under the instruction of The Shakespeare Theatre’s artistic and educational staff as well as guest teaching artists. Spring and Fall Classes Available.

SHAKESPEARE LIVE! TOURS AND WORKSHOPS
This acclaimed touring program brings dynamic and visually engaging one-hour productions of Shakespeare’s classics directly into the schools. Each performance includes a comprehensive study guide and a post-performance discussion with the actors. Fun and interactive workshops give students a chance to explore the actor’s approach to bringing Shakespeare’s language to life. In 2019 we will be offering productions of *A Midsummer Night’s Dream* and *Romeo & Juliet*!

PAGES TO PLAYERS: IN-SCHOOL RESIDENCIES
Residencies provide an opportunity for classroom English teachers in grades 4–8 to partner with the Theatre’s skilled teaching artists to explore Shakespeare’s text in-depth, in an exciting, performance-based technique that promotes collaboration, self-confidence, and creativity, while always strengthening Language Arts skills.

SHAKESPERIENCE: NJ STUDENT SHAKESPEARE FESTIVAL
This annual spring festival, developed in partnership with the Folger Shakespeare Library and Rider University, gives middle and high school students the opportunity to spend a day at the Theatre experiencing Shakespeare as both actors and audience members. The Shakesperience:NJ Festival celebrates the power of performance as a teaching tool on a statewide scale.

THE JUNIOR AND SENIOR SHAKESPEARE CORPS
Young actors are given the opportunity to participate in the excitement of the Theatre’s summer season through this program, which offers classes, a final presentation, as well as behind-the-scenes and front-of-house experience. Geared for students ages 10 to 18, admission to this program is through an audition and/or an interview.

www.ShakespeareNJ.org/Education