**Shakespeare Unit *by Giselle Gremmert***

**Lesson 1—Intro to Shakespeare**

**Objective:** Students will understand basic Shakespeare information including his four categories of plays by synthesizing lecture through notes and a class discussion.

**Materials Needed:**

- monologue descriptions

- monologues for students

**Hook: (5 minutes)**

Today we are starting our Shakespeare unit!!! How many plays do you think Shakespeare wrote? Have students raise their hands when they hear the category they think is correct:

500+ 200-300 40-50

400-500 100-200 30-40

300-400 50-100

That’s probably as far as you’ll need to go since there will be a good portion of the class that knows about the 36/38 plays. Shakespeare actually wrote 38 plays. Some people argue for 36 as there are two plays of which he probably wrote a little more than 50%.

**Instruction/Discussion: (15 minutes)**

Have the students raise their hands and say any facts they know about Shakespeare or his plays. Write them on the board. Discuss some of the more important ones (bolded below) in more detail.

Baptized: 26 April 1564 Died: 23 April 1616 (age 52)

Born and raised: Stratfor-upon-Avon

Married: Anne Hathaway

Three children: Susanna, twins: Hamnet and Judith (Hamnet died age 11: cause unknown- Hamlet was written shortly after his death)

His daughters all died without having any children ending Shakespeare’s direct line.

Company: Lord Chamberlain’s Men

Became popular: 19th century

1599: Globe created on the south bank of the Thames 1613: June 29 cannon set fire to roof burning it to the ground. It was rebuilt shortly after with a tile roof instead of a thatched roof.

1593-1594: theaters closed because of the plague

1609: 154 sonnets published

Romeo and Juliet was the first romance portrayed as a tragedy.

Scholars have identified 20,000 pieces of music linked to Shakespeare's works.

**Under Elizabeth, the drama was a unified expression as far as social class was concerned: the Court watched the same plays the commoners saw in the public playhouses.**

Never did the same show 2 nights in a row, and hardly ever same show twice in a week.

**Each of his plays includes a story about a king, a nobleman, and a working class individual.**

**Instruction/Dicussion: (25 minutes)**

Tell students that the 38 Shakespeare plays are divided up into four categories—comedies, tragedies, histories, and problem plays. Draw four columns on the board with the categories at the top of each. Have students shout out any of Shakespeare’s plays they know and categorize them into the correct column as they say them.

|  |  |  |  |
| --- | --- | --- | --- |
| **COMEDIES** | **TRAGEDIES** | **HISTORIES** | **PROBLEM PLAYS** |
| Midsummer Night’s Dream | Antony and Cleopatra | King John | Cymbeline |
| All’s Well That Ends Well | Coriolanus | Richard II | Love’s Labour’s Lost |
| As You Like It | Hamlet | Henry IV Part 1 | Measure for Measure |
| Comedy of Errors | Julius Caesar | Henry IV Part 2 | Troilus and Cressida |
| Merchant of Venice | King Lear | Henry V | Pericles |
| Merry Wives of Windsor | Macbeth | Henry VI Part 1 | Winter’s Tale |
| Much Ado About Nothing | Othello | Henry VI Part 2 | The Tempest |
| Taming of the Shrew | Timon of Athens | Henry VI Part 3 | Two Noble Kinsmen |
| Two Gentlemen of Verona | Romeo and Juliet | Richard IIII |  |
| Twelfth Night | Titus Andronicus | Henry VIIII |  |

What makes a comedy a comedy? A tragedy a tragedy?

**Signs of a comedy:** Comedies are serious situations to the characters that appear funny to us. They always end happily and end in marriage; sometimes in double marriages. Comedies out of the four categories most showcase the idea that there are three storylines representing the three classes in society—lower, upper, and royalty—in each play.

**Signs of a tragedy:** Tragedies are serious situations with deadly endings. Normally all of the main characters die at the end. The tragic hero (main character who dies at the end) always has a tragic flaw—the one thing that ends up being their demise.

**Signs of a history:** History plays are really easy. It’s only a history play if the title of the play is a real king of Britain who once ruled the country. However, the title character is not always the main character—for instance, both Henry IV plays are focused more on Prince Hal than his father, and each of the Henry VI plays have a different main character, none of which are Henry VI. History plays are not historically accurate—Henry V is the most historically accurate from what we can see just because it’s based around so many prominent British battles. Interesting fact: Richard III is portrayed as evil and a humpback because Queen Elizabeth’s family deposed Richard’s family for the throne… so Shakespeare had to make him evil so it wouldn’t look like Elizabeth’s family was in the wrong. Also, they think they found his remains, it looks like he might actually have been a hunchback. Crazy!!! Follows a lot of political intrigue.

**Signs of a problem play**: Well that’s just the thing… problem plays cause problems when we try to put them into other categories—take Cymbeline for instance—it is about a British king, but he’s not a real king, so it’s not a history. It doesn’t end in a marriage, so it’s not a comedy, but only the bad guys die, so it’s not a tragedy. See the issue? There are elements of all the other categories in the plays, so we created a catch all category for the red-headed step children of OCD categorizers. There is also a lot of magic in problem plays. Pastoral settings—super mystical.

**Instruction: (40 minutes)**

For the remainder of class, read off all of the different characters available to students for their monologues. Each monologue is only 16 lines long to give extra time for students to focus on the different principles we will be discussing. The sooner you memorize, the better you will do on your final because you can focus on the principles instead of worrying about your words.

Students will be turning these scripts back in at the end of the unit with the different principles we discuss marked in the scripts.

**Lesson 2—Vocal Levels and All’s Well That Ends Well**

**Objective:** Students will demonstrate all 10 vocal volume levels by rehearsing Shakespearian lines and writing vocal levels into their scripts.

**Materials Needed:**

- Shakespeare monologue scripts for each student.

- Line of Shakespeare written on board (Julius Caesar)

- Play synopsis of All’s Well That Ends Well

**Homework Check:** **(5 minutes)**

Have all the students hold up their first folio and check off that they have it. While we will not actually be using the first folio today, it is necessary for next time. Only students who brought it today will get full points, but students who did not bring it today will not be behind if they bring it next time.

**Play Synopsis Day #1: All’s Well That Ends Well (30 minutes)**

Tell students that every day for the rest of the unit, we will be starting class with a 30 minute synopsis/story of one of Shakespeare’s plays from each of his four categories. Pay close attention and take notes on the characters in the shows as there will be a **QUIZ** on the material at the end of the unit. Every day, the first person to raise their hand AFTER I ask for a volunteer will get to come up to the board and draw stick figures or whatever artistic skill level they have to sketch the story as I say it.

**Discussion: (15 minutes)**

What makes this play a comedy?

Some people are mixed on this play and think it should be categorized as a problem play. Why?

What does this play have to do with your lives right now?

**Hook: (5 minutes)**

Start speaking in a whisper instructing students to get in a circle from tallest to shortest. Keep repeating yourself until all the students have heard and are following the instruction.

**Practice: (5 minutes)**

Tell the students that you will give them a word to say and they will be in charge of getting the word around the circle slowly increasing in volume. This means you need to be just a little bit louder than the person before you. Say just as the height slowly increases, the first word will start with the smallest person speaking very quietly and grow to the tallest person speaking at the highest volume.

Words to use: hello and peace

Repeat the exercise a second time with the tallest person being the quietest and the shortest person being the loudest.

**Discussion: (5 minutes)**

How did you all respond to the way the instructions were given?

Was it easy to be just a little bit louder than the person before you? Why or why not?

How did the volume of the word you spoke affect the meaning of it?

**Instruction: (3 minutes)**

Tell students that within speaking, we have a very wide range of volume that we can use safely. We are going to mark this range in 1-10, one being the quietest you can manage (with still annunciating) and 10 being the loudest you can produce without damaging your vocal cords. Discuss with students the idea of breathing through your diaphragm and keeping tension out of your throat. Depending on the volume you use on each word, it can vary the meaning of the word.

**Practice/Presentation: (10 minutes)**

We are now going to split up into groups of three. Each group is going to assign a vocal level to each word in the phrase I am going to give you. Try to make it interesting and give it a cool definition based on the vocal levels you use. This is a phrase Helena says in her opening soliloquy talking about Bertram*.* When it’s time to come back and present, I will count down from 10, by 1 everyone needs to be quietly standing in a circle with their group clumped around them. You are going to present your phrase IN UNISON so make sure everyone in the group knows and agrees upon the different vocal levels you will use on each word.

**Our remedies oft in ourselves do lie, which we ascribe to heaven."**

**Discussion: (5 minutes)**

Draw a scale on the board 1-10, write **death** above it.

What are different meanings that the word love can have if it’s voiced at the different levels? (Get at least four different definitions/scenarios).

**Practice: (10 minutes)**

Once students appear to have understood the concept of volume affecting meaning, give students the remainder of class to individually start assigning vocal levels to their monologues. A vocal level 1-10 should be decided for every word in the monologue. Remember it needs to flow so don’t go crazy with vocal levels, but every vocal level on every word should be a conscious choice. It’s okay to bracket 3 or 4 words together that might have the same vocal level before there is a significant change. Just as students showed their first folios at the beginning of class today, next time they will show their completed vocal levels right at the start of class.

Remember to bring your first folio to class next time!!! IT’S REALLY IMPORTANT. YOU CAN’T PARTICIPATE IN CLASS EFFECTIVELY UNLESS YOU HAVE IT.

**Assessment**: Due at the beginning of next class is a check on all of your vocal levels written onto your script.

**ALL’S WELL THAT ENDS WELL SYNOPSIS**

Act I

The play opens in Rousillon, a province of France, where young Count Bertram bids farewell to his mother the Countess and Helena, as he leaves for the court in Paris (with old Lord Lafew) at the King's order. Bertram's father has recently died and Bertram is to be the King's ward and attendant. Helena, a young minor noblewoman and ward of the Countess, whose father (a gifted doctor) has also recently died, laments her unrequitable love for (or infatuation with) Bertram, and losing him to Paris, which weighs on her though it seems to others that she mourns her father. Parolles, a cowardly military man and parasite on Bertram, trades wits with Helena, as they liken amorous love and the loss of virginity to military endeavors. Helena nearly admits her love of Bertram to Parolles before he leaves for Paris with Bertram and Lafew. Alone again, Helena convinces herself to strive for Bertram despite the odds, mentioning the King's illness alongside her decision....

In Paris, the King and noble lords discuss the Tuscan wars, where French nobles join on either side for their own glorification. Bertram, Parolles and Lafew arrive, and the King praises Bertram's father as more truly honorable, humble and egalitarian than the lords of his day or Bertram's. He welcomes Bertram as he would his own son.

In Rousillon, the Steward explains to the Countess that he has overheard Helena lamenting her love for Bertram despite their social difference. The Countess, with sympathy and seeing Helena as her own daughter, coaxes a confession out of her. Helena admits her love, but (in decorum or strategy) reserves her previously realized ambition. They agree that Helena should travel to Paris to attempt to cure the King, even wagering her life for the opportunity.

Act II

In Paris, the King advises the Lords leaving for war, urging them to seek honor with amorous terms and warning them of the Italian women in warlike terms. Bertram, too young to go to war and in Paris to serve the King, is encouraged by Parolles and the Lords to steal away to the Tuscan war. He swears to the Lords that he will, but after they leave he admits (or reconsiders) to Parolles his intention to stay at the King's side. Lafew asks the King to speak with Helena who offers to cure his fatal disease with her father's most potent and safeguarded recipe. The King acknowledges her late father's renown as a doctor, but refuses to entertain false hope. Through a series of arguments she convinces the King to let heaven work through her. She wagers her own life if the medicine does not work—but if it does, she gets to pick a husband out of all eligible men guaranteed by the king himself.

The king has miraculously been recovered. The King summons the eligible lords and he and Helena make known their arrangement that she now choose a husband. Helena chooses Bertram by way of giving herself to him, and the King seals her wish. Bertram balks, first asking the King to let his own eyes choose who he marries, then scorning her poverty and lack of (good) title. The King offers money and title, and praises her variously to Bertram without his objection, but Bertram refuses again despite the King's practical beatitudes on virtue over status. The King, angered, threatens Bertram with ruin and his wrath. Bertram consents in word and the King will have them married without delay. Bertram bemoans his fate to Parolles and plans his escape to the Tuscan wars, while sending Helena back home.

Lafew tries in vain to convince Bertram of Parolles' empty viciousness. Bertram won't hear of it. Bertram tells Helena that he has urgent business to attend to as their surprise wedding has left him with unsettled matters, and that he will arrive at home in two days. She finds the courage to ask him for a farewell kiss, which he refuses.

Act III

In Rousillon, the Clown informs the Countess of the marriage of Bertram and Helena, as well as Bertram's melancholy.The Countess reads Bertram's letter, disapproving of his flight to Florence, and the Clown rattles off equivoques on cowardice in war and marriage. Helena and the Lords (returned from Florence) enter to elaborate on Bertram's flight and Helena, dejected, reads Bertram's sardonic letter claiming that she'll have him as a husband once she gets his family ring and has his child. The Countess disavows him and claims Helena as her own daughter, giving the Lords this message of disapproval to take to Bertram. Helena, alone and hoping to give Bertram cause to return from the dangers of war, plans to disappear from Rossillion in the night.

In Florence, the Duke makes Bertram his cavalry officer.

In Rousillon, The Countess reads Helena's farewell letter, declaring her pilgrimage to Saint Jaques (putatively in Spain, or at least not in Florence or Rousillon). The Countess sends word of this to Bertram, hoping he'll return from Florence now that Helena is away.

In Florence, a Widow, her daughter Diana, Mariana and other women speak of the soldiers and watch or wait for them from afar. They discuss Bertram's success in war and his and Parolles' seduction of the local virgins. Helena arrives disguised as a pilgrim, who are hosted in Florence at the widow's house. She hears of Bertram's martial fame, his history, and his attempts to seduce Diana most recently, with more equivoques between war and the seduction of virgins. Helena befriends the women.

The Lords warn Bertram of Parolles' dishonorableness, staking their reputations with Bertram on its veracity. Bertram, now more receptive to the possibility, agrees with the Lords' scheme to send Parolles off to recover his drum, lost in the day's battle, so that on his return, they can capture him disguised as the enemy. Parolles enters to take the bait, and affecting pride, swears to recover it.

Helena has identified herself to the Widow, a fallen estate noble, and enlisted her help for coin in order to get Bertram's family ring and switch Diana for Helena in a bed trick.

Act IV

A French Lord and his soldiers lie in wait for Parolles, who bides his time and wonders how long of a story and how many self-inflicted injuries will satisfy the others when he doesn't return with a drum. The disguised French ambush him, and he immediately panics and offers information on the Florentine cause.

At the Widow's house, Bertram attempts to woo Diana who questions his motives and sincerity. Once Bertram attests that he is eternally sincere, and guileless, Diana plies him for the ring, offering to trade it for a ring (from Helena) and her virginity. Bertram accepts.

The Lords discuss Bertram's letter from his mother expressing her disapproval, how it negatively affects him, his caddish behavior, and the recently received rumor of Helena's death at Saint Jaques. Bertram enters, having arranged his affairs for departure no sooner than having heard of Helena's death. The Lords, hoping he see the error of his ways through Parolles' unmasking, take him to the blindfolded Parolles, who readily offers martial information on Florence to save himself with hardly a provocation, as before. He is equally forthwith in besmirching Bertram's character to the "enemy" on discovery of a note to Diana, advising her to leech money from Bertram as he tries to seduce her since he will betray her afterward (ostensibly written to her in an undelivered compact to bilk Bertram of gold). They reveal themselves and shame Parolles into near-silence. Alone and humbled, he concludes to follow them back to France.

Helena, the Widow and Diana discuss their success (the seduction having happened offstage between IV.ii. and IV.iii.) and Helena muses on the love-hate of Bertram, (or tricked-seducers of his kind, or men in general) during the sexual act. She asks the Widow and Diana to accompany her to the King in order to complete her winning or cornering of Bertram.

In Rousillon, the Countess, Lafew and the Clown mourn the loss of Helena. Lafew has proposed to the King that Bertram marry his daughter, which meets with the Countess' approval.

Act V

The King, Lafew and the Countess mourn the loss of Helena and decide to forgive Bertram's foolish young pride. Lafew and Bertram have arranged his marriage to Lafew's daughter, and the King consents. Bertram enters, asking forgiveness, and expanding on his love for Lafew's daughter, whom he loved at first sight. This love provoked his disdain for Helena, whom he belatedly appreciates. Lafew, whose estate will pass to Bertram in the marriage, asks for a ring from Bertram to give to his daughter. Bertram gives him the ring from Diana (which came from Helena). The King, Lafew and the Countess recognize it as the ring that the King gave to Helena, which Bertram denies. The King has him seized, suspecting foul play (the King knows that she would only surrender it to Bertram in their bed, and Bertram believes that this is an impossibility). The Gentleman arrives, giving the letter from Diana and Helena to the King, in which it is claimed that Bertram pledged to marry Diana as soon as Helena has died. Lafew rescinds his daughter's hand. Diana and the Widow enter and Bertram agrees he knows them, but not that he seduced her or promised her marriage, claiming she is a Florentine harlot. Diana shows Bertram's family ring, and claims Parolles as witness to Bertram's efforts to woo her. Bertram changes his story, claiming to have foolishly given her the ring as over-payment for her harlotry. Diana further claims Helena's ring, as recognized by the court, as the one she gave Bertram in bed. With the confusion reaching a crescendo, Parolles, once pressed, admits that Bertram seduced and bedded her, and Diana equivocates over how she got Helena's ring. The King has her arrested as well, as she summons the Widow and Helena. After the court's shock, Helena explains the rings, and that she has fulfilled the conditions of Bertram's sardonic challenge. Bertram swears to love her if she has honestly done all of this and can explain it. Helena pledges honesty, or righteous divorce for Bertram. Lafew accepts Parolles as a servant. The King offers Diana a dowry and her choice of husband.

**Lesson 3—Punctuation and King Henry VI Parts 1, 2, and 3**

**Objective:** Students will demonstrate their knowledge of the importance of Shakespearian punctuation and Shakespeare’s history plays by discussing Henry VI Parts 1, 2, and 3 and analyzing the punctuation of their monologue to develop their characters.

**Materials Needed:**

- student’s monologues

- student’s first folios

- Henry VI plays synopses

- 10-12 copies of the Hamlet first folio monologue

**Play Synopsis (30 minutes)**

Henry VI Parts 1, 2, and 3 all at once!

Select a student to draw on the board again.

Remind students to take notes on the plays.

**Discussion: (15 minutes)**

What makes this play a history? (British king, historical events, includes a lot of battles)

What does this play have to do with your life? (real friends who tell you what you NEED to hear vs. friends who tell you what you WANT to hear)

**Hook: (3 minutes)**

Have a student read the following paragraph on the board.

Oh, what a day? Not only are my shoes soaking wet. But I’m running late, I couldn’t find a parking spot:

What’s wrong with these sentences? Punctuation!

Sometimes we forget how important punctuation is in our speech because we’re so used to it matching the temperament of our sentences. If the sentence is asking a question, it ends in a question mark. If someone is extremely excited, we see an exclamation point. But Shakespeare squeezed a little more out of his punctuation than most people.

**Instruction: (15 minutes)**

As we discussed a few days ago, the first folio was the first complete compilation of Shakespeare’s plays. Only this version of the plays has the correct punctuation in it which is why you have to have your first folio in front of you in order to know the real punctuation. In Shakespeare’s time, he would write a play, hand it to his actors, and have zero rehearsal time to discuss the many finer details of characters. So, he gave his actors clues and hints as they did their own study. The punctuation is the key! It tells us the emotional state and thought process behind the words. This is also why there is no subtext in Shakespeare. Characters say what they mean. They might lie or be cryptic towards other characters, but the audience always knows what they’re actually thinking.

**Major punctuation:** As a general rule, motivating a short pause at major punctuation is appropriate. Losts of major punctuation close together usually means a brain-storm or breakdown is about to happen.

. period is the end of a complete thought. Beat change. Switch tactics.

: colons represent a logical connection between thoughts

; semicolons represent an emotional connection between thoughts. Because of the power inherent in the point discovered, the character is left with some emotional difficulty.

! exclamation points… if you have one of these in your first folio, just count yourself blessed. It’s Shakespeare’s gift on a silver platter to make this phrase bigger than big.

? question marks are sometimes just question marks signaling the character asking a question. Other times they more figuratively represent the character not being quite sure about what they’re saying, but it shouldn’t be stated like a question.

**Minor punctuation:** As a general rule, minor punctuation keys you into a new thought, but does not require a pause.

, commas are just commas. But if your character is using more commas than normal in a certain section, it could be deduced that they are drawing attention to small details, or needing every little breath… or perhaps something else. If there is a lack of commas, that may signify a lack of control… or something else.

- dashes on either side of a thought are usually a tangent.

() parentheses basically just mean what they mean now—side information that’s useful to know.

**Random**

CAPITALS- indicates the character chose this word specifically. Their brain is working hard. Usually, they are being quite intelligent.

Misssspellins- Words that are spelled longer than they should be in the first folio (i.e. shee instead of she sor sonne instead of son) indicate that there is some sort of emotional connection to that word for the character.

**Practice: (15 minutes)**

This is the first folio version of Hamlet’s soliloquy from Act 1, Scene 2 in Hamlet. There is a LOT of punctuation. Get into groups of 4 and sit quietly for instructions.

**First,** read through the monologue and WITHOUT looking at the punctuation, decide overall if you think he is being emotional or logical. It’s helpful if only one person can see the monologue so no one else can see the punctuation.

**Second,** figure out what you think the punctuation means for Hamlet’s character. When is he logical? When is he emotional? Is this similar or different from your initial thoughts?

How weary, stale, flat, and vnprofitable

Seemes to me all the vses of this world?

Fie on't? Oh fie, fie, 'tis an vnweeded Garden

That growes to Seed: Things rank, and grosse in Nature

Possesse it meerely. That it should come to this:

But two months dead: Nay, not so much; not two,

So excellent a King, that was to this

Hiperion to a Satyre: so louing to my Mother,

That he might not beteene the windes of heauen

Visit her face too roughly. Heauen and Earth

Must I remember: why she would hang on him,

As if encrease of Appetite had growne

By what it fed on; and yet within a month?

Let me not thinke on't: Frailty, thy name is woman.

**Practice: (10 minutes)**

Students have the remainder of class to transfer the punctuation from their first folio to their scripts. When they turn their scripts in at the end of the unit, the punctuation must be highlighted in some obvious way. Students should take the time now to look at their monologue in the context of the play. Remember punctuation only gives us clues, not answers. Simply highlighting the punctuation doesn’t do you any good if you don’t know the character well enough to know what it means.

**Assessment:** Due next time at the start of class is a bulleted list of what hints you got from your punctuation and how it applies to your character. If you finish before the bell rings, keep it till next class.

SYNOPSIS OF KING HENRY VI PARTS 1, 2, AND 3

The play begins with the funeral of Henry V, who has died unexpectedly in his prime. Baby Henry VI is not old enough to take the crown. A rebellion, led by the Dauphin Charles, is gaining momentum, and several major towns have already been lost. Additionally, Lord Talbot, Constable of France, has been captured. Realising a critical time is at hand, Duke Hnery of Gloucester remains in charge in England and Bedford goes to France to find Talbot.

Meanwhile, in Orléans, the English army are laying siege to Charles' forces. Inside the city, the Bastard of Orléans approaches Charles and tells him of a young woman who claims to have seen visions and knows how to defeat the English. Charles summons the woman, Joan la Pucelle, (i.e. Joan of Arc). To test her resolve, he challenges her to single combat. Upon her victory, he immediately places her in command of the army.

Outside the city, the newly arrived Bedford negotiates the release of Talbot, but immediately, Joan launches an attack. The French forces win, forcing the English back, but Talbot and Bedford engineer a sneak attack on the city, and gain a foothold within the walls, causing the French leaders to flee—Talbot is released.

Back in England, the Duke of York and the Duke of Lancaster are fighting about trivial things—they ask the whole court to pick sides and wear white or red roses to show their allegiance. (The Duke of York’s family is a descendant of Richard II and therefore are the original heirs to the throne having been deposed by the current king’s line).

In France, within a matter of hours, the French retake and then lose the city of Rouen. After the battle, Bedford dies, and Talbot assumes direct command of the army. The Dauphin is horrified at the loss of Rouen, but Joan tells him not to worry. She then persuades the powerful Duke of Burgundy, who had been fighting for the English, to switch sides, and join the French

In an attempt to make peace between Lancaster and York, Henry places York in command of the infantry andLancaster in command of the cavalry. Meanwhile, Talbot approaches Bordeaux, but the French army swing around and trap him. Talbot sends word for reinforcements, but the conflict between York and Lancaster leads them to second guess one another, and neither of them send any, both blaming the other for the mix-up. The English army are subsequently destroyed, and both Talbot and his son are killed.

After the battle, Joan's visions desert her, and she is captured by Richard, and burned at the stake. The British make a resounding victory.Meanwhile, the Earl of Suffolk has captured a young French princess, Margaret of Anjou, whom he intends to marry to Henry in order that he can dominate the king through her. Travelling back to England, he attempts to persuade Henry to marry Margaret. Gloucester advises Henry against the marriage, as Margaret's family are not rich, and the marriage is not advantageous to his position as king, but Henry is taken in by Suffolk's description of Margaret's beauty, and he agrees to the proposal. Suffolk then heads back to France to bring Margaret to England as Gloucester worryingly ponders what the future may hold.

The play begins with the marriage of King Henry VI of England to the young Margaret of Anjou. Margaret is still secretly with Suffolk, who aims to influence the king through her. The major obstacle to Suffolk and Margaret's plan is the Lord Protector; Humphrey, Duke of Gloucester, who is extremely popular with the common people and deeply trusted by the King. Gloucester's wife, however, has designs on the throne, and has been led by an agent of Suffolk to dabble in necromancy. She summons a spirit and demands it reveal the future to her, but its prophecies are vague and before the ritual is finished, she is interrupted and arrested. At court she is then banished, greatly to the embarrassment of Gloucester. Suffolk then conspires with Cardinal Beaufort and the Duke of Somerset to bring about Gloucester's ruin. Suffolk accuses Gloucester of treason and has him imprisoned, but before Gloucester can be tried, Suffolk sends two assassins to kill him. Meanwhile, Richard, 3rd Duke of York, reveals his claim to the throne[h] to the Earls of Salisbury and Warwick, who pledge to support him.

Suffolk is banished for his role in Gloucester's death. Margaret, horrified at Suffolk's banishment, vows to ensure his return, but he is killed by pirates shortly after leaving England, and his head sent back to the distraught Margaret. Meanwhile, York has been appointed commander of an army to suppress a revolt in Ireland. Before leaving, he enlists a former officer of his, Jack Cade, to stage a popular revolt in order to ascertain whether the common people would support York should he make an open move for power. At first, the rebellion is successful, and Cade sets himself up as Mayor of London, but his rebellion is put down when Lord Clifford (a supporter of Henry) persuades the common people, who make up Cade's army, to abandon the cause. Cade is killed several days later by a man into whose garden he climbs looking for food.

York returns to England with his army and seeing his Jack Cade plan failed, storms Henry’s castle supported by his sons, Edward and Richard. The English nobility take sides, some supporting the House of York, others supporting Henry and the House of Lancaster. A battle is fought at St Albans in which the Duke of Lancaster is killed by Richard, and Lord Clifford by York. With the battle lost, Margaret persuades the distraught King to flee the battlefield and head to London. She is joined by Young Clifford, who vows revenge on the Yorkists for the death of his father. The play ends with York, Edward, Richard, Warwick and Salisbury setting out in pursuit of Henry, Margaret and Clifford.

The play begins where 2 Henry VI left off, with the victorious Yorkists (York, Edward, Richard) pursuing Henry and Margaret from the battlefield in the wake of the First Battle of St Albans. Upon reaching the parliamentary chambers in London, York seats himself in the throne, and a confrontation ensues between his supporters and Henry's. Threatened with violence by Warwick, who has brought part of his army with him, the King reaches an agreement with York which will allow him to remain king until his death, at which time the throne will permanently pass to the House of York and its descendants. Disgusted with this decision, which would disinherit the King's son, Prince Edward, the King's supporters, led by his wife, Margaret, abandon him, and Margaret declares war on the Yorkists, supported by Clifford, who is determined to exact revenge for the death of his father at the hands of York during the battle of St Albans.

Margaret attacks York's castle at Wakefield, and the Yorkists lose the ensuing battle. During the conflict, Clifford murders York's twelve-year-old son, Rutland. Margaret and Clifford then capture and taunt York himself; forcing him to stand on a molehill, they give him a handkerchief covered with Rutland's blood to wipe his brow, and place a paper crown on his head, before stabbing him to death. After the battle, as Edward and Richard lament York's death. Edwards breaks down into tears, but Richard refuses to cry until his father’s death has been avenged. Warwick brings news that his own army has been defeated by Margaret's at the Second Battle of St Albans, and the King has returned to London, where, under pressure from Margaret, he has revoked his agreement with York.

The Yorkists regroup, and at the Battle of Towton, Clifford is killed and the Yorkists are victorious. Following the battle, Edward is proclaimed king, and Richard, Duke of Gloucester, although he complains to Edward that this is an ominous dukedom. King Edward then leaves the court, and Richard reveals to the audience his ambition to rise to power and take the throne from his brother, although as yet he is unsure how to go about it.

Meanwhile, Henry sits on the molehill York was on and laments his problems. He is met by a father who has killed his son, and a son who has killed his father, representing the horrors of the civil war. Henry is captured by two gamekeepers loyal to Edward, and imprisoned in the Tower of London, while Edward goes to meet the final Lancastrian/French force. In the subsequent Battle of Tewkesbury the Yorkists rout the Lancastrians, capturing Margaret, Prince Edward, and the Duke of Lancaster. Lancaster is sentenced to death, Margaret is banished, and Prince Edward is stabbed to death by the three Plantagenet brothers, who fly into a rage after he refuses to recognise the House of York as the legitimate royal family. At this point, Richard goes to London to kill Henry. At Richard's arrival at the Tower, the two argue, and in a rage Richard stabs Henry. With his dying breath, Henry prophesies Richard's future villainy and the chaos that will engulf the country. Back at court, Edward orders celebrations to begin, believing the civil wars are finally over and lasting peace is at hand. He is unaware, however, of Richard's scheming and his desire for power at any cost.

How weary, stale, flat, and vnprofitable

Seemes to me all the vses of this world?

Fie on't? Oh fie, fie, 'tis an vnweeded Garden

That growes to Seed: Things rank, and grosse in Nature

Possesse it meerely. That it should come to this:

But two months dead: Nay, not so much; not two,

So excellent a King, that was to this

Hiperion to a Satyre: so louing to my Mother,

That he might not beteene the windes of heauen

Visit her face too roughly. Heauen and Earth

Must I remember: why she would hang on him,

As if encrease of Appetite had growne

By what it fed on; and yet within a month?

Let me not thinke on't: Frailty, thy name is woman.

How weary, stale, flat, and vnprofitable

Seemes to me all the vses of this world?

Fie on't? Oh fie, fie, 'tis an vnweeded Garden

That growes to Seed: Things rank, and grosse in Nature

Possesse it meerely. That it should come to this:

But two months dead: Nay, not so much; not two,

So excellent a King, that was to this

Hiperion to a Satyre: so louing to my Mother,

That he might not beteene the windes of heauen

Visit her face too roughly. Heauen and Earth

Must I remember: why she would hang on him,

As if encrease of Appetite had growne

By what it fed on; and yet within a month?

Let me not thinke on't: Frailty, thy name is woman.

How weary, stale, flat, and vnprofitable

Seemes to me all the vses of this world?

Fie on't? Oh fie, fie, 'tis an vnweeded Garden

That growes to Seed: Things rank, and grosse in Nature

Possesse it meerely. That it should come to this:

But two months dead: Nay, not so much; not two,

So excellent a King, that was to this

Hiperion to a Satyre: so louing to my Mother,

That he might not beteene the windes of heauen

Visit her face too roughly. Heauen and Earth

Must I remember: why she would hang on him,

As if encrease of Appetite had growne

By what it fed on; and yet within a month?

Let me not thinke on't: Frailty, thy name is woman.

How weary, stale, flat, and vnprofitable

Seemes to me all the vses of this world?

Fie on't? Oh fie, fie, 'tis an vnweeded Garden

That growes to Seed: Things rank, and grosse in Nature

Possesse it meerely. That it should come to this:

But two months dead: Nay, not so much; not two,

So excellent a King, that was to this

Hiperion to a Satyre: so louing to my Mother,

That he might not beteene the windes of heauen

Visit her face too roughly. Heauen and Earth

Must I remember: why she would hang on him,

As if encrease of Appetite had growne

By what it fed on; and yet within a month?

Let me not thinke on't: Frailty, thy name is woman.

**Lesson 4—Word Coloring and King Lear**

**Objective:** Students will understand what classifies a tragedy and how to understand and incorporate word coloring into their monologues by analyzing their monologues and practicing individually.

**Materials Needed:**

**-** individual monologues

**Homework Check:** Students all need to turn in their bulleted lists of what their punctuation told them about their characters.

**Play Synopsis (30 minutes)**

King Lear! Select a student to draw on the board again.

Remind students to take notes on the plays.

**Discussion: (15 minutes)**

What makes this play a tragedy?

What does this play have to do with your life?

**Instruction: (15 minutes)**

Word coloring comes in three parts—texture, tone, and speed. Obviously, vocal levels is also a huge part of word coloring as well, but it’s so important we dedicated an entire lesson to it. Don’t forget that.

TEXTURE GRITTY 🡨-----------------------------------------🡪 SOFT

TONE LOW 🡨------------------------------------------🡪 HIGH

SPEED SLOW 🡨-------------------------------------------🡪 FAST

On every word, there is a color—the less important words stay in the middle of all the ranges. Important words jump to the extremes of one or more of the ranges. But how do you know which words are important and which words are not as vital?

1. Alliteration: Alliterations show when the character is picking their words specifically. They’re awesome.

2. Verbs: Verbs tell the story. Obviously we needs verbs to follow the ACTION.

3. Adjectives: Adjectives are slightly less important but still bring a lot of the famous Shakespeare imagery.

4. Other plot words (probably important nous): Again, less important, but still needed.

5. NO PRONOUNS: Pronouns are boring. All they do is restate the subject that has already been stated. So why would we say it again and emphasize it? We wouldn’t.

**Group Practice: (10 minutes)**

Each group will be assigned a word coloring technique. It is your group’s responsibility to physicalize the technique. It is a 15 second presentation to the rest of the class. You can move or be frozen, but you must be silent.

Count students off into 6 groups Students have 5 minutes to come up with the best way to show off their punctuation.

Gather students back in and have them perform their technique.

**Discussion: (5 minutes)**

Why do you think I had you physicalize your word coloring?

What ideas/emotions did the physicalizations bring to your mind?

How can you transfer this physical version of the word coloring technique to your voice?

Spend the rest of your time in class today figuring out how to make the different word coloring options fit with your monologue.

**Individual Practice: (10 minutes)**

Students have the rest of class to work on their word coloring. Students need to come up with a way to color code their script, maybe squiggle under gritty words, highlight low words blue and high words yellow, etc. and write a key down at the bottom of the script. Word coloring is one of your biggest keys to success in helping your audience understand the plot of your monologue.

- Do all of your vocal levels still work with how you’re coloring your words? Change any vocal levels or word colorings that need changing!!!

**Assessment:** Students color code their scripts according to the most important words in their monologues.

KING LEAR SYNOPSIS

King Lear, who is elderly and wants to retire from power, decides to divide his realm among his three daughters, and offers the largest share to the one who loves him best. Goneril and Regan both proclaim in fulsome terms that they love him more than anything in the world, which pleases him. For Cordelia, there is nothing to compare her love to, nor words to properly express it; she speaks honestly but bluntly, which infuriates him. In his anger he disinherits her, and divides the kingdom between Regan and Goneril. Kent objects to this unfair treatment. Lear is further enraged by Kent's protests, and banishes him from the country. Lear summons the Duke of Burgundy and the King of France, who have both proposed marriage to Cordelia. Learning that Cordelia has been disinherited, the Duke of Burgundy withdraws his suit, but the King of France is impressed by her honesty and marries her anyway.

Lear announces he will live alternately with Goneril and Regan, and their husbands, the Dukes of Albany and Cornwall respectively. He reserves to himself a retinue of one hundred knights, to be supported by his daughters. Goneril and Regan speak privately, revealing that their declarations of love were fake, and they view Lear as an old and foolish man.

Edmund resents his illegitimate status, and plots to dispose of his legitimate older brother Edgar. He tricks their father Gloucester with a forged letter, making him think Edgar plans to usurp the estate. Kent returns from exile in disguise under the name of Caius, and Lear hires him as a servant. Lear discovers that now that Goneril has power, she no longer respects him. She orders him to behave better and reduces his retinue. Enraged, Lear departs for Regan's home. The Fool mocks Lear's misfortune.

Edmund learns from Curan that there is likely to be war between Albany and Cornwall, and that Regan and Cornwall are to arrive at Gloucester's house that evening. Taking advantage of the arrival of the duke and Regan, Edmund fakes an attack by Edgar, and Gloucester is completely taken in. He disinherits Edgar and proclaims him an outlaw.

Bearing Lear's message to Regan, Kent-as-Caius meets Oswald at Gloucester's home, quarrels with him, and is put in the stocks by Regan and her husband Cornwall. When Lear arrives, he objects to the mistreatment of his messenger, but Regan is as dismissive of her father as Goneril was. Lear is enraged but impotent. Goneril arrives and supports Regan's argument against him. Lear yields completely to his rage. He rushes out into a storm to rant against his ungrateful daughters, accompanied by the mocking Fool. Kent later follows to protect him. Gloucester protests against Lear's mistreatment. Wandering on the heath after the storm, Lear meets Edgar, in the guise of a madman named Tom o'Bedlam. Edgar babbles madly while Lear denounces his daughters. Kent leads them all to shelter.

Edmund betrays Gloucester to Cornwall, Regan, and Goneril. He shows a letter from his father to the King of France asking for help against them; and in fact a French army has landed in Britain. Once Edmund leaves with Goneril to warn Albany about the invasion, Gloucester is arrested, and Cornwall gouges out Gloucester's eyes. As he is doing so, a servant is overcome with rage by what he is witnessing and attacks Cornwall, mortally wounding him. Regan kills the servant, and tells Gloucester that Edmund betrayed him; then she turns him out to wander the heath too. Edgar, in his madman's guise, meets his blinded father on the heath. Gloucester, not recognising him, begs Tom to lead him to a cliff at Dover so that he may jump to his death.

Goneril discovers that she finds Edmund more attractive than her honest husband Albany, whom she regards as cowardly. Albany has developed a conscience - he is disgusted by the sisters' treatment of Lear, and the mutilation of Gloucester, and denounces his wife. Goneril sends Edmund back to Regan; receiving news of Cornwall's death, she fears her newly widowed sister may steal Edmund and sends him a letter through Oswald. Kent leads Lear to the French army, which is commanded by Cordelia. But Lear is half-mad and terribly embarrassed by his earlier follies. At Regan's instigation, Albany joins his forces with hers against the French. Goneril's suspicions about Regan's motives are confirmed and returned, as Regan rightly guesses the meaning of her letter and declares to Oswald that she is a more appropriate match for Edmund. Edgar pretends to lead Gloucester to a cliff, then changes his voice and tells Gloucester he has miraculously survived a great fall. Lear appears, by now completely mad. He rants that the whole world is corrupt and runs off.

Oswald appears, still looking for Edmund. On Regan's orders, he tries to kill Gloucester but is killed by Edgar. In Oswald's pocket, Edgar finds Goneril's letter, in which she encourages Edmund to kill her husband and take her as his wife. Kent and Cordelia take charge of Lear, whose madness slowly passes. Regan, Goneril, Albany, and Edmund meet with their forces. Albany insists that they fight the French invaders but not harm Lear or Cordelia. The two sisters lust for Edmund, who has made promises to both. He considers the dilemma and plots the deaths of Albany, Lear, and Cordelia. Edgar gives Goneril's letter to Albany. The armies meet in battle, the British defeat the French, and Lear and Cordelia are captured. Edmund sends them off with secret orders for execution.

The victorious British leaders meet, and the recently widowed Regan now declares she will marry Edmund. But Albany exposes the intrigues of Edmund and Goneril and proclaims Edmund a traitor. Regan falls ill, and is escorted offstage, where she dies. It is stated that Goneril slipped poison into her food. Edmund defies Albany, who calls for a trial by combat. Edgar appears in his own clothes, and challenges Edmund to a duel. Edgar wounds Edmund fatally, though he does not die immediately. Albany confronts Goneril with the letter which was intended to be his death warrant; she flees in shame and rage. Edgar reveals himself, and reports that Gloucester died offstage from the shock and joy of learning that Edgar is alive, after Edgar revealed himself to his father.

Offstage, Goneril, with all her evil plans thwarted, commits suicide. The dying Edmund decides, though he admits it is against his own character, to try and save Lear and Cordelia; however, his confession comes too late. Soon after Albany sends men to countermand Edmund's orders, Lear enters bearing Cordelia's corpse in his arms, having survived by killing the executioner. Lear now recognizes Kent, but fails to make the connection between Kent and his alter-ego, Caius. Albany urges Lear to resume his throne, but like Gloucester, the trials Lear has been through have finally overwhelmed him, and he dies. Albany then asks Kent and Edgar to take charge of the throne. Kent declines, explaining that his master is calling him on a journey. It is unclear whether Kent intends to commit suicide, following Lear into death, or feels he is going to die in the same manner as Lear and Gloucester. Finally, either Albany (in the Quarto version) or Edgar (in the Folio version) has the final speech, with the implication that he will now become king.

**Lesson 5—Rhythm and Cymbeline**

**Objective:** Using Cymbeline as a template, students will understand what is a problem play and how to understand and incorporate rhythm into their monologues by analyzing their monologues and coming up with three clues the rhythm gives them about their characters.

**Materials Needed:**

- White board and markers

- Cymbeline synopsis (studied before class)

- individual monologues

- individual first folios

**Play Synopsis (30 minutes)**

Cymbeline!!

Select a student to draw on the board again.

Remind students to take notes on the plays.

**Discussion: (15 minutes)**

What makes this play a tragedy?

What does this play have to do with your life?

**Instruction: (15 minutes)**

Shakespeare wrote the majority of his characters in iambic pentameter—that means 10 syllables per line. Stressed/unstressed/stressed/unstressed/etc., but no one actually talks like that. Good Shakespeare actors that you see don’t speak in perfect iambic pentameter or end all of their phrases on a stressed syllable; however, the rhythm of Shakespeare’s words is vitally important in your character analysis.

If you piece is in iambic pentameter, then you must always pay attention to when your lines fall out of rhythm. It usually means something emotional is going on with your character.

**12 syllables or more:** it’s a hint that the character’s inner volcano is bubbling over. So much feeling, so little time to express it.

**9 syllables or fewer:** For some reason Shakespeare has written in a pause. Is the character hesitant? Confused? Unsure? Waiting for a response?

**11 syllables:** not necessarily a huge hint… although, multiple ones in a row will draw focus to the next regular 10 syllable line and make it more meaningful.

**Monosyllabic lines:** lines in which all words are only one syllable. Give these the space they need. Draw focus to every word. Only the naked truth is being spoken.

**LOOK FOR PATTERNS**

Some characters do not speak in rhythm at all—the number of syllables in their lines are completely random and meaningless. This is usually the case for lower class characters such as Bottom or Mistress Quickly. Students who have a monologue not in rhythm are not required to complete the rhythm portion of the assignment for the final assessment, however, the only way you can see if you fall into that category is by counting your syllables with the rest of us.

When you turn your final script in, there are two ways you can show your work on rhythm. You can write the total number of syllables at the end of lines that are not 10, or write a + and – system like so:

How weary, stale, flat, and vnprofitable 11

Seemes to me all the vses of this world? 10

Fie on't? Oh fie, fie, 'tis an vnweeded Garden 12

That growes to Seed: Things rank, and grosse in Nature 11

Possesse it meerely. That it should come to this: 11

But two months dead: Nay, not so much; not two, 10

So excellent a King, that was to this 10

OR

Hiperion to a Satyre: so louing to my Mother, +5

That he might not beteene the windes of heauen +1

Visit her face too roughly. Heauen and Earth +1

Must I remember: why she would hang on him, +1

As if encrease of Appetite had growne 0

By what it fed on; and yet within a month? +1

Let me not thinke on't: Frailty, thy name is woman. +2

**Individual Practice: (15 minutes)**

Have students spread around the room and individually count out their rhythms. Write down three hints you discover about your character based off of the rhythm or lack of rhythm found in your piece.

**Group Practice: (10 minutes)**

Get in groups of three and perform your monologues for each other. After each monologue, come up with one of the four main techniques we have focused on this unit the person needs to work the most on before previews next class.

**Assessment**: Rhythm written in as script analysis and three hints about rhythm written down.

**REMEMBER!!! YOUR QUIZ ON THE FOUR CATEGORIES OF SHAKESPEARE AND THE FOUR DIFFERENT PLAYS WE HAVE SPECIFICALLY COVERED IS NEXT TIME AT THE START OF CLASS. DON’T’ BE LATE.**

CYMBELINE SYNOPSIS

Backstory: British King Cymbeline—vassal king to Caesar—owes yearly tribute to Caesar. Daugther—Imogen.

Imogen, daughter of the British king Cymbeline, is in love with Posthumus Leonatus, a man raised in her father's court who is described as possessing exceeding personal merit and martial skill. The two have secretly married, exchanging jewellery as tokens: a ring from Imogen, a bracelet from Posthumus. Cymbeline has discovered the affair and banishes Posthumus for his presumption, for Imogen is currently Cymbeline's only child and so her husband is heir to the British throne. Cymbeline did have two sons before Imogen but they were killed as babies. DO NOT REVEAL SECRET, BUT MENTION THE BROTHERS.

Cymbeline is a vassal king of Caesar Augustus, and Caius Lucius, a Roman ambassador, is on his way to demand the tribute that Cymbeline, under the influence of his wife the Queen, has stopped paying. The Queen is conspiring to have Cloten, her cloddish and arrogant son by an earlier marriage, married to Imogen. The Queen also is plotting to murder both Imogen and Cymbeline to secure Cloten's kingship, and to that end has procured what she believes to be deadly poison from the court doctor, Cornelius; Cornelius, however, suspects the Queen's malice and switches the "poison" with a drug that will cause the imbiber's body to mimic death for a while before reviving. Imogen meanwhile secludes herself in her chambers, resisting entreaties that she come forth and marry Cloten.

Posthumus flees to Italy to the house of his friend Philario, where he meets Iachimo. Posthumus waxes at length on Imogen's beauty and chastity, and Iachimo challenges him to a bet that he, Iachimo, can seduce Imogen and bring Posthumus proof of her adultery. If he wins, Iachimo will get Imogen's ring from Posthumus's finger. If Posthumus wins, not only must Iachimo pay him but also consent to a sword duel so that Posthumus may avenge his and Imogen's affronted honour. Iachimo heads to Britain where he aggressively attempts to seduce the faithful Imogen, who sends him packing. Iachimo then hides in a chest in Imogen's bedchamber and, when the princess falls asleep, emerges to steal from her Posthumus's bracelet. He also examines the room and Imogen's naked body for further proof. Returning to Italy, Iachimo convinces Posthumus that he has successfully seduced Imogen. In his wrath, Posthumus sends two letters to Britain: one to Imogen, telling her to meet him at Milford Haven, on the west coast of Wales; the other to Pisanio, Posthumus's servant left behind at court, ordering him to murder Imogen at the Haven. On the way the anguished Pisanio instead shows his letter to Imogen, revealing Posthumus's plot. He has Imogen disguise herself as a boy and continue to Milford Haven to seek employment. He also gives her the Queen's "poison," believing it will alleviate nausea from distemper and motion sickness. Imogen adopts the name "Fidele," meaning "faithful."

Back at court, Lucius receives Cymbeline's refusal of tribute, and warns him of Augustus's wrath. Meanwhile Cloten, incensed at Imogen's assertion that she values Posthumus's worst clothing over Cloten himself, learns of the "meeting" between the princess and her paramour at Milford Haven. Dressing himself in Posthumus's clothes, he determines to go to Wales and kill Posthumus while Imogen looks on, after which he will rape her on Posthumus's corpse before dragging her back to court for marriage.

Imogen's long journey to Milford Haven takes her into the Welsh mountains, where she becomes weak from hunger, but she luckily stumbles upon a cave and inside finds food. The cave is home to Belarius and his "sons" Guiderius and Arviragus who are very strong—Guiderius is more of a fighter, Arviragus more of a lover. DO NOT REVEAL THE SECRET. The three men enter their cave and find "Fidele," and the young men are captivated by "his" beauty. Leaving "Fidele" to eat, the men are met outside the cave by Cloten, who insults them. After a brief fight, Guiderius kills Cloten and cuts off his head. Meanwhile Imogen, feeling ill, takes the "poison," and when the men enter they find her "dead." They bewail "Fidele's" fate and, after placing Cloten's body beside her, solemnly depart. They also determine to fight for Britain in the inevitable battle with Roman forces. Imogen awakes to find Cloten's headless body, and takes it for Posthumus due to the clothes. She flees to Milford Haven, where "Fidele's" beauty earns "him" the affection of Lucius, who takes "him" on as a page. Meanwhile a guilt-ridden Posthumus arrives with the Roman army and dresses himself as a poor British soldier, hoping to die on the battlefield.

The battle goes badly at first for the Britons, but four unknown men—Belarius, Guiderius, Arviragus, and Posthumus in their disguises—turn the tide, rallying Cymbeline's troops into a rout of the Romans. Posthumus, still alive, gives himself up to Cymbeline as a Roman soldier, hoping to win his sought-for death by execution. He is put in chains and jailed, after which he falls asleep. The ghosts of his father (Sicilius Leonatus) and mother, who both died at Posthumus's birth, and his brothers, who died in battle, appear around Posthumus's sleeping body and complain to Jupiter of his grim fate. Jupiter himself then appears in thunder and glory on an eagle to chide the ghosts for their lack of faith. Before the god and spirits depart they leave a tablet on Posthumus's chest explaining in obscure prophecy how destiny will grant happiness to Posthumus and Britain when the two branches of the tree that were lopped off have been grafted back in. Posthumus awakens, believing he has dreamed the ghosts and god, but wonders what the tablet could mean. A jailer then summons him to appear before Cymbeline.

Posthumus stands in the ranks of prisoners with "Fidele," Lucius, and Iachimo, all condemned to be executed. Cornelius arrives from the court with a message that the Queen has died, and that on her deathbed she unrepentantly confessed to her murderous conspiracies. Both troubled and relieved at this news, Cymbeline prepares to carry out his sentence on the prisoners, but pauses when he sees "Fidele." Finding the "boy" both beautiful and somehow familiar, the king resolves not only to spare "Fidele's" life but also to grant "him" a favour. Imogen has noticed her ring on Iachimo's finger and demands to know from where the Italian got the jewel. A penitent Iachimo tells of his bet, how he could not seduce Imogen and yet tricked Posthumus into thinking he had. Posthumus then comes forward to corroborate Iachimo's story, revealing his identity and acknowledging his guilt and wrong in desiring Imogen dead. Ecstatic, Imogen throws herself at Posthumus, who still takes her for a boy and knocks her down. Pisanio then rushes forward to explain that the boy is Imogen in disguise; as the servant tries to help her up she pushes him away, under the impression that he worked with the Queen to poison her. Pisanio insists on his innocence, and Cornelius reveals how the poison was all along non-fatal. Belarius then speaks, noting how all this makes sense of the disappearance of "Fidele's" "corpse." Insisting that those who swore against him did so falsely, Belarius reveals Guiderius's and Arviragus's identities. With her brothers restored to their place in the line of inheritance, Imogen is now free to marry Posthumus. An elated Cymbeline pardons Belarius and all the prisoners. Posthumus produces Jupiter's tablet, still confused about its meaning, and Lucius calls forth his soothsayer Philharmonus, who deciphers the prophecy as a description of recent events, the unfolding of which has ensured happiness for all. Cymbeline decides to pay the tribute to Augustus as a gesture of peace between Britain and Rome, and invites everyone to a great feast.

**Lesson 6--Previews**

**Objective:** Students will demonstrate their beginning of the mastery of the Shakespearean language techniques of vocal levels, punctuation, word coloring, and rhythm by performing their monologues memorized.

**Materials Needed:**

- computer or paper to take individualized notes

- quiz for each student

**Quiz: (15 minutes)**

Right after taking role, without letting students have time to sit around and discuss, immediately have students separate their chairs, pull out a pencil and something to write on, hand out the quizzes. Finished quizzes can be set on the chair at the front of the classroom.

Once quizzes are finished, have students push their chairs back and make a space in the middle so the teacher can see without heads in the way for previews.

**Warm-up: (5 minutes)**

Have students stand up in a circle.

Start with vocal levels—have students count up 1 to 10 matching the vocal volume with the number they are saying.

Punctuation—Shout out a punctuation mark and have students gut reaction respond physically and vocally without using real words to the stated punctuation.

Word coloring—Say a word—love. Color it gritty, low, and slow

**Previews: (Rest of class time)**

Remind students that their upmost respect is expected while other students are performing. Participation points will immediately be docked off their grade if they are on their phones or talking during performances.

All you have to do in order to get full points is perform memorized. If you bring up your script, or call for lines more than 3 times, you will receive a 50% on your preview—the same grade as if you come in before school memorized later this week to perform for me. Remember, the more memorized you are, the better your acting will be, therefore the more notes I can give you to help before your final performance. There are 7 different areas you will be graded on in your final—your introduction (which I will explain next class), climaxes and vocal levels, word coloring, phrasing, objectives and subtext, improvement from your preview, and presentation.

While students are performing, take notes on which areas of the final rubric the student needs to work on the most.

Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Theatre 2—Shakespeare Quiz**

Fill in the blank: Shakespeare’s plays are generally divided into four categories. Label each group of plays with the category they fall under.

1. Category:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ 2. Category:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Richard III The Two Gentlemen of Verona

King John A Midsummer Night’s Dream

Henry V The Taming of the Shrew

Henry VI, Part 2 All’s Well That Ends Well

3. Category:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ 4. Category:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

The Tempest King Lear

Cymbeline Hamlet

Troilus and Cressida Julius Caesar

The Winter’s Tale Othello

Matching: Write the letter that corresponds to the play in which each character appears:

\_\_\_\_5. Cordelia

\_\_\_\_6. Posthumus Leonatus A. All’s Well That Ends Well

\_\_\_\_7. Diana B. King Lear

\_\_\_\_8. Edgar C. Henry VI

\_\_\_\_9. Bertram D. Cymbeline

\_\_\_\_10. Imogen

\_\_\_\_11. Suffolk

\_\_\_\_12. Goneril

SHORT ESSAY: Pick one of the four plays we studied in class and expound upon the lessons a modern-day reader can learn from the play.

**Lesson 7—Previews**

**Objective:** Students will demonstrate their beginning of the mastery of the Shakespearean language techniques of vocal levels, punctuation, word coloring, and rhythm by performing their monologues memorized.

**Materials Needed:**

- computer or paper to take individualized notes

**Warm-up: (5 minutes)**

Have students stand up in a circle.

Start with vocal levels—have students count up 1 to 10 matching the vocal volume with the number they are saying.

Punctuation—Shout out a punctuation mark and have students gut reaction respond pahysically and vocally without using real words to the stated punctuation.

Word coloring—Say a word—pain. Color it soft, high, and slow.

**Previews: (Remainder of students)**

Remind students that their upmost respect is expected while other students are performing. Participation points will immediately be docked off their grade if they are on their phones or talking during performances.

All you have to do in order to get full points is perform memorized. If you bring up your script, or call for lines more than 3 times, you will receive a 50% on your preview—the same grade as if you come in before school memorized later this week to perform for me. Remember, the more memorized you are, the better your acting will be, therefore the more notes I can give you to help before your final performance.

While students are performing, take notes on which areas of the final rubric the student needs to work on the most.

**Instruction: (10 minutes)**

Give general notes based off of whatever the weakest area was for the class overall. Even if this is not mentioned in your specific feedback, it’s something everyone can improve on. Depending on the class, it may be nice to redo one of the group activities from the previous lessons to solidify concepts.

**Instruction: (3 minutes)**

Next time your final performance is going to include one extra element from your preview. Before you slate, you are going to give us a 60 second synopsis of your play or the context of this particular scene so that we know what’s going on before you start your piece. I WILL cut you off at 60 seconds, so plan exactly what you need to say to help your audience understand your monologue. This isn’t just for us, but for you, to make sure you know your play and your character.

**Practice: (remainder of class)**

Students have the rest of class to practice monologues either individually or in small groups. They can also take the time to ask questions about notes they got on their feedback.

**Lesson 8—Performances**

**Objective:** Students will demonstrate their mastery of the Shakespearean language techniques of vocal levels, punctuation, word coloring, and rhythm by performing their polished monologues.

**Materials Needed:**

- final performance rubrics—hard copy for each student

**Warm-up: (5 minutes)**

Run around the room for 30 seconds: go!

25 jumping jacks

Have students stand in a circle.

Start with vocal levels—have students count up 1 to 10 matching the vocal volume with the number they are saying.

Punctuation—Shout out a punctuation mark and have students gut reaction respond pahysically and vocally without using real words to the stated punctuation.

Word coloring—Say a word—father. Color it gritty, high, and fast

**Performances: (Rest of class)**

Remember to be courteous to others in the class. Start with your 60 second synopsis. I will cut you off at 60 seconds if you are not finished. Then slate your name, play, and character. Then you may begin. Remind students of the 7 different areas they will be graded on in the rubric.

**Final Shakespeare Monologue Scoring Rubric *Name: Play:***

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **DISAPPOINTING** | **GOOD** | **VERY NICE** | **NOTES** |
| **Intro** | Not much more than the name of the play was given. | Some details from the plot are given. A lesson may or may not be identified. | Plot synopsis is well-studied and thorough. A lesson from the play is identified. |  |
| **Climax & Vocal Levels** | There is not really an identifiable climax and the character is pretty much monotonous. Levels stay between 4-6 and no words are given emphasis. | The climax is identifiable but not necessarily strong. A few important words are given emphasis and levels occasionally reach a 3 or an 8. | The climax is identifiable. It is built up to and down from. The entire range of levels is present and important words stand out. |  |
| **Word Coloring** | Not very many words stand out. They all pretty much sound the same. | Some words stand out, but there could be more. | Verbs and adjectives are emphasized and spark interest. Interesting words stand out and move the plot forward. |  |
| **Phrasing** | The phrasing is off. Pauses in the middle of sentences, etc… | No substantial phrasing mistakes, but punctuation is not used effectively. | No pauses in awkward places. Punctuation is used effectively. |  |
| **Objectives & Subtext** | The character is not fighting for anything, nor does what’s happening seem important or vital to the character. The character does not seem to be thinking at all. Lines are being recited. | Objective is clear and the character is focused on a purpose, but it is not particularly strong. Thought process is evident and it is easy to detect what the character is thinking as they talk. | Objective is clear and the stakes are raised. The objective is important to the character and they are fighting for something. Bold subtext choices are made which change the direction of the scene at various points. |  |
| **Improve-ment** | No improvement since preview performance. | Performer incorporates at least one note given after previews, or monologue is somewhat improved. | Performer has incorporated all notes given, and substantial improvement is evident. |  |
| **Presen-tation** | Some lines are not memorized. Breaks character. No introduction. No clear ending. | Mostly memorized. Breaks character once or twice. Introduction. No clear ending. | Completely memorized and internalized. Does not break character. Has strong introduction and ending. |  |
|  |  |  |  | **Total Score: \_\_\_/21** |

**Final Shakespeare Monologue Scoring Rubric *Name: Play:***

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **DISAPPOINTING** | **GOOD** | **VERY NICE** | **NOTES** |
| **Intro** | Not much more than the name of the play was given. | Some details from the plot are given. A lesson may or may not be identified. | Plot synopsis is well-studied and thorough. A lesson from the play is identified. |  |
| **Climax & Vocal Levels** | There is not really an identifiable climax and the character is pretty much monotonous. Levels stay between 4-6 and no words are given emphasis. | The climax is identifiable but not necessarily strong. A few important words are given emphasis and levels occasionally reach a 3 or an 8. | The climax is identifiable. It is built up to and down from. The entire range of levels is present and important words stand out. |  |
| **Word Coloring** | Not very many words stand out. They all pretty much sound the same. | Some words stand out, but there could be more. | Verbs and adjectives are emphasized and spark interest. Interesting words stand out and move the plot forward. |  |
| **Phrasing** | The phrasing is off. Pauses in the middle of sentences, etc… | No substantial phrasing mistakes, but punctuation is not used effectively. | No pauses in awkward places. Punctuation is used effectively. |  |
| **Objectives & Subtext** | The character is not fighting for anything, nor does what’s happening seem important or vital to the character. The character does not seem to be thinking at all. Lines are being recited. | Objective is clear and the character is focused on a purpose, but it is not particularly strong. Thought process is evident and it is easy to detect what the character is thinking as they talk. | Objective is clear and the stakes are raised. The objective is important to the character and they are fighting for something. Bold subtext choices are made which change the direction of the scene at various points. |  |
| **Improve-ment** | No improvement since preview performance. | Performer incorporates at least one note given after previews, or monologue is somewhat improved. | Performer has incorporated all notes given, and substantial improvement is evident. |  |
| **Presen-tation** | Some lines are not memorized. Breaks character. No introduction. No clear ending. | Mostly memorized. Breaks character once or twice. Introduction. No clear ending. | Completely memorized and internalized. Does not break character. Has strong introduction and ending. |  |
|  |  |  |  | **Total Score: \_\_\_/21** |

**Lesson 9—Performances and Self-Evaluation**

**Objective:** Students will demonstrate their mastery of the Shakespearean language techniques of vocal levels, punctuation, word coloring, and rhythm by performing their polished monologues.

**Materials Needed:**

- final performance rubrics—hard copy for each student

**Warm-up: (5 minutes)**

Run around the room for 30 seconds: go!

25 jumping jacks

Have students stand in a circle.

Start with vocal levels—have students count up 1 to 10 matching the vocal volume with the number they are saying.

Punctuation—Shout out a punctuation mark and have students gut reaction respond pahysically and vocally without using real words to the stated punctuation.

Word coloring—Say a word—wait. Color it soft, low, and fast

**Performances: (Rest of students)**

Remember to be courteous to others in the class. Start with your 60 second synopsis. I will cut you off at 60 seconds if you are not finished. Then slate your name, play, and character. Then you may begin. Remind students of the 7 different areas they will be graded on in the rubric.

**Self-evaluations: (10 minutes)**

You’re done! Yay! Have everyone take out a sheet of paper. Say the different areas listed on the grading rubric. Have the students write down what they would give themselves on their grades. Write one paragraph defending their choices.

Give the students their teacher graded rubrics back. Compare the scores. How many people are surprised by the scores they got? Some of you are probably surprised for different reasons. If you have questions on your specific scores, come talk to me after class. Collect the graded rubrics back from the students and tell them they will get them back next class after they are entered into the gradebook.

**Discussion: (rest of class)**

What do you think is the most important principle we learned in this unit? Why?

What principles from Shakespeare do you think are helpful in working on other realism pieces you might do in the future?

What did listening to a play from each of the four categories teach you about your life today?

**Collect self-evaluations from students before they leave.**