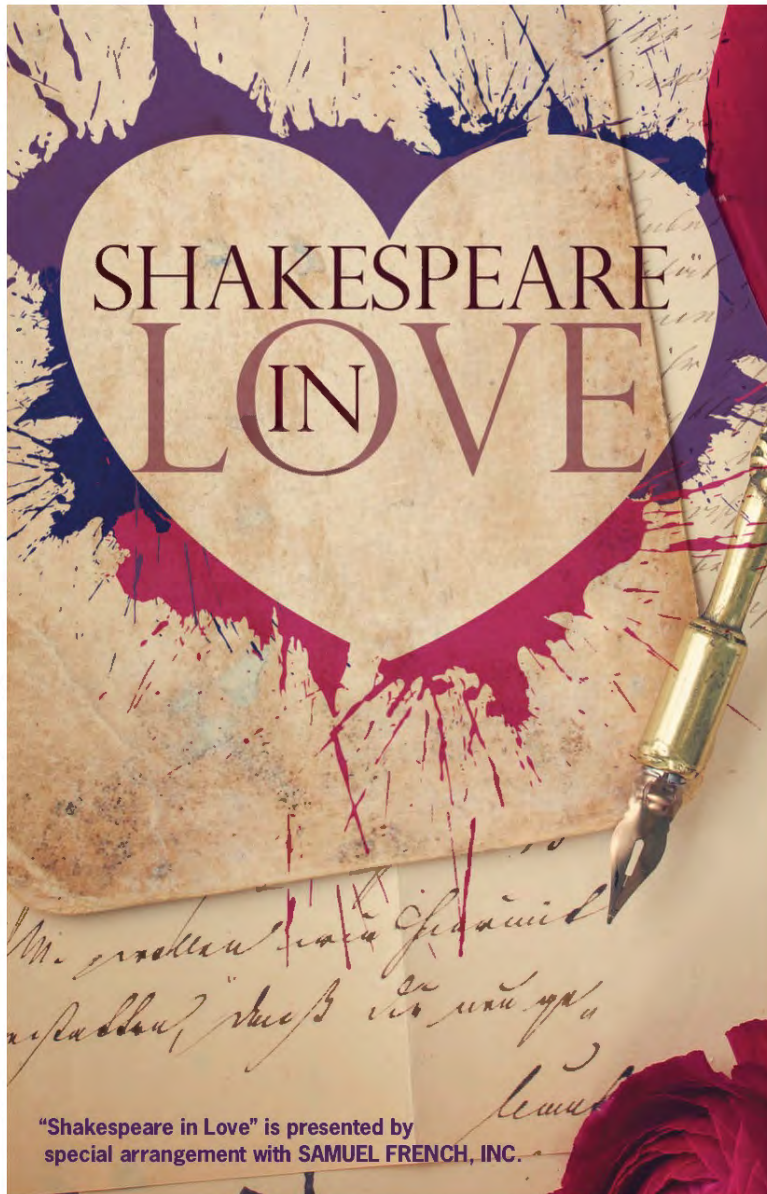


at the REP ★



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theREP's *ON-THE-GO!* IN-SCHOOL TOURS
We come to YOU!

A fully realized, portable, professional theatre production that can be performed in any space and eliminates bus costs, travel time and logistical concerns.
Cost is \$1,000. Financial assistance available.



ON-THE-GO!
SCHOOL OF PERFORMING ARTS @theREP

SLEEPY HOLLOW

IN-SCHOOL TOUR
OCTOBER 9 – NOVEMBER 2, 2018



ON-THE-GO!
SCHOOL OF PERFORMING ARTS @theREP

A FRIEND OF A FRIEND
TALES FROM THE UNDERGROUND RAILROAD

IN-SCHOOL TOUR
FEBRUARY 25 – MARCH 15, 2019

SLEEPY HOLLOW
Adapted by Maggie Mancinelli-Cahill
Music & Lyrics by Justin Friello & Lecco Morris
Directed by Margaret E. Hall
Tour dates: Oct 9 – Nov 2, 2018

With live sound effects and music, Irving's tale gets a contemporary treatment that honors the original and is sure to inspire and delight young audiences!

50 minutes with a 10 minute post-show talkback. Appropriate curriculum for grades 4+.

To book a performance visit: <http://school.proctors.org/go-order-form>; To learn more about our tours visit school.proctors.org/otg.

For more information contact: Aaron Marquise, Arts Education Manager, at amarquise@proctors.org.

A FRIEND OF A FRIEND: TALES OF THE UNDERGROUND RAILROAD
By Maggie Mancinelli-Cahill & Jill Rafferty-Weinisch
Directed by Margaret E. Hall
Tour dates: Feb 25 – Mar 15, 2019

This original docu-play used New York State archival documents to bring to life the reality of the Underground Railroad in the Capital Region.

50 minutes with a 10 minute post-show talkback. Appropriate curriculum for grades 7+.

To book a performance visit: <http://school.proctors.org/go-order-form>; To learn more about our tours visit school.proctors.org/otg.

For more information contact: Aaron Marquise, Arts Education Manager, at amarquise@proctors.org.

SPRING 2019



Dear Educator:

Welcome to Capital Repertory Theatre!

We are thrilled that you will be attending one of the REP's main stage productions this season, *Shakespeare in Love*, and hope you will find this guide to be a useful tool.

You have permission to reproduce materials within this guide for use in your classroom. It is designed to introduce the cultural and historical context of the play as well as provide resources and ideas for integrating the theatre experience with your curriculum.

Productions by the REP are likely to generate questions and opinions among your students. Our hope is that you will join us for a talkback with the cast following the performance where you and your students can share your questions and reactions with the performers.

The arts provide young imaginations with stimulation, points of reference, and intellectual resources for the mind and spirit. Our goal is to make live theatre attendance possible for all students in the Capital Region. Over 14,500 Capital Region students attended student matinees and the REP's On-the-Go! in-school tour performances last season. We hope to continue to grow and serve the needs of the Capital Region education community.

Let us know how you are using theatre in the classroom! Your success stories help us to keep the program funded. We love to receive copies of lesson plans, student work related to our performances and your letters. These are important testimonials to the value of the arts in education.

And finally, please fill **Out the Teacher Evaluation** at the back of this study guide. Completing the evaluation form will help us to continue to provide programs that serve the needs of Capital Region students.

We look forward to hearing from you!

With deepest gratitude,

A handwritten signature in black ink that reads "Margaret E. Hall".

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at the REP ★



ABOUT US

Capital Repertory Theatre (theREP) is a non-profit professional producing theatre. In its 35-year history, theREP has produced more than 5,000 performances for the people of the Capital Region.

A member of LORT (League of Resident Theatres), theREP strives to bring quality work that explores the essence of the human condition through the stories of people, events, and phenomena that shape our contemporary lives. Theatre, at its best, entertains, cajoles and inspires by engaging the heart and mind through its most powerful ally – the imagination.

There are two basic types of theatre companies: producing and presenting. theREP is a producing theatre. The theatre hires a director and designers for the set, costumes, lights, and sound. The Theatre's Artistic Director and the director select appropriate actors for all the roles in the play. Then they all come to Albany, where the play is built and rehearsed.

In addition to the theatre space, theREP has a scene shop where sets are built, a costume shop where costumes are constructed and cared for, offices where the administrative staff works, a rehearsal hall where the shows are rehearsed, and housing facilities for actors. The resident staff of the theatre works with visiting artists to put the production together.

In contrast, presenting theatres host shows that have been designed, built, and rehearsed elsewhere. A theatre company at many different theatres frequently presents shows of this kind regionally, nationally or even internationally over an extended period of time. What you will see at theREP or with our On-The-Go! tours is unique to theREP where it was built. No one from anywhere else will see this production just as you see it!

ATTENDING A PERFORMANCE

Being a member of an audience is an important job. Live theatre couldn't exist without you! That job carries with it some responsibilities. Follow these suggestions in order to have the best theatre experience possible!

BRING WITH YOU

- ◆ ideas, imagination, an open mind, observation skills and a sense of wonder.

LEAVE BEHIND

- ◆ cell phones, pagers, pen lights, food and drink and anything else that might distract you, the performers or other members of the audience.

THINGS TO DO BEFORE A PERFORMANCE

- ◆ learn about the show you are going to see, arrive on time, find your seat, visit the restroom.

DURING A PERFORMANCE

PLEASE DO

- ◆ applaud, laugh, pay attention and notice little details, think about questions you would like to have answered by the actors after the show, stay in your seat until intermission and the end of the show.

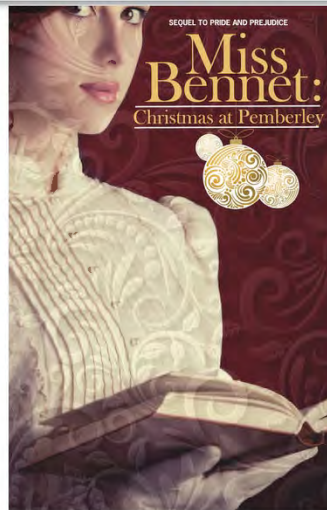
PLEASE DON'T

- ◆ talk, sleep, eat or drink, distract others, exit the theatre during the performance.

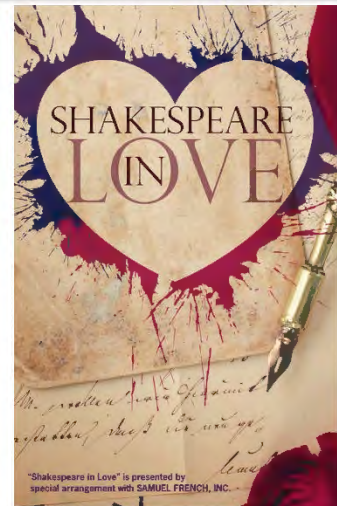
2018-2019 EDUCATION SEASON



OCT 11
10:30am



NOV 29, DEC 7, 13 & 18
10:30 am



APR 11, MAY 1, 3 & 8
10:30am

STUDENT MATINEES | Performance at the REP at 10:30am

PRICE \$12 a student

CHAPERONES For every 15 students, one complimentary adult ticket is provided.

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A Brief Synopsis of *Shakespeare in Love*

The story opens on Will, the man...part writer, part conman. Will is trying desperately to finish a play that he has already sold to two different people, but he is suffering from writer's block. His friend Kit Marlowe offers some assistance, but still the words and the story will not come. He must find a muse – enter Viola De Lesseps. Will and Viola, a pair of star crossed lovers. They might be separated by class and duty, but they are drawn to each other like a moth to a flame. (*Sound like anyone he may have written?*) Viola is entranced by Will's poetry and is determined to take part in his next play – even though it is illegal for women to appear on the Elizabethan stage. Against a bustling background of mistaken identity, ruthless scheming, and backstage theatrics, Will's love for Viola quickly blossoms and inspires him to write one of his greatest masterpieces.

THE PLAYERS – A complete list of characters in *Shakespeare in Love*

Playwrights

Will Shakespeare: Poet and Playwright

Kit Marlowe: Full name, Christopher; Will's colleague, friend, and inspiration

The Rose Theatre

Henslowe: Owner and manager of the Rose Theatre

Fennyman: Producer

Lambert and Free's: Fennyman's accomplices and henchmen

Ralph: An actor who plays Nurse and Petruchio

Nol: An actor who plays Benvolio and Samson

Robin: An actor who plays Lady Capulet

Adam: An actor who plays Gregory, Benvolio, and Servingman

John Webster: A street urchin who aspires to be an actor

Wabash: A stammering actor and Henslowe's tailor

The Tavern

Waiter

Barman

Molly and Kate: whores at the tavern

Musicians – appear in various locales

The Admiral's Men

Ned Alleyn: The lead actor of the Admiral's Men, plays Mercutio

Sam: An actor who plays Juliet

Peter: An actor who plays Tybalt

Other Actors

The Chamberlain's Men

Burbage: The lead actor and owner of the Curtain Theatre

Other Actors

Dog: A trained animal that delights the Queen

Brubages Two Heavies

The Palace

Mistress Quickley: Wardrobe mistress at Whitehall Palace

Edmund Tilney: The Lord Chamberlain

Queen Elizabeth I

The De Lesseps House

Viola De Lesseps: A daughter who disguises herself as Thomas Kent to audition to be an actor

Nurse: Servant to Viola

Sir Robert De Lesseps: Viola's father

Lord Wessex: A nobleman betrothed (promised in marriage) to Viola

Catling: A guard at De Lesseps Hall

Two Guards

Boatman

Shakespeare's Origins

William Shakespeare, also known as the Bard, is the most written-about author in the history of Western civilization. His theatre company, the Lord Chamberlain's Men, was the most successful in London in his day. Shakespeare had plays published and sold in octavo editions, or "penny-copies" to his literate audiences, the first playwright to experience his works published and sold as popular literature in the midst of his career.

For all his fame and celebration, Shakespeare's personal history remains mysterious. There are just two primary sources of information on the Bard's life: his writing, and various legal and church documents that have survived from Elizabethan times. William Shakespeare's legacy is a body of work that may never again be equaled in Western civilization. His words have endured for 400 years, and still have the power to reach across the centuries as powerfully as ever.



William Shakespeare: A Timeline

Researched by the REP's Intern L. Davis

- William Shakespeare was born on April 23, 1564 (at least it is believed that he was born on or near this date) to John Shakespeare & Mary Arden.



of his childhood, but it is believed that Shakespeare attended *King's New School* in Stratford, England.

- On November 28, 1582 William Shakespeare married Anne Hathaway, in Worcester. When they wed, William was 18 and Anne 26 years old, and pregnant.

- It is generally believed that William was baptized on April 26, 1564 at *Holy Trinity Church* in Stratford upon Avon.

- William was the third of eight children. He had two older sisters (Joan & Judith) and three younger brothers (Gilbert, Richard & Edmund).

- There are little to no records



- On May 26, 1583 their first child, Susanna, was born.
- On February 2, 1585 Anne gave birth to a set of twins, who the couple would name Hamnet & Judith.
- At the tender age of 11, young Hamnet died of unknown causes.
- By 1592 Shakespeare was earning a living as an actor and playwright in London. Though he was living in London his family was still in Stratford upon Avon.



- The early 1590s also show records stating that William was a managing partner in the *Lord Chamberlain's Men*, an acting company in London.
- March 2nd, 1592: Shakespeare's first play, *Henry VI Part I*, was produced. It was performed between 1592-1593, and was first printed in 1594.
- Shakespeare's first piece of work, *Venus and Adonis*, was published in 1593.

- By 1597 William Shakespeare had published 15 of the 37 plays attributed to him.
- 1597 also saw Shakespeare buying a large house called "*The Great House of New Place.*"
- By 1599 William and his business partners helped Peter Smith to build the Globe Theatre. The theatre was located on the Southbank of The River Thames.
- In 1613 the Globe Theatre burns down. In 1989, after work on the new Globe had already begun, archaeologists discovered about 10% of the remains of the theatre's original foundations beneath Anchor Terrace. The new Globe, which opened in 1997, stands only 200 yards from the original site.



- On April 23, 1616 William Shakespeare died of unknown causes, in Stratford, England. It was his 52nd birthday.

HISTORICAL CONTEXT: ELIZABETHAN ENGLAND



In his plays, Shakespeare captured the realities and limitations of sixteenth century England. Understanding this society will help us identify with the struggles and triumphs of Shakespeare's characters.

Elizabethan England was governed by the concept of **feudalism** (also known as the class system), in which every citizen was answerable to another, more "worthy" citizen of an upper class. A person's class was a consequence of his or her birth, and this "natural" order was considered inflexible. People married within

their class and lived as members of this class with rare exception. This class order also called for people further up the social scale to behave in a more "civilized," intellectual fashion.

Artists and entertainers were considered vagrants, lower class, and not responsible to any particular lord. Perhaps dealing with his own frustrations as an artist in this class position, Shakespeare attempted to upset this "natural" order in his plays, such as having a member of a lower class aspire to a higher position or a women dress as a man for some deviant purpose. This makes for good drama and begins to challenge such a rigid class system, but at the end of the play Shakespeare always restored the hierarchy. This pleased the nobility and promoted good public relations between the theatre and the ruling class.



From Thornbury's *Old and New London*, Cassell & Co, 1881.

Sixteenth century England's class system of natural order extended to religion, appearance, and race. The noble Elizabethans thought of themselves in the highest possible terms. White, Christian, beautiful people were the Elizabethan ideal, and anyone who did not fit this mold was looked on with disdain. Shakespeare's plays are filled with characters expressing their contempt for those outside the norm. However, all of Shakespeare's characters are complex, not stereotypes. As a member of a lower class himself, Shakespeare understood some of what it was like to be on the outside.

(Information taken from the Shakespeare Resource Center: www.bardweb.net)

THE THEATRE IN SHAKESPEARE'S TIME

Without television, radio, films, or computers, the people of Elizabethan London had a limited choice of entertainment. Those wealthy enough could pay to have musicians, dancers, actors and fencers perform in their homes while the common people most often went to Taverns, Bear Baiting rings, or theatres. For about the price of a Bear Baiting match, commoners could stand in front or to the side of the theatre stage and watch a production. The people who stood in this area were known as **groundlings**. For more money, patrons could purchase a seat in the galleries (the theatre walls) or a special box seat. Shakespeare wrote for each segment of this audience, incorporating more base humor with sophisticated commentary. But the groundlings are the audience members who make performances at the Globe so memorable: they mediate between stage and galleries, they have an immediate response to jokes, they are made part of the action - both imaginatively by the actors who see them as an army, a forest or a court, but also by their own verbal and physical participation such as throwing back the apple a character had just thrown into the yard.

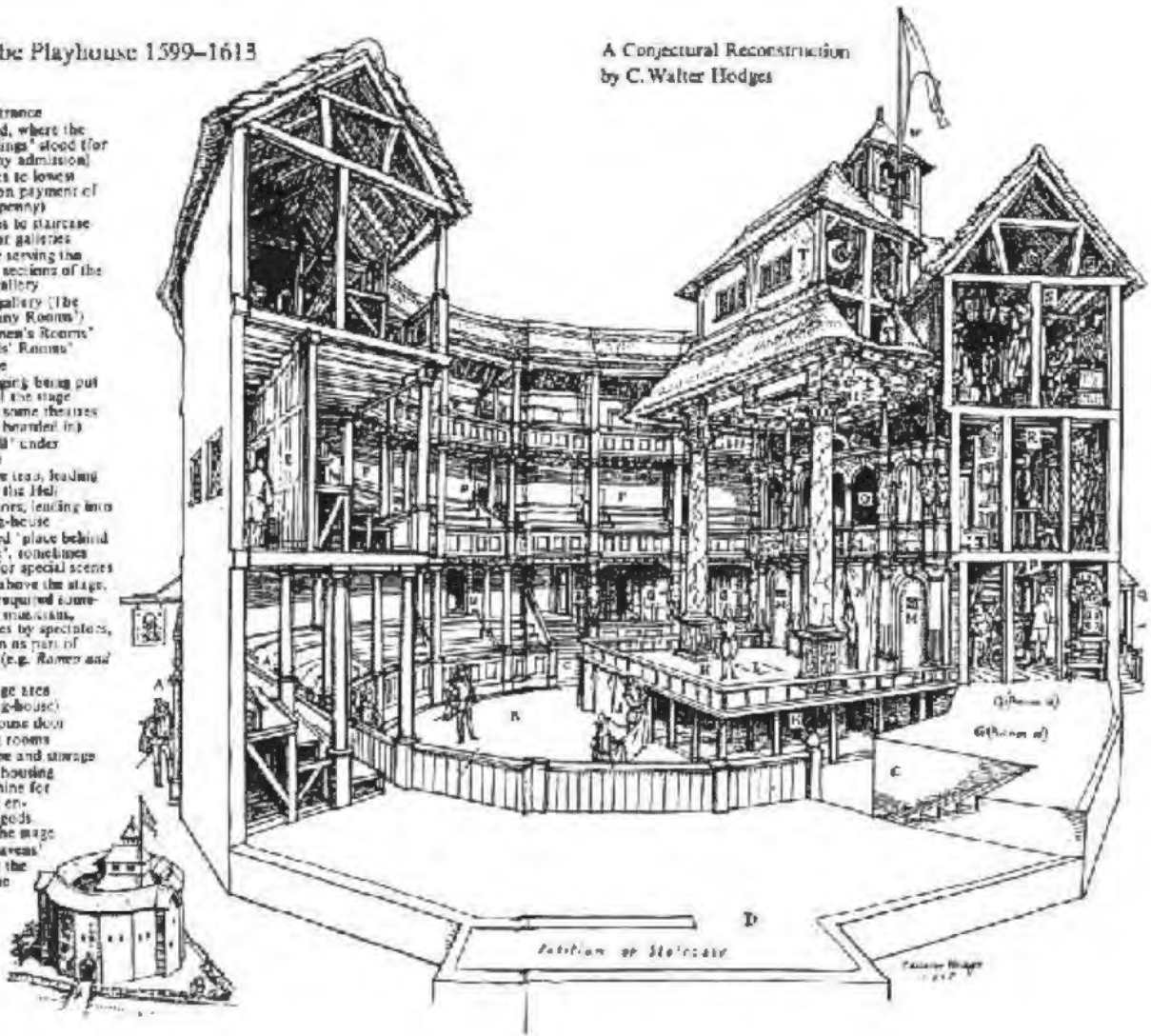
Shakespeare's work was produced at two theatres in London: the outdoor Globe Theatre on the southern bank of the River Thames, and the more expensive indoor Blackfriars Theatre near the city center. (Check out the map at the top of page 9 – near the yellow crosses.)

The Globe Playhouse 1599–1613

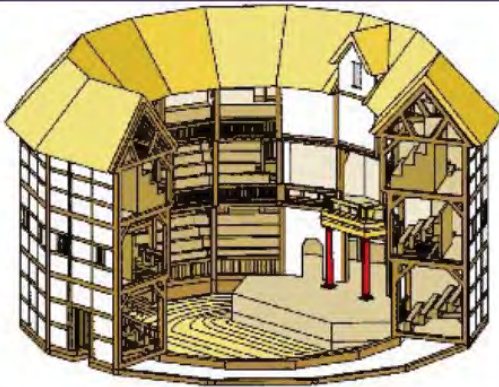
A Conjectural Reconstruction
by C. Walter Hodges

KEY

- AA Main entrance
- A The Yard, where the 'groundlings' stood (for one penny admission)
- CC Entrances to lower gallery (on payment of another penny)
- a Entrances to staircase and upper galleries
- E Corridor serving the different sections of the middle gallery
- F Middle gallery (The 'Two-penny Rooms')
- G 'Gentlemen's Rooms' or 'Lords' Rooms'
- H The stage
- J The hanging beam put up round the stage (N.B. In some theatres this was branched in)
- K The 'Hell' under the stage
- L The stage trap, leading down to the Hell
- MM Stage doors, leading into the tiring-house
- N Customary 'place behind the stage', sometimes opened for special scenes
- Q Gallery above the stage, used as required sometimes by musicians, sometimes by spectators, and often as part of the play (e.g. *Romeo and Juliet*)
- P Back-stage area (the tiring-house)
- Q Tiring-house door
- R Dressing rooms
- S Wardrobe and storage
- T The hut housing the machine for lowering earth-born gods etc., to the stage
- U The 'Heavens'
- W Hoisting the playhouse flag



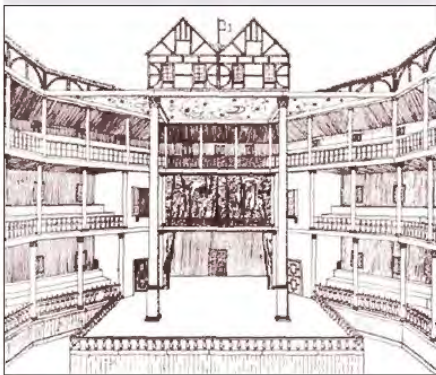
“Two houses both alike in dignity...” ~*Romeo and Juliet*



THE ROSE

Built in 1587, The Rose was an Elizabethan Theatre and the first theatre to be built on Bankside, Southwark – just outside of London. It was the fourth of the public theatres to be built, after ‘The Theatre’ (1576), ‘The Curtain’ (1577), and the theatre at Newington Butts (c. 1580). Funded by Philip Henslowe and John Cholmley, The Rose was the location of many of Shakespeare’s premieres. It was a 14-sided polygon building with a thatched roof. The Rose was essentially the home of The Admiral’s Men, headed by Edward Alleyn, but also housed The Lord Chamberlain’s Men for a period of time.

The Rose distinguished itself from other theaters by providing two areas where scenes could be staged, which was beneficial for plays like *Titus Andronicus* which features a scene with the Roman Senators looking down on Titus. The Rose was destroyed around 1606.



THE CURTAIN

The Curtain Theatre was located in Curtain Close, Shoreditch. It provided a venue for plays between 1577 and 1622. It was home to The Lord Chamberlain’s Men from 1597-1599, and was described by Shakespeare in *Henry V* as “this wooden O.” In 1599, The Lord Chamberlain’s Men moved to the newly finished Globe, which was built to replace The Theatre. In 1603, Queen Anne’s Men took up residence at The Curtain. There is no record of The Curtain after 1627.



Additional Historical Figures

Richard Burbage, Dulwich Picture Gallery, London



Richard Burbage – is considered to be the first great actor of the English theatre, and he was one of the most famous of his time. He founded the first theatre and was a member of Shakespeare’s company – The Lord Chamberlain’s Men, later known as the King’s Men. Of the approximately twenty leading roles available in plays produced during his career, he performed thirteen of them.

(Math Problem: what percentage of leading roles did Burbage play?)

Christopher “Kit” Marlowe – was a contemporary of William Shakespeare and a revered playwright. He is best known for his plays *Doctor Faustus* and *Tamburlaine the Great*. A few mysterious interventions in Marlowe’s life, by the British Crown, have caused some to speculate that he was a spy for Queen Elizabeth I. Unfortunately, at only 29 years of age, Marlowe was stabbed and killed in a fight.



Christopher Marlowe, Corpus Christi College, Cambridge

Portrait of Queen Elizabeth I, attributed to George Gower (1540–1596)



Queen Elizabeth I – Elizabeth I was the queen of England from 1558 – 1603. Her reign is regarded as the golden period of English drama. Although no one knows all of the plays she patronized, there is documentation that she saw *The Merry Wives of Windsor* and *Love’s Labor’s Lost*.

Philip Henslowe – was an investor who built The Rose Theatre, the third of the permanent playhouses in London. He partnered with Edward Alleyn and the Admiral’s Men to produce shows for The Rose. Henslowe also used the arena for animal baiting exhibitions – which were popular at the time. Much of what is known about Henslowe and theatre of the period has been gleaned from his diaries.

Lord Edmund Tilney – as the Master of Revels, Lord Tilney organized entertainment for Queen Elizabeth I. Although it was his job to censor works that contained what he believed to be morally or politically questionable material, he also supported the growth of theatre in Elizabethan England. He protected the playhouses and playwrights from the sometimes hostile civic authorities, so that they could operate with some impunity. Tilney also preferred plays as entertainment to masques, because they were less expensive which provided additional patronage and prestige for theatres.

John Webster – portrayed as a young boy in *Shakespeare in Love*, Webster is actually an English dramatist better known for his plays *The White Devil* and *The Duchess of Malfi*. His works were dark and intricate presenting a dim view of humankind to the audience.



Edward Alleyn, Dulwich Picture Gallery, London



Edward “Ned” Alleyn – was an English actor, entrepreneur, and the founder of Dulwich College. By 1592, at the age of 26, Alleyn was lauded as one of the greatest actors of his time. His reputation largely earned through his performances in Marlowe’s plays. Alleyn performed the roles of Tamburlaine and Doctor Faustus in the plays of the same name, and likely also played Barabas in *The Jew of Malta*. Known primarily as a tragedian, Alleyn’s style was powerful and charismatic, and he helped to manage the Lord Admiral’s Men during the early 1590’s.

Additional Historical & Theatrical Context

Lord Chamberlain – an appointed member of the British Royal household in charge of all court ceremonies and of the arrangements for all state ceremonies.

Master of Revels – deputy to the Lord Chamberlain headed the Revels Office – the department of the royal household responsible for the coordination of theatrical entertainment at court. In fact, he was the man to impress and fear as he auditioned acting troupes, selected the plays to be performed, and controlled the scenery and costumes to be used in each production.

The Lord Chamberlain's Men – a theatrical company with which Shakespeare was intimately connected. The most important company of players in Elizabethan and Jacobean England; the records of performances given at court show that they were by far, the most favored of the theatrical companies of the time. Their only rival was a company known as the Admiral's Men, during Elizabeth I's reign.

The Admiral's Men – an Elizabethan theatre company whose patron, Lord Howard, would become an admiral in 1585. Edward Alleyn was their star actor, and they were the only real rival of the Chamberlain's Men.

The King's Men – an English theatre company known by that name after it came under royal patronage in 1603. Its previous name was the Lord Chamberlain's Men and is considered the premier acting company in Jacobean England. Its leading dramatist – William Shakespeare; its principal actor – Richard Burbage. The King's Men often performed at the Blackfriars and Globe theatres.

The Elizabethan Era and its Environmental Concerns.

Shakespeare in Love is set in 1593, London, England. What does this mean historically and for what transpires in the play? Elizabethan England equaled cramped quarters, unsanitary living conditions and poor hygiene – all of which contributed to an outbreak of the plague in London in the early 1590s. Now, one must remember that, as recently as the mid-14th century, Europe battled the plague and had been quite literally decimated by the 'Black Death.' Since then, extreme measures were taken to contain any future plague outbreaks. One of those extreme measures affected the theatre. Think about tightly packed public spaces, like theatres, that could spread disease rapidly. To combat this, theatres were shut down (1592-1593), which sent troupes like The Admiral's Men out of the city to find work. When *Shakespeare in Love* begins Ned Alleyn and his actors are away in the provinces. With troupes like this out in the country, producers such as Henslowe (manager of The Rose Theatre) is forced to cast tradesmen like his tailor in Will's new play. But you know what they say ... "All the world's a stage, And all the men and women merely players" ~*As You Like It* ... perhaps a tailor is right for the part!

"What's in a name? That which we call a rose, By any other name would smell as sweet."

~Romeo and Juliet

Viola De Lesseps. This fictional character is named for Shakespeare's heroine Viola from *Twelfth Night* – who disguises herself as a man to gain what she wants from the world/situation in which she finds herself. In *Shakespeare in Love*, the character of Viola also disguises herself as a man in order to gain what she wants (and deserves) in the world.

Additionally, in this play, when Viola dresses up as a man – so that she can take to the stage – she dons the name Thomas Kent. Kent is a character in *King Lear* who must disguise himself as someone of lower birth to serve the king.

So, there's quite a bit in a name ... is there not?

Hidden Literary Treasures!

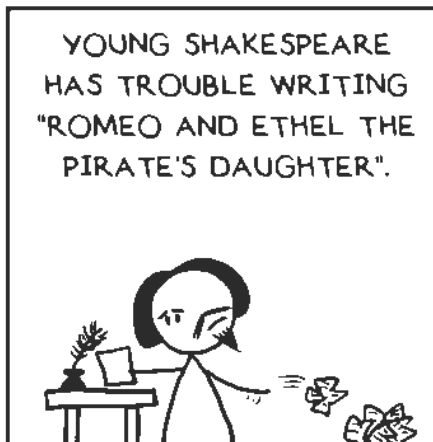
Shakespeare in Love is a fictionalized realization of how the Bard wrote *Romeo and Juliet*. Historically – and theatrically – speaking, *Romeo and Juliet* and *Twelfth Night* are the two plays that actually inspired the plot for *Shakespeare in Love*. And, to the genius that is Tom Stoppard, Marc Norman and Lee Hall, there are a myriad of moments/lines/names/etc., that pay homage to Shakespeare, other literary masters, and theatre traditions in general, that they have been inserted into the film/play. Be on the look out for these hidden literary nuggets, they prove to be quite enjoyable for the savvy theatregoer!

A few examples are:

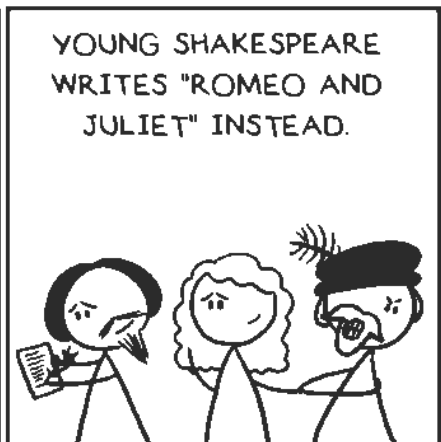
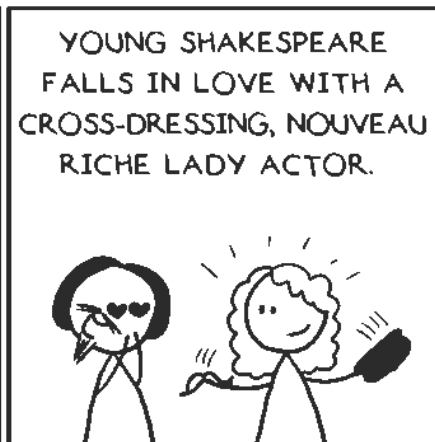
1. “*He’s never played the Palace.*” This line, delivered by Richard Burbage, refers to another actor’s nervousness and could be seen as a double entendre. First, it refers to Whitehall Palace in England, which is enhanced by the knowledge that both England and the U.S. have theatres called The Palace. Second, in the days of vaudeville, ‘playing the Palace’ meant that you had ‘made it’ as an entertainer – because the Palace always booked the very best acts.
2. At one point, while struggling with extreme writer’s block, Will says: “*Ask for me tomorrow and you will find me in a grave pit.*” In *Romeo and Juliet*, this will become Mercutio’s line: “*Ask for me tomorrow and you shall find me a grave man.*”
3. The script pays homage to Edmund Rostand and his famous wooing scene in *Cyrano de Bergrac* when Marlowe hides beneath a balcony and gives Will things to say to the woman he’s wooing.
4. In this script, even before Will begins writing *Romeo and Juliet*, he overhears a minister ranting about “*a plague on both your houses!*” And this line eventually becomes another of Mercutio’s in *Romeo and Juliet*.
5. Sonnet 18 is referenced when the character of Will compares Viola to “*a summer’s day.*”
6. John Webster, who we see as a street urchin yearning to be an actor, actually goes on to become a playwright - and *Shakespeare in Love* gives us an imaginary look at what kind of a child he might have been in the 1590s.
7. Some other line’s that pop up throughout the play – and are, in fact lines from some of Shakespeare’s plays:
 - a. Out, damn spot! (Macbeth)
 - b. That is the question. (Hamlet)
 - c. Tomorrow and tomorrow... (Macbeth)
 - d. Oh, brave new world... (The Tempest)
 - e. The course of true love never did run smooth. (A Midsummer Night’s Dream)
 - f. Truant disposition. (Hamlet)
 - g. Out, vile jelly! (King Lear)
 - h. The play’s the thing! (Hamlet)
 - i. Avaunt and quit my sight! (Macbeth)
 - j. Oh, you are sick of self-love. (Twelfth Night)
 - k. Angels and ministers of grace defend us. (Hamlet)

Shakespeare in Short – 3-panel comics by Mya Gosling

SHAKESPEARE IN LOVE (in 3 Panels)

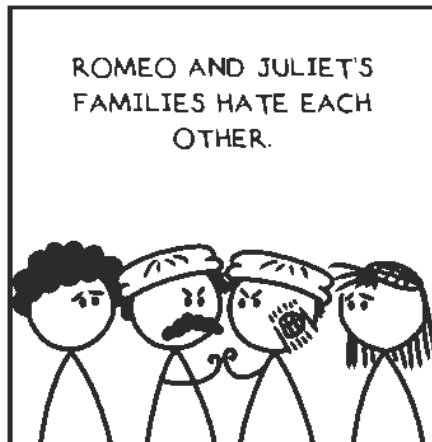


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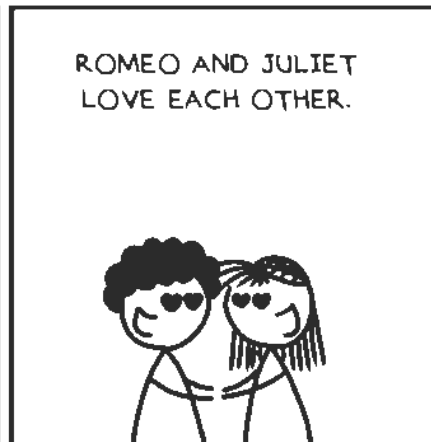


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ROMEO AND JULIET (in 3 Panels)



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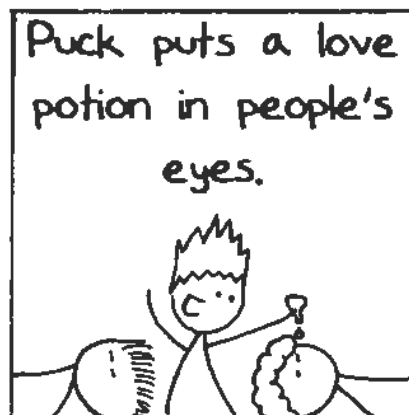


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A MIDSUMMER NIGHT'S DREAM (in 3 Panels)



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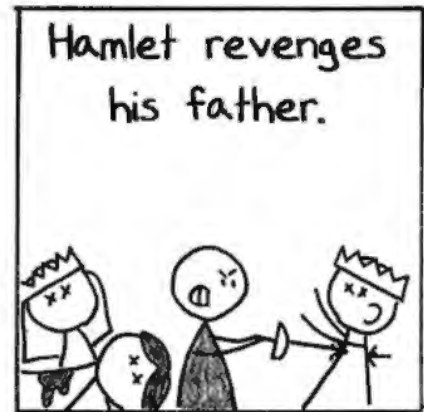


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HAMLET (in 3 Panels)



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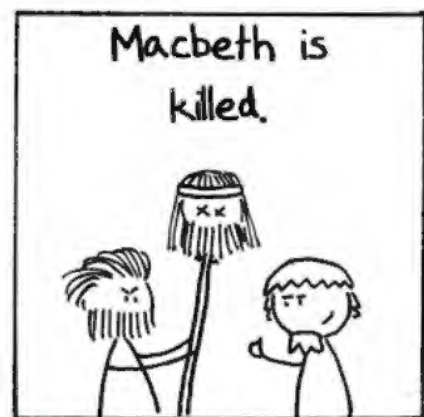


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MACBETH (in 3 Panels)



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Have students try their hand at making a three-panel cartoon for one of the Bard's plays ... or a well-known song, rap or poem.

“

”

(in 3 panels)



THE LANGUAGE: Verse

SHAKESPEARE wrote many of his plays in alternating **PROSE**, which sounds like everyday speech, and **VERSE**, which has a particular structure or rhyme or rhythm, for two reasons:

- 1) Traditionally, beginning with the ancient Greeks, plays were written in verse because this elevated the storytelling aspect of theatre to a new register of language, separating it from the everyday.
- 2) Verse was easier than prose for an actor to memorize. This helped actors in Shakespeare's time that played many roles and performed often.

Most often, Shakespeare wrote in **BLANK VERSE**, which has rhythm but does not always rhyme. The rhythm is called **IAMBIC PENTAMETER**, meaning five sets of iambs, or pairs of unstressed and stressed syllables. **IAMBIC PENTAMETER IS MODELED ON THE RHYME OF THE HUMAN HEARTBEAT.**

Sometimes a line does not have ten beats but more or less than that. This has great significance to the actor because **Shakespeare is actually guiding the way he wants the actor to pause.** If the lines have eleven beats, perhaps he's indicating that the character is excited and having one thought right after another. **The iambs are the actual road map for the actor.**

CONNECTIONS: Have students say this line from Shakespeare's *Richard III*
A horse, a horse, my kingdom for a horse

|Unstressed|Stressed| -- |A|horse,|a|horse |my| king|dom|for|a|horse|

From Page to Stage (or Movie)

Reading Shakespeare's plays can feel daunting to a newcomer. Written in old English, in verse, and from a time when plays were meant to be performed (heard), not read. To help alleviate some of the stress to newcomers, we suggest students read a scene, break it down and then view it from a filmed version. Make sure to preview the filmed versions and check ratings for age appropriateness. A few examples are:

Richard III: *Richard III* starring and directed by Laurence Olivier, 1955; *Richard III* with Ian McKellan, 1995; *Looking for Richard* with Al Pacino, 1996.

Hamlet: *Hamlet* with Laurence Olivier, 1948; *Hamlet* with Mel Gibson, 1990; *Rosencranz and Guildenstern are Dead* by Tom Stoppard, 1996; *Hamlet* with Kenneth Branagh, 1996.

Macbeth: *Throne of Blood* by Akira Kurosawa, 1957; *Macbeth* by Roman Polanski, 1973.

Romeo and Juliet: *West Side Story*, 1961; *Romeo and Juliet* by Franco Zeffirelli, 1968; *Romeo + Juliet* by Baz Lurman, 1968; *Shakespeare in Love*, 1999.

A Midsummer Night's Dream: *A Midsummer Night's Dream* by Peter Hall, 1968; *A Midsummer Night's Dream* by Michael Hoffman with Kevin Kline and Michelle Pfeiffer, 1999.

Shakespeare's Words

Do you know how new words and phrases become popular in society? Sometimes a poet, writer or singer invents a word or phrase that people begin to use so much that almost everyone knows the word and eventually it might even be added to the dictionary. Shakespeare invented many new words that are still used today. Below you will find words and phrases that were created by The Bard:

Shakespeare

It's Greek to me
Green-eyes jealousy
Tongue-tied
Fair play
Slept not one wink

Short shrift
Cold comfort
Too much of a good thing
Lived in a fool's paradise

High time
The long and the short of it
The game is up
Teeth set on edge
Without rhyme or reason
Give the devil his due
Bid good riddance
Send someone packing
Dead as a door-nail
Laughing stock
Devil incarnate
Stony-heated villain
Bloody-minded
Blinking idiot

It is all one to me

For goodness' sake
Eyesore
Truth be known
Suspect foul play

"Meaning"

It's not understandable
Deep jealousy from a girl
Unable to speak
Fair dealings
No sleep

Sort changed
Not much comfort
Something bad
Thought things were good but they were really bad

It's about time
A brief synopsis
The game is over
Bothered very much
Not understandable
Get revenge
Say goodbye
Send someone away
Dead
A fool
A bad person
Someone without remorse
Someone who wants to fight
A very stupid person

It's the same ting

Expressing annoyance
Something ugly to look at
Everyone knows the truth
Suspects someone caused something bad to happen

CONNECTIONS:

- Can you make up any words of your own? In groups, each student is to make up three new words with definitions, then explain the words to the other members of the group. Next they are to try and talk about a) sports b) music, and c) school using the new vocabulary words that you have made up.
- Is it hard to make up new words?
- Which words do you want to keep and which words do you think would not become words in the dictionary?
- Why do you think The Bard, or others, created new words? What was missing for them in the English language?

SPEAKING AND UNDERSTANDING THE TEXT

Except from Romeo & Juliet

*O Romeo, Romeo! Wherefore art thou Romeo?
Deny thy father and refuse they name;
Or if thou wilt not, be but sworn my love,
And I'll no longer be a Capulet.
'Tis but thy name that is my enemy;
Thou art thyself, though not a Montague.
What's Montague? that which we call a rose by any
other name would smell as sweet;
So Romeo would, were he not Romeo call'd,
Retain that dear perfection which he owes
Without that title. Romeo, doff thy name,
And for that name which is no part of thee
Take all myself.*

CONNECTIONS:

1. Read the excerpt from *Romeo and Juliet*: Feel the rhythms and hear the rhyme, if there is any. Choose a word or phrase to describe the way the verse sounded to you. What topics or themes is the speaker dealing with? What emotions are conveyed through the images? Using examples from other playwrights, authors, lyricists (songs, poems, or plays), repeat the exercise. Compare the use of rhyme and rhythm and any other patterns they use in their works?

2. Understanding the Characters: Ask students to think of contemporary characters/people that are like the ones described in *Romeo and Juliet*? Who could play Romeo, Tybalt, Juliet, the Friar, or the Nurse? What about Shakespeare's other plays? Who could play Hamlet? Who could play Othello? Who could play Puck? Who could play Hermia?

Make a List on the Board

Some Examples that may fit some of the characters mentioned above: Hillary Clinton; Barack Obama; George W. Bush; Saddam Hussein; Britney Spears; Prince William; A friend who is liked by someone but doesn't like them back; etc.

Why do the individuals listed, and the ones students think of, fit one (or more) of Shakespeare's characters?

3. Understanding the Text: In groups, have students read a scene from one of the Bard's texts. Students should then decipher the language and who the characters are as well as the relationships between the characters. (Use the script notes, a dictionary or go on line, if necessary.) Have them answer questions like: what is going on between the characters? What is happening in the world that affects how these characters interact? Who likes – or dislikes – who in the story?

Ask if any students have seen these plays performed and how they felt about that production? Did the characters act differently than they would have thought? Was the script easier to understand by hearing it out loud while actors embodied the characters?

SONNETS

STEP 1 – READING A SONNET

Distribute copies of sonnets of your choice. Explain that Shakespearean sonnets are highly structured poems of 14 lines with the ABAB CDCD EFEF GG rhyme scheme. Each line is written in iambic pentameter – 10 beats or syllables per line. Explain that the rhythm resembles a heartbeat (dad um, dad um), with the first beat being a little weaker, and the second beat a little stronger. Read through the sonnets and discuss the possible meanings for each line. Try having each student read one line aloud exaggerating the rhythm verbally or tapping their palm against their chest to reveal the iambic pentameter.

STEP 2 – SPEAKING IN IAMBS

Once they explore the meter a bit, students should push desks to the corners of the room and sit in a circle on the floor. Explain that everyone will pound out an original iambic pentameter sentence, one at a time. Give an example, such as: “Hello, my name is Mary and I teach this class!” Ask for volunteers, and remind students that the lesson is a learning process and no one is expected to be an expert. If someone gets stuck, encourage the class to help out.

STEP 3 – BECOMING A BARD

Ask the students to return to their desks and take out a blank sheet of paper. Have them number line from 1 to 14. Ask a volunteer to give you a word, and have students write that word on line 1. Ask for another word line 2. Then, for line 3, solicit a word, and have students write that word on line 1. Line 4 must likewise rhyme with line 2. Continue this way, rhyming lines 5 and 7, 6 and, 9 and 11, 10 and 12. Lines 13 and 14 must rhyme with each other. Students can work on this individually or in pairs, depending on the ability level of your class. They now have an outline for their own sonnet. Encourage them to write their sonnet to a particular person for a particular reason. Perhaps they are writing to a beloved or to tell a secret or to express a problem.

Sonnet XVIII

*Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of
 May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimmed,
And every fair from fair sometime declines,
 By chance, or nature's changing course
 Untrimmed:
 But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st,
Nor shall death brag thou wander'st in his
 Shade,
When in eternal lines to time thou grow'st,
So long as men can breathe, or eyes can see,
 So long lives this, and this gives life to
 Thee.*

WRITE! Write a Sonnet

Adapted from an exercise created by Jeff Schober, Baker Road Alternative School

<http://www.ulen.com/shakespeare/teachers/lessons/lessons.html>

Because of their structure and brevity, sonnets are a good way to introduce Shakespeare, his language, and iambic pentameter. (Sonnets 27, 57 and 116 are easy for students to understand.)

About The Playwright: Lee Hall



Lee Hall was born in 1966 in Newcastle-upon-Tyne, England. He is a writer, known for the screenplays of *Billy Elliot* (for which he received an Oscar nomination for Best Original Screenplay), *War Horse* and *Victoria & Abdul*, as well as his adaptation of *Shakespeare in Love* for the stage. He was appointed Writer in Residence at the Royal Shakespeare Company in Stratford-upon-Avon (in 1999/2000) under the Pearson Playwrights Scheme Award. While in residence, his adaptation of Goldoni's *The Servant with Two Masters* received its first staging there, in 1999. He has translated two plays by Bertolt Brecht: *Mr. Puntilla* and *His Man Matti*, written for The Right Size/Almeida Theatre, which premiered at the Edinburgh Fringe Festival in 1998; and *Mother Courage*, staged by Shared Experience theatre company in 2000. His adaptation of the Dutch play *The Good Hope* (2001) by Herman Heijermans opened at the Royal National Theatre in 2001. Hall also co-wrote the screenplay for the film, *Pride and Prejudice*, in 2005, and adapted *The Wind in the Willows* for television, in 2006. And in 2014 he wrote the script for *Shakespeare in Love*, adapted from the film of the same title, which was performed at the Noël Coward Theatre in London. His 2015 adaptation of Alan Warner's novel *The Sopranos* is entitled *Our Ladies of Perpetual Succour*.

THE PRODUCTION: WHO'S WHO

DIRECTOR: Maggie Mancinelli-Cahill

THE ACTORS: (in alphabetical order)

David Girard*

David Kenner*

Kevin McGuire*

John Romeo*

Kevin Craig West*

Benita Zahn*

Others TBA

Stage Manager: Melissa Richter*

Costume Designer: Evan Prizant+

Set Designer: Lawrence E. Moten III+

Sound Designer: TBA



*Member of Actors' Equity Association
The Union of Professional Actors and
Stage Managers of the United States



+ Member of United Scenic Artists

Additional Classroom Activities

1. Elizabethan Insults

Modern language is rather uninventive when it comes to expletives, connecting itself with a paucity of four letter equivalents for the range of human distress. But Elizabethans took delight with language, weaving together terms to form stinging phrases of wit. Use this exercise to introduce the language of Shakespeare and the concept of conflict.

Combine one word from each column, prefaced with “Thou.” (Choosing the final word from column C first will help you know what the center of your insult will be.)

A	B	C
artless	base-court	apple-john
bawdy	bat-fowling	baggage
beslubbering	beef-witted	barnacle
bootless	beetle-headed	bladder
churlish	boil-brained	boar-pig
cockered	clapper-clawed	bug-bear
clouted	clay-brained	bum-bailey
craven	common-kissing	canker-blossom
currish	crook-pated	clack-dish
dank	dismal-dreaming	clodpole
dissembling	dizzy-eyed	coxcomb
droning	doghearted	codpiece
errant	dread-bolted	death-token
fawninig	earth-vexing	dewberry
fobbing	elf-skinned	flap-dragon
frothy	fat-kidneyed	flax-wench
gleeking	fen-sucked	flirt-gill
goatish	flap-mouthed	foot-licker
gorbellied	fly-bitten	giglet
infectious	full-gorged	harpy
jarring	guts-gripping	hugger-mugger
lumpish	hell-hated	maggot-pie
mammering	ill-breeding	malt-worm
mewling	milk-livered	miscreant
puking	onion-eyed	moldwarp
rank	plume-plucked	pig-nut
ruttish	rump-fed	runyon
spongy	seep-biting	strumpet
tottering	tardy-gaited	varlet
villainous	tickle-brained	vassal
weedy	urchin-snouted	wagtail

With students standing in a circle, and all with a crafted insult, two students enter the center and face each other. One at a time, they deliver their insult using as much vocal power and expression as possible. The circle decides who was the most insulting and this student then challenges another to step into the center and try to win the insult battle. Have students articulate why the insult is powerful, considering word choice, body language, and tone of voice. This is also a great exercise for students to work on enunciation and projection.

2. Status Games: *Many different status games can be found with a quick Google search.*

Use status exercises to emphasize how social status/class can have a very powerful effect on how one interacts with others (in real life and in the life of the characters in a play). Point out how individuals justify their behavior by attributing what they do (or don't do) as appropriate to their position or status. Students should leave these exercises with an understanding of just how powerful an effect status can have, often controlling how we perceive ourselves and others, and limiting how we can respond to those around us depending on our status in relation to theirs.

The Deck of Cards Game

Each student gets a playing card without looking at it. They hold it; face out, on their forehead so that everyone but them is able to see it. Next, they walk around the room greeting people with respect to their status (Ace high, two low) while trying to figure out what they themselves are. After three minutes, stop and have them sit in a circle (card still stuck to their forehead.) Have them guess what their card is and why (what clues did they gather from the way people treated them.) This exercise can then be reversed so that the actor knows what his/her card is and acts accordingly and the group needs to figure out what card they have by the way they behave.

Discussion

Ask students for some common contemporary examples of persons in our society with high status (the president, celebrities, rich people, etc.), with low status (the homeless, drug addicts, poor people). Explain that status/class is not necessarily fair or right, but in every society there are folks with high, middle, and low status. Then ask them who in Shakespeare's play might have high, middle and low status. Provide specific examples and explain why characters are of a given rank/status and how that affects their behavior. Point out to students that during Shakespeare's time, the only people with any significant status in England were British-born, Christian, upper-class males.

Have kids walk around the room and pretend that they are people with a given status. Randomly call out high-status characteristics (i.e. rich, beautiful, tall, ugly, short, fat, thin, etc.) and tell kids to explore how this might affect their movement. Invite them to explore the movement in their bodies first and then try greeting others.

3. Be Like The Bard and Create New Words! It's harder than you'd think.

In groups of four, have each person make up three new words with definitions, have each person explain the words to the other members of the group and try to talk about a) sports b) music, and c) school using the new vocabulary words that you have made up.

- a. Is it hard to make up new words?
- b. Which words do you want to keep and which words do you think would not become words in the dictionary?
- c. Why do you think The Bard, or others, like Hip Hop artists today, created new words? What was missing for them in the English language?

3. How many words can you make?

Teachers are asked to write **Playwright William Shakespeare** on the board, and challenge students to find as many English words as they can, using the letters from those three.

ie: wright, right, play, late, night, sit, set, light, spear, pear, peak, peek etc...

4. Watch! This Youtube link will take teachers to a 46 minute video classroom guide, created by MIRIMAX with several of the stars from the film version of *Shakespeare in Love*:

https://www.youtube.com/watch?time_continue=4&v=FAfih_YUgMk

4. Write! A Review: Students are asked to write a review of the REP's production of *Shakespeare in Love*. Things to consider when writing the review:

- What was the most compelling or intriguing aspect of the production?
- How did the set, lights, costumes and props add (or take away) from the telling of the story?
- What did you think of the music and the stage movement within the production?
- What did you think of the direction of the piece (think about things like: how and when the actors moved about, the development of the characters, the pace of the piece etc.)?
- What questions arose for you, about the production? Was anything confusing?
- Can you make any connections between this play and other plays you have seen?
 - Can you make any connections from the play to your own life?

5. Creative Writing Prompts!

- Write a letter from Viola to Will or Will to Viola.
- Write a monologue about the plot of *Shakespeare in Love* from another character's point of view: the nurse, Sir Robert De Lessep, Lord Wessex, etc.
- Write a scene with two characters, one of them is Queen Elizabeth I, the second is explaining why women should be allowed to be onstage to the Queen.

6. Design! A Show Poster: Students are asked to design a poster for a production of *Shakespeare in Love*.

7. Design! The Costumes: Students are asked to design the costumes for a production of *Shakespeare in Love* or *Romeo and Juliet* – and it should be set in the Elizabethan era. It could be for three or four specific characters, or the entire production. This will require students to research the appropriate attire of the time. For those students who do not draw, collages of images found can tell the story of their design.

8. Some Pre-show Questions:

1. What do you feel is more important, romantic love or familial duty?
2. Do you believe there is ever a time when it is right to break a law? What would that situation be?
3. What relevance do you think Shakespeare's writing has for today's audience?
4. Should artists be allowed to create any way they see fit? Or are there standards of morality that should be taken into consideration? Defend your position. If there are standards, who defines what those are?
5. What is writer's block? What is a muse?

9. Some Post-show Questions:

1. If you were Viola, would you have married Lord Wessex? Why or why not? And if you refused to marry him, would that mean you could be with Will?
2. Was it right for Will to court a woman when he is already married? Defend your position.
3. One of Lord Tilney's responsibilities was to keep entertainment "decent." Do you think the government has the right to determine what a writer can create and present to an audience? If it is the way of the day, how should that government official determine what is appropriate?
4. Will's play developed from a madcap pirate comedy to a romantic tragedy through the course of the play. Have you ever written – or created – something that did not turn out the way you originally envisioned it would? Share your experience.
5. In the beginning of the play, what is more important to Will: love or art? In what ways are they reconciled or in balance by the end of the play?
6. In the play, Shakespeare says that "*love denied blights the soul we owe to God.*" To what extent is this true in the world of the play? To what extent is denial of a love for someone or something noble and positive? What does Will learn about true love over the course of the play? What about Viola? How does this connect Viola to her namesake in *Twelfth Night*?

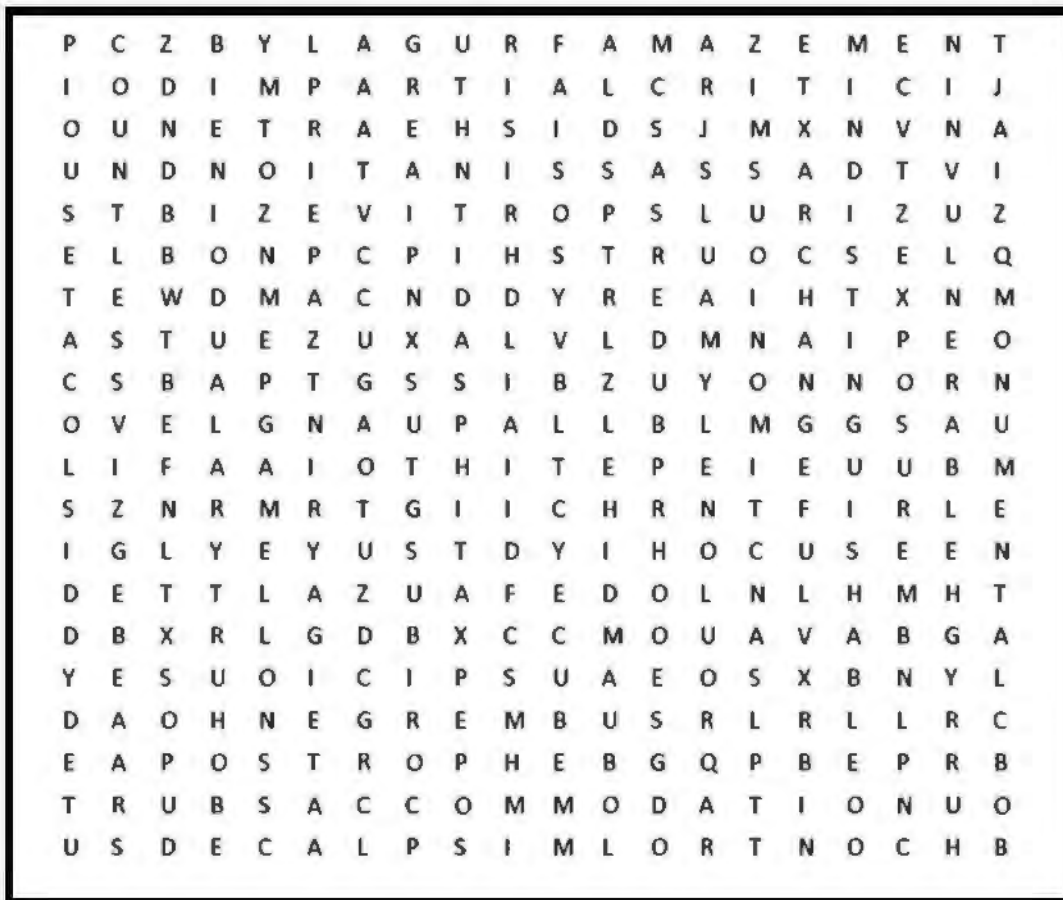
A Shakespearean Word Search

William Shakespeare is credited with creating over 1700 words for the English language.
Can you find the ones below?

Accommodation
Assassination
Bump
Control
Critic
Dislocate
Gnarled
Inauspicious
Laughable
Monumental
Premeditated
Sanctimonious
Submerge

Amazement
Auspicious
Castigate
Countless
Dexterously
Exposure
Hurry
Indistinguishable
Lonely
Multitudinous
Reliance
Seamy

Apostrophe
Bloody
Changeful
Courtship
Dishearten
Frugal
Impartial
Invulnerable
Misplace
Pious
Road
Sportive



Additional Resources for Teachers

Books....

A Dictionary of Who, What, and Where in Shakespeare: A Comprehensive Guide to Shakespeare's Plays, Characters, and Contemporaries, by Sandra Clark (Editor)
Coined by Shakespeare: Words and Meanings First Used by the Bard, by Stanley Malless
Evoking Shakespeare, by Peter Brook
Freeing Shakespeare's Voice: The Actor's Guide to Talking the Text, by Kristin Linklater
Love's Fire: Seven New Plays Inspired by Seven Shakespearean Sonnets, by William Finn, John Guare, Eric Bogosian, Marsha Norman, Tony Kushner, etc.
Shakespeare's Insults: Educating Your Wit, by William Shakespeare & Wayne F. Hill (Contributor)
Shakespeare For Dummies, by John Doyle and Ray Lischner

Websites...

www.theatrehistory.com/british/bellingerool.html
<http://www.shakespeareglobe.com/uploads/files/2014/01/actors.pdf>
www.newworldencyclopedia.org/entry/Blank_Verse
www.shakesperianamericancommunities.org/education/elizabethan-theater
www.bardstage.org/women-in-elizabethan-theater.htm
<http://www.folger.edu/shakespeares-life>

Resources Consulted

Website:

www.wikipedia.com
www.goodticklebrain.com
<https://www.imdb.com/name/nm0355822/>
<https://literature.britishcouncil.org/writer/lee-hall>
<https://www.britannica.com/topic/Globe-Theatre/media/235433/2974>
<https://alliancetheatre.org/sites/default/files/inline-images/Shakespeare-in-Love-Study-Guide-Revised.pdf>
<https://www.osfashland.org/~media/Experience-OSF/Education/2017-Study-Guide-for-Shakespeare-in-Love.ashx?la=en>
<https://static1.squarespace.com/static/543d9f0fe4b0f38ea78e8f45/t/58b89a3d46c3c4543ab51855/1488493122088/shakesNloveinsights.pdf>
<http://www.shakespeare-online.com/biography/shakespeareboss.html>
<https://www.britannica.com/topic/lord-chamberlain>
<https://www.britannica.com/topic/Lord-Chamberlains-Men>
<http://www.oxfordreference.com/view/10.1093/oi/authority.20110803095351978>
<https://www.britannica.com/topic/Kings-Men>

Other:

This is an updated version of Capital Repertory Theatre's 2012 study guide for **Shakespeare: The Remix**; which was adapted from the Theatre Works study guide for the show.

Theatre Works Study Guide – Theatre Works originally produced *Shakespeare: The Remix* and shares a common vision with Capital Repertory Theatre, to educate children through the theatre arts and encourage students to express themselves onstage! Theatre Works is located in Palo Alto, CA. www.theatreworks.org

This guide has been constructed for educational purposes only. theREP, which is a non-profit organization, does not make any money from it.

TEACHER EVALUATION: *Shakespeare in Love*

Your feedback is **vital** to the growth and continued success of the REP's educational programming. It helps us to constantly improve and attract additional underwriting. Please take a moment to fill out this form.

We encourage you to make multiple copies so that all of the teachers in your group may respond.

4. Name: _____ School: _____

5.

Phone: _____ E-mail: _____

6. How would you rate the quality of today's performance?

Excellent Good Fair Poor

7. Did attending the performance assist you in addressing classroom curriculum?

Very Much Somewhat Not At All N/A

8. Were the on-line study materials useful in preparing students and deepening their experience?

Very Much Somewhat Not At All N/A

9. Please check all that apply:

___ Today's performance price was affordable for my school.

___ My school required a subsidy in order to afford today's performance.

___ My school would provide performances for more students, more often, if additional funds were available.

10. Any additional information / comments welcome:

The completed form may be submitted by email to amarquise@proctors.org or by mail to: Aaron Marquise, Arts Education Manager, 432 State Street, Schenectady, NY 12305.

theREP/Capital Repertory Theatre's Mission In Action! Creating an authentic link to the community we serve...

EDUCATION AND OUTREACH are key components of theREP's mission, "to create an authentic link to the community we serve." Through a wide range of programs, theREP strives "to provide the Capital Region with theatre programming which inspires a greater understanding of the human condition" and helps "to develop future audiences by instilling the notion that theatre is a vital part of the cultural life of all vibrant cities."

PROGRAMS FOR STUDENTS

Student Matinees (Classics on Stage) Performances of most of the theatre's professional productions are scheduled during the school day with dramatically discounted prices for area students to allow for greater accessibility. Each season, at least one play is designated as Classics on Stage, for its direct connections with curriculum.

On-The-Go! in-School Tour Specially adapted professional productions designed to play to students on-site in schools. Last season, theREP's OTG program reached more than 13,000 students.

Young Playwright Contest Providing students, ages 13-19, with the opportunity to submit their work to be produced on the Capital Rep stage. In addition, the winning playwrights are given a mentorship – prior to the production of the play – with a professional playwright.

Summer Stage Young Acting Company Providing young actors the opportunity to work together, with leading professionals in the field, on a production that will take place on the Capital Rep stage. Company Members hone their acting skills while rehearsing and then performing the Young Playwright Contest-winning plays.

Acting Intensive I & II provide teens, ages 12-17, the opportunity to hone their acting skills by providing these week-long comprehensive workshops.

CAST (Cultivating Arts & Students Together) provides students with the opportunity to volunteer at the theatre and earn community service credits at the same time. Teens get an in-depth learning experience that satisfies their passion while fulfilling their needs.

Artist In Residency Programs theREP works in conjunction with school educators to bring highly trained teaching artists to work in extended residency within the classroom. Opportunities to embed the theatrical experience into the curriculum are available for teachers and students for every work in our 2016-17 Education Season.

Career Development theREP is dedicated to helping to build the next generation of theatre professionals with programs like the **Professional Apprenticeship Program** which provides year-long or summer-long paid apprenticeships, and **Internship Program** provides college students internships in many disciplines of theatre. These programs are specifically for young people beginning a career in the performing arts and arts education.

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