

## STUDY GUIDE





# DEAR TEACHERS,

This study guide from the CSC archives was created in 2003 and updated in 2020. It was designed as a resource for you to use both before and after you work with our teaching artists and visit our theater. It is packed full of information about Shakespeare, his language, the play, and our production of the play.

Feel free to photocopy pages for your students!

We love hearing from you, and we welcome your feedback. We also encourage you to share your students' work with us – we would love to feature it!

EMAIL student work to: [marella.martinkoch@classicstage.org](mailto:marella.martinkoch@classicstage.org).

For the latest updates, we encourage you and your students to follow CSC on Instagram, Twitter, and Facebook @classicstage.

We hope you enjoy *The Winter's Tale*.

Sincerely,

Marella Martin Koch  
Education Coordinator



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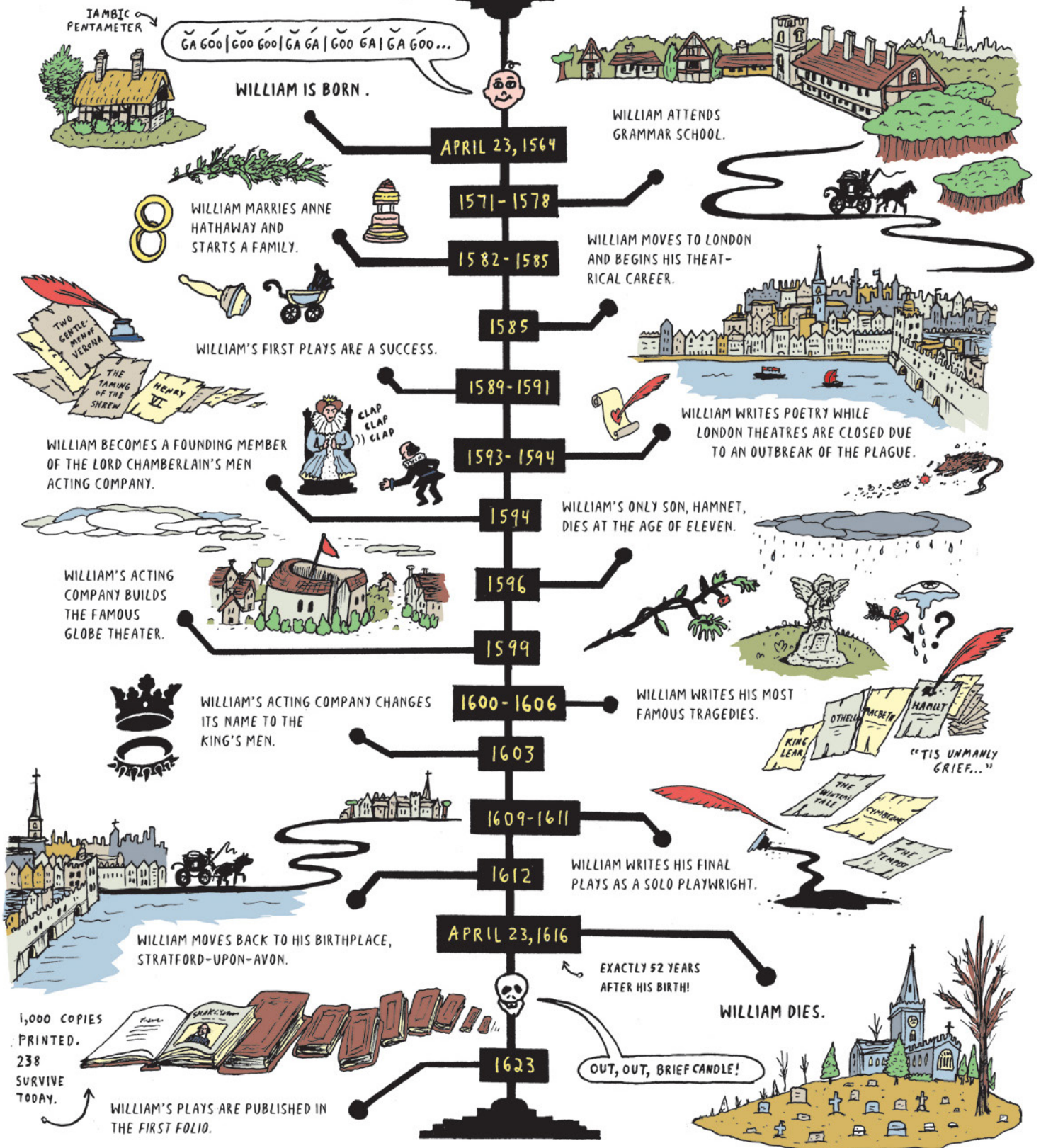
# PART ONE:

SHAKESPEARE'S LIFE AND THEATER



# WILLIAM SHAKESPEARE - AN ILLUSTRATED BIOGRAPHY

ILLUSTRATED BY DAVID HEATLEY



# ELIZABETHAN ENGLAND

## IN 16TH CENTURY ENGLAND,

religion and politics were one and the same. People believed in the “divine right of kings”—that is, monarchs were given their right to rule directly from God, and were subject to no earthly authority. In 1534, King Henry VIII famously broke from the Catholic Church when they denied him the right to a divorce from his first wife, Catherine of Aragon, who had not produced a male heir. He declared himself head of the new Anglican Church, which eventually became part of the Protestant Reformation. His actions resulted in a time of bitter and violent religious disputes in England, and the crown changed hands frequently in a short period of time.

## BY THE TIME SHAKESPEARE WAS

**BORN IN 1564,** Queen Elizabeth—Henry VIII’s second eldest daughter, born to his second wife, Anne Boleyn—was in power. Her 44 years on the throne provided the kingdom with more stability than the previous short-lived reigns of her two half-siblings, Edward VI (crowned at age 9 and dead by age 16) and Mary Tudor (nicknamed “Bloody Mary” for the nearly 300 Protestants she had burned at the stake).

## QUEEN ELIZABETH’S REIGN WAS A TIME OF THRIVING CULTURE.

English citizens loved her, nicknaming her “Good Queen Bess”. Because she remained unmarried throughout her rule and did not give birth to an heir, a distant relative, King James VI of Scotland, was named as her successor. Both Elizabeth and James were great patrons of the theater, and enjoyed Shakespeare’s plays. In fact, King James honored Shakespeare’s company of actors with the title of “The King’s Men”, and they performed at court regularly.



## ELIZABETHAN TWITTER FEED

A CSC exclusive! We went back in time and got the scoop from the Royals themselves (plus Shakespeare, and his dad!) via Twitter.



**King Henry VIII** @VIIIKING · 1531

@CatAra you are outta here. This king needs a #maleheir. #kingsgreatmatter



**Anne Boleyn** @AnnieB · January 25, 1533

@CatAra check me out!!!. You better recognize, I AM THE NEW QUEEN! #cinderellastory



**Catherine of Aragon** @CatAra · December 1535

The #kingsgreatmatter is literally killing me. Missing my daughter @BloodyMary.



**Edward VI** @Eddie\_the\_KING · January 28, 1547

I’m the King of the world!!!! RIP, Dad @VIIIKING #kidsrule #9yearsold #winning



**Mary Tudor** @BloodyMary · July 19, 1553

Turn down 4 Protestantism. Turn up 4 Catholicism! This one’s for my mom, @CatAra, RIP. #sorrynotsorry



**Queen Elizabeth** @GoodQueenB · 1560

Philip II, Eric XIV of Sweden, Henry of Anjou...So many suitors. So little time. #singleNready2mingle (i/k I have work to do) #swiperight



**John Shakespeare** @Stratfor\_Dad · April 26, 1564

Baptized my son William today @HolyTrinityChurch! #blessed



**William Shakespeare** @BillyShakes · 1589

Working on my 1st play! RT with title suggestions. It’s a comedy w/ a lot of errors.



**Queen Elizabeth** @GoodQueenB · April 23, 1597

Saw a HYSTERICAL play by @BillyShakes! Check out Merry Wives of Windsor! #LoveMeSomeFalstaff #ChamberlainsMen



**King James I** @Scotty · March 24, 1603

RIP @GoodQueenB, thanks 4 the throne! #transformationtuesday #JacobeanEra



**King James I** @Scotty · May 19, 1603

Congrats to my boy @BillyShakes and his players. #thekingsmen #royalpatent #Othello #MeasureForMeasure



**Anne Hathaway** @ShakesWife · April 23, 1616

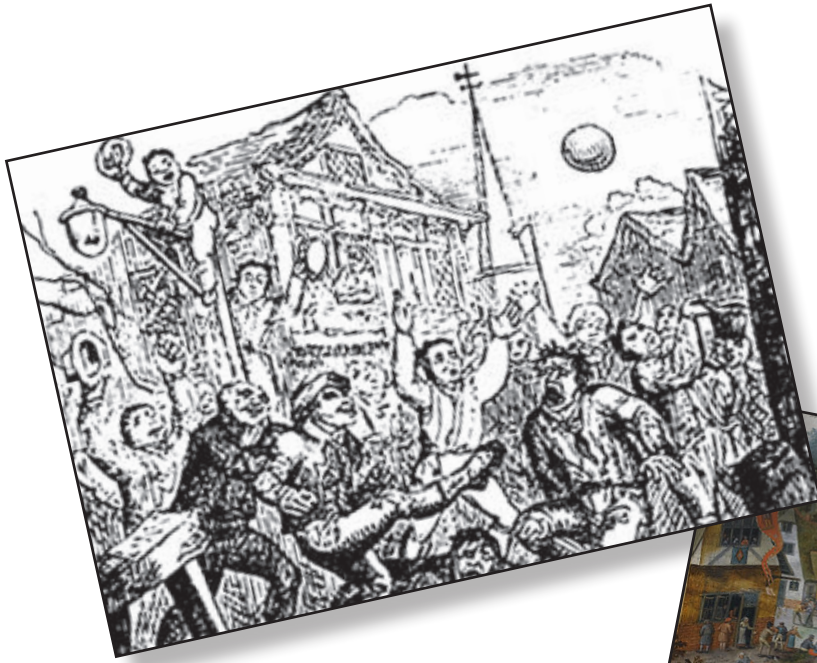
RIP/Happy birthday @BillyShakes. Thanks 4 the bed. @HolyTrinityChurch





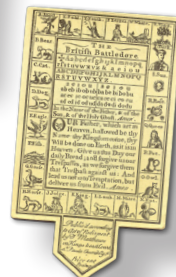
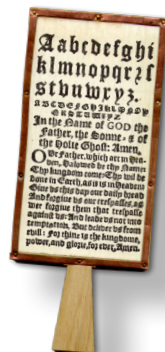
# GROWING UP SHAKESPEARE: FUN, GAMES, AND SCHOOL

**BOYS AND GIRLS** began “petty school” around the age of four in order to learn how to read. Girls left school at age six to be taught at home by their mothers, or, if they were rich, a private tutor. If boys belonged to a middle class or wealthy family, they could continue on to “grammar school” after leaving petty school, or they were sent to work in some sort of trade, such as farming. At grammar school boys would study Latin, drama, poetry, and history for long hours with no desks. Learning Latin was important for any boy wanting to enter a career in law, medicine, or the Church. Because Shakespeare’s father made a sustainable living in public and government jobs, Shakespeare was able to attend grammar school where he likely picked up his love of drama and writing.



**FOOTBALL**—or soccer, as we know it—was a popular sport for people in the countryside around Shakespeare’s hometown. The balls were made from inflated pigs’ bladders! **(LEFT)** Shakespeare makes mention of this sport in *THE COMEDY OF ERRORS*: “Am I so round with you as you with me, that like a football you do spurn me thus?” Other popular sports of the day Shakespeare mentions in his works include tennis, bowling, wrestling, rugby, billiards, and archery.

**FESTIVALS** occurred at various times of the year. One of the most popular was on May 1st, May Day, the celebration of the arrival of summer! Columns were erected (maypoles) and adorned with ribbons and flowers, traditionally as part of a dance **(RIGHT)**. This tradition is reflected in *A MIDSUMMER NIGHT’S DREAM*: “They rose early to observe the rite of May.”



**RIGHT:** Children learned to read using “hornbooks” like these – a piece of wood covered with printed-paper, protected by a transparent sheet of horn.



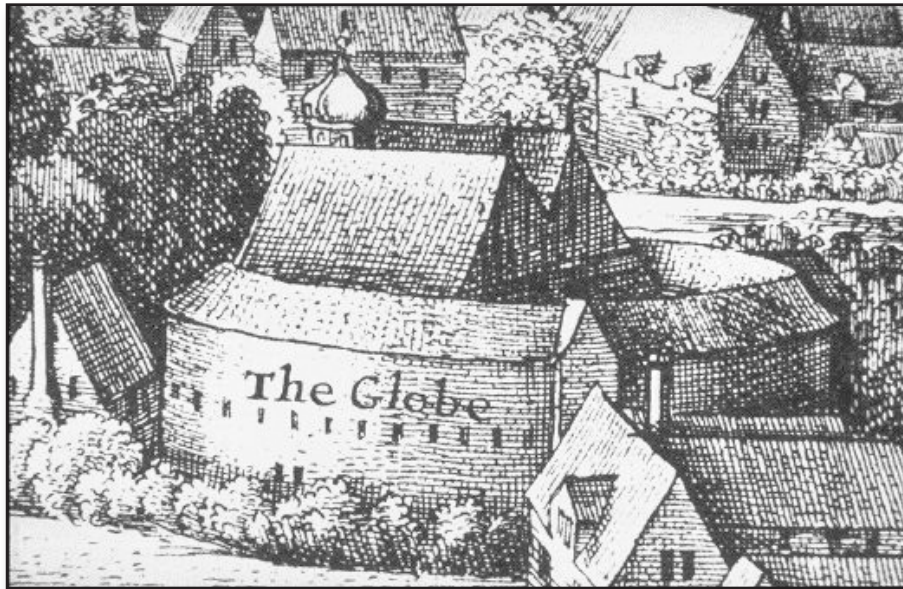


# LONDON CITY LIVING: FILTH, FASHION, AND FIGHTING

**IF YOU LIVED IN LONDON** during Shakespeare's time, you would have encountered overly crowded streets, heaps of trash on the sidewalk, and the heads of executed criminals placed on poles for all to see. But amidst the grime, there were also beautiful churches and large mansions filled with nobles and wealthy merchants. Most items you needed would have been purchased from street vendors, including vegetables, fruits, toys, books and clothing.



**ABOVE:** Like New York City today, space was tight. Many buildings were designed with vertical living in mind, as London quickly became the epicenter of culture in England.



**SHAKESPEARE MOVED TO LONDON** to work in the theater. But theater wasn't the only cultural event happening in London. You could also view bloody tournaments between animals, and public executions! Gambling was also popular.

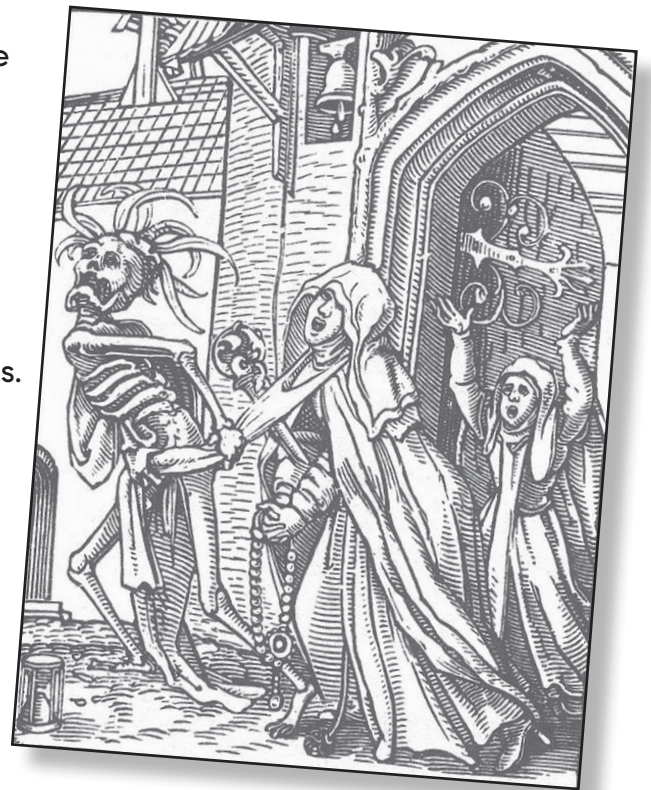


The first theater was built in 1576. Its shape, like The Globe (**ABOVE**), was influenced by bear fighting-rings (**RIGHT**), which were popular in London at the time. Shakespeare referenced this Elizabethan sport in Macbeth when Macbeth states, "They have tied me to a stake; I cannot fly, but bear-like I must fight the course."





In 1592, the plague forced London theaters to shut their doors for two whole years. 12,000 Londoners lost their lives. With no playhouses to produce his works, Shakespeare focused his attention on writing narrative poems and sonnets for wealthy patrons.



**CLOTHING WAS A SIGN OF ONE'S RANK** so there were strict rules dictating what citizens could and could not wear. Those dressing above their status could be arrested! Exceptions were made for actors as they often played nobles on stage.



**ABOVE:** As a rule, the less practical the outfit, the higher the rank of its wearer. Wealthy men often wore hats with ostrich feathers for decoration, and huge “ruff” collars. Wealthy women wore wide padded dresses with puffy sleeves.

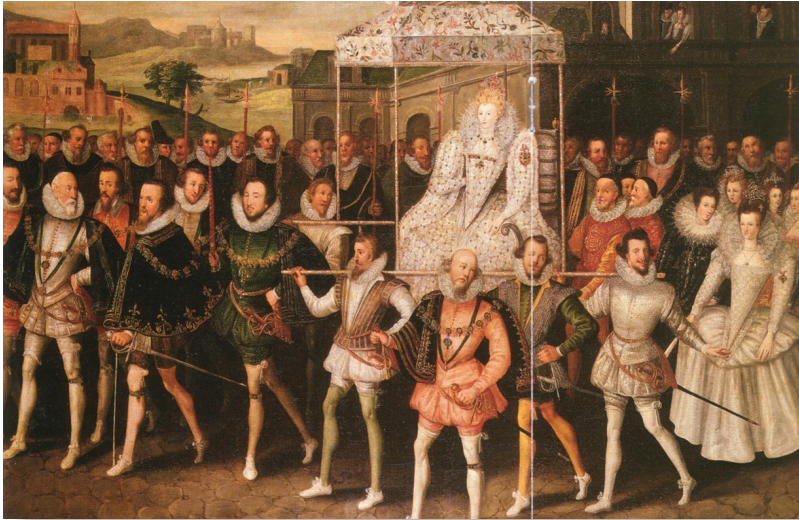


**RIGHT:** The less wealthy wore practical clothing conducive to labor. While the wealthy were wearing luxurious fabrics such as silk and velvet, the lower-status citizens often wore rough wool.





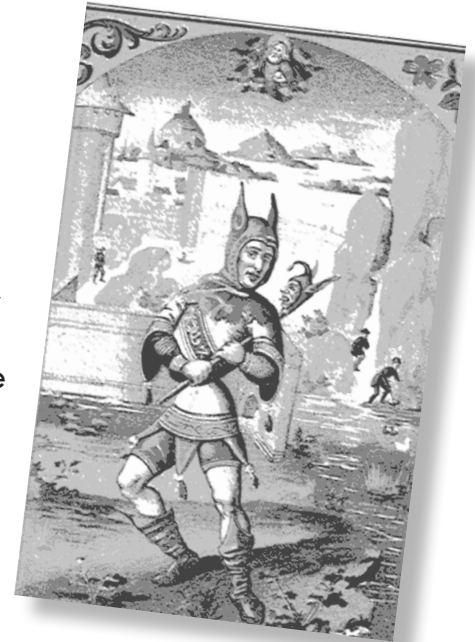
# THE COURT



**ABOVE:** The procession of Queen Elizabeth I. She is surrounded by her courtiers, ladies maids, and favored knights.

**FOOLS AND JESTERS** were a familiar sight at court. They traditionally wore motley, a colorful patchwork costume, and functioned like resident stand-up comedians or clowns. There were two types of fools: natural, and artificial. In Elizabethan England, mental and learning disabilities weren't understood, but those who had one of these disabilities could earn a living for themselves if they could make people laugh. Fools of this kind were called natural, meaning they were born "foolish." Artificial fools were deliberately foolish or eccentric for the purposes of entertainment, much like the comedians of today.

**CHIVALRY**, a code of ethics that glorified warfare and armed conflict as well as the pursuit of courtly ladies, was revered by Elizabethan society. They believed that honor was something you attained through physical prowess rather than moral integrity. Some of these values still exist in our culture today—superheroes are often heroic because they have incredible combat abilities. Legendary knights were the superheroes of the Renaissance!



**ABOVE:** A motley fool! Notice that this fool's motley costume has ass's ears attached, a common symbol of foolishness. He also carries a "ninny stick," a rod with a carved imitation of his own face at the end.

**LEFT:** One of the most important figures in the history of chivalry was Saint George who, according to legend, tamed and killed a dragon to save a damsel in distress and convert a city to Christianity.





WELCOME TO

# THE GLOBE THEATRE

LET ME TELL YOU A LITTLE ABOUT "THIS WOODEN O."

THE COMPANY WAS HAVING DIFFICULTY RENEWING THE LEASE ON OUR FIRST THEATER, SO IN 1599 WE TORE IT DOWN AND MOVED ITS TIMBERS ACROSS THE THAMES RIVER TO THE BANKSIDE AND BUILT THE GLOBE.

THE BANKSIDE IS GREAT — IT'S JUST OUTSIDE THE JURISDICTION OF THE CITY OF LONDON, SO WE'RE SAFE FROM CITY OFFICIALS WHO THINK THAT THE THEATER IS IMMORAL AND WANT TO ABOLISH IT.

THE ORIGINAL GLOBE BURNED DOWN IN 1613 WHEN CANNON FIRE—PART OF A PERFORMANCE OF HENRY VIII—ACCIDENTALLY SET THE THATCHED ROOF AFLAME! OOPS!

WE BUILT A SECOND, MORE ELABORATE GLOBE ON THE SAME SITE, AND IT REMAINED IN USE UNTIL CIVIL WAR BROKE OUT IN ENGLAND IN 1642.

THE FLAG IS FLYING! THAT MEANS WE'VE GOT A PERFORMANCE TODAY.

MY TICKET COST TWICE AS MUCH AS WHAT THAT GENTLEMAN PAID FOR HIS CUSHIONED SEAT. I'M RIGHT ABOVE ALL THE ACTION! EVERYONE CAN SEE THAT I'M A VIP.

THE STAGE ROOF PROTECTS THE ACTORS FROM THE WEATHER, AND ALSO ACTS AS A SET PIECE WE CALL THE "HEAVENS." SEE THE STARRY SKY WE PAINTED?

THE BALCONY IS GREAT FOR WINDOW SCENES.

O ROMEO, ROMEO, WHEREFORE ART THOU ROMEO?

DID YOU KNOW JULIET WAS PLAYED BY A BOY? NO GIRLS ALLOWED!

THIS IS A "THRUST" STAGE, MEANING WE HAVE AUDIENCE MEMBERS ON THREE SIDES. JUST LIKE AT CSC!

THIS TRAP DOOR LEADS TO "HELL," THE SPACE BENEATH THE STAGE. IT MAKES A GREAT GRAVE, TOO!

ALAS, POOR YORICK. I KNEW HIM...

MY TICKET COST TWICE AS MUCH AS WHAT THOSE "GROUNDLINGS" PAID TO STAND IN THE YARD BELOW. AND FOR AN EXTRA PENCE, I GET TO SIT ON A CUSHION!

THE GLOBE CAN ACCOMMODATE NEARLY 3,000 AUDIENCE MEMBERS. CSC'S HOUSE ONLY SEATS ABOUT 200.

CHEAPEST SEAT IN THE HOUSE! WELL, IT'S NOT A SEAT, EXACTLY. AT LEAST I GET TO SEE THE SHOW!

THE "GROUNDLINGS" SOMETIMES THREW FRUIT AT THE ACTORS IF THEY DIDN'T LIKE A PERFORMANCE!

Joseph D. Adams.

DAVID HEATLEY



# PART TWO:

## THE PLAY



SYNOPSIS

In Sicilia, King Leontes, Queen Hermione, and their son Prince Mamillius prepare to bid farewell to Leontes' dear friend, King Polixenes of Bohemia, who has been visiting for 9 months. Leontes wishes Polixenes to stay longer.		Polixenes agrees to stay when Hermione asks him. Suddenly and inexplicably, Leontes decides this must mean the two are having an affair. Consumed with irrational jealousy, Leontes orders Camillo, his trusted aid, to poison Polixenes.	Camillo warns Polixenes and they flee to Bohemia.
			 Leontes imprisons Hermione, where she gives birth to a daughter.
Paulina, a loyal courtier, brings the infant to Leontes, hoping this will prove the child is his and Hermione is innocent. The King order's Paulina's husband Antigonus to abandon the newborn in the wild.	At Hermione's trial, messengers return with the verdict from an Oracle: Hermione is innocent. Leontes rejects the Oracle. A messenger reports that Prince Mamillius is dead. Hermione faints and Paulina takes her from the court.		Paulina returns to announce that Hermione is dead. Devastated, Leontes pledges lifelong repentance.
			
MEANWHILE	As Antigonus leaves, a wild bear attacks and kills him.	16 YEARS LATER	
Antigonus brings the newborn royal daughter to Bohemia and has a dream where Hermione tells him to name the baby Perdita. He leaves the child, along with a box of gold.		Perdita, raised as a shepherdess, has grown into a young woman. Prince Florizel, Polixenes' son, courts her and vows to wed her, unaware of her true parentage.	
	An old shepherd and his son rescue the baby and vow to care for her.		



Polixenes, King of Bohemia, hears rumors that his son is involved with someone beneath his station.



Polixenes and Camillo don disguises to spy on Prince Florizel at the annual Sheep-Shearing Festival.

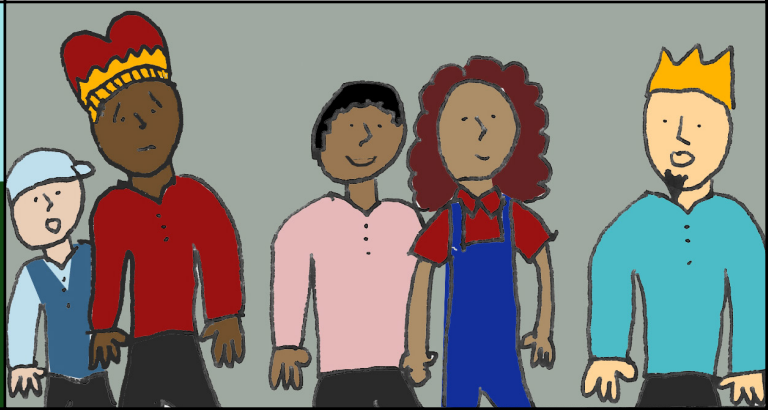


Polixenes reveals himself to his son and attempts to separate the young lovers.



Perdita and Florizel escape King Polixenes, and head to Leontes' court in Sicilia.

Leontes welcomes Prince Florizel and his betrothed, unaware that the young woman is the very daughter he abandoned sixteen years ago. Polixenes, Camillo, the Old Shepherd and his son, and Autolycus soon arrive, bringing information about Perdita's background.

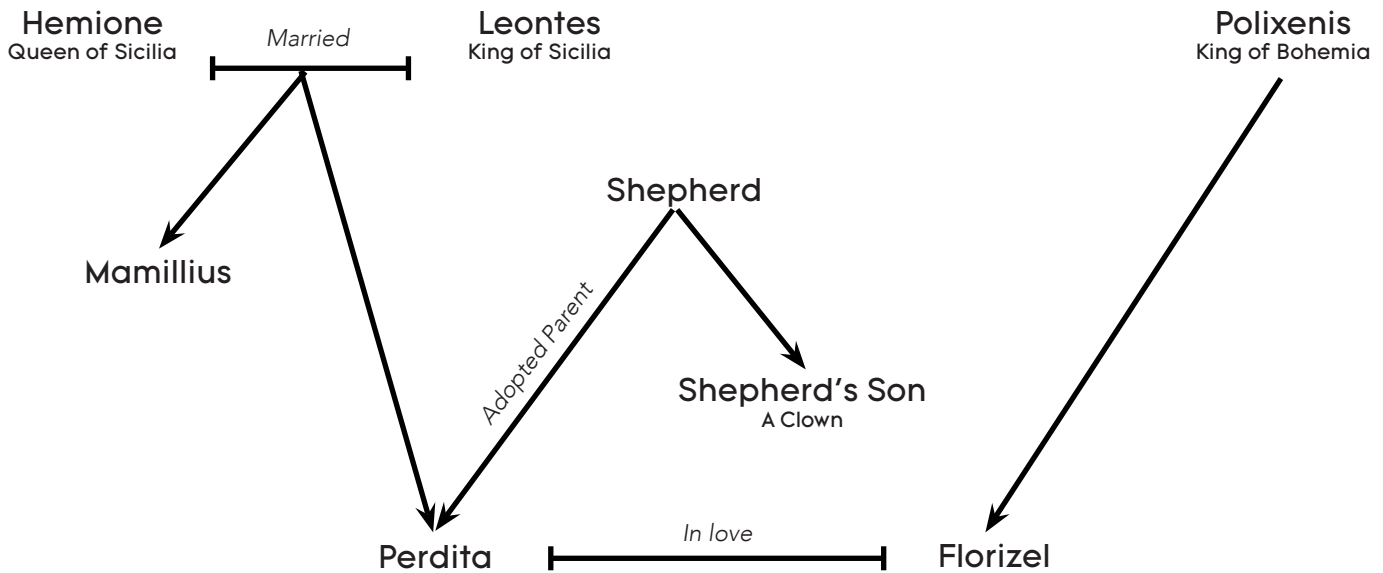


Now that father and daughter are reunited, Paulina shows Leontes a statue of the late Queen Hermione that she's been keeping at her house.

Miraculously, the statue comes to life. Polixenes embraces his son's marriage, and the two families are reunited.



## WHO'S WHO



Paulina  
Emilia

Married

## SICILIAN COURTIER

- Antigonus
- Camillo
- Cleomenes
- Dion

*follows Polixenis to Bohemia*

## BOHEMIAN COURTIER

Archidamus  
Autolycus

A rogue, former servant to Florizel

## OTHER CHARACTERS

Dorcas and Mopsa, two clowns

## Time

an officer of the court

a mariner

a jailer

a servant to the shepherd

+ ladies, lords,  
servants, gentlemen,  
shepherds, shepherdesses,  
and 12 countrymen disguised as satyrs



# NOTES ON THE PLAY: SHAKESPEARE'S "BODY OF WORK"

By Roger Oliver

(CSC Humanities Coordinator, 2003)

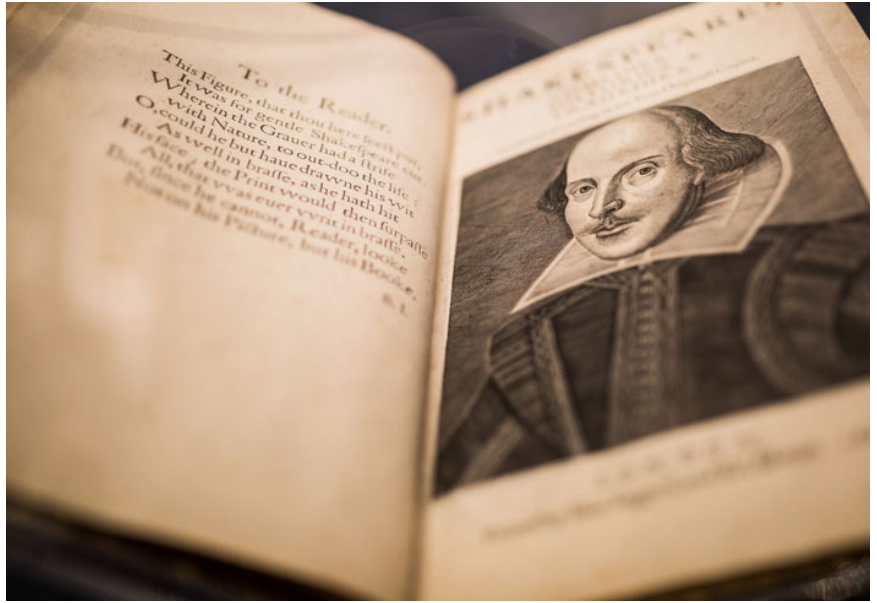
On a recent edition of *The Newshour* with Jim Lehrer, essayist Roger Rosenblatt spoke about the subject of a "body of work." He began by referring to writers and other creative artists but then broadened his scope to everyday life as well. No matter what the area of endeavor, his main point emphasized, it was the entire output of a career rather than specific milestones that we should pay attention to. Not surprisingly, one of the writers he mentioned in this regard was William Shakespeare.

It is easy to single out particular Shakespeare plays and identify the originality of their achievement, in both literary and theatrical terms, through a variety of means: language, theme, structure, characterization, or a combination of those elements. Yet when taken as a whole, the thirty-eight plays generally attributed to Shakespeare, along with the non-dramatic poems, including the sonnets, form a "body of work" that is unparalleled. Moreover, it is not only that he wrote so many plays that continue to live for us today, but to paraphrase his own characterization of Cleopatra, his "infinite variety" found within those plays that distinguishes him from other writers.

In Act II, scene ii of *Hamlet*, when Polonius informs the Danish prince of the arrival of a troupe of traveling players, the king's advisor calls them "The best actors in the world, either for tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral, scene individable or poem unlimited: Seneca cannot be too heavy or Plautus too light." Although Shakespeare may never have written a play attempting to combine all four of these genres, his ability to write brilliant comedies, tragedies, and histories, and to mix several genres in one play, is one of the qualities that set him apart as a dramatic artist. From his earliest comedies (i.e., *The Comedy of Errors*) and tragedies (i.e., *Titus Andronicus*), it was also evident that for Shakespeare as well as *Hamlet's* players, "Seneca cannot be too heavy or Plautus too light."

It is toward the end of Shakespeare's career, after writing the four great tragedies of *Hamlet*, *Othello*, *King Lear*, and *Macbeth*, that we see his artistic vision becoming even more complex when it comes to the perspective he gives to his material. Even though one can identify darker aspects of the mature comedies and lighter elements of the tragedies, the overall categorization of these plays seems clear. With his four late plays, often called romances or tragicomedies – *Pericles*, *Cymbeline*, *The Winter's Tale*, and *The Tempest* – the intermingling of the comical and tragical, sometimes with the pastoral or historical as well, becomes much more pronounced and complex.

The four plays usually referred to as romances have been given this name both for their form and content. Scholar Howard Felperin sees Homer's *Odyssey* as the first romance because it contains the journey and the love story necessary to the genre. In addition, "Whatever else it may be, then, romance is a success story in which difficulties of any number of kinds are overcome, and a tall story in which they are



First folio title page. Photo by Yassine El Mansouri







# QUIZ:

## WHO ARE YOU IN *THE WINTER'S TALE*

### 1. YOUR #1 IN LIFE IS

- a. Your family.
- b. Your possessions.
- c. Your country.
- d. Your heart.
- e. Your queen.

### 2. WHAT IS YOUR FAVORITE ANIMAL?

- a. Dove.
- b. Lion.
- c. **Not** Bear.
- d. Sheep.
- e. Sphinx.

### 3. WHEN LIFE GIVES YOU LEMONS, YOU:

- a. Try to stay calm.
- b. Fly into a rage.
- c. Run away.
- d. Move on.
- e. Call it out.

### 4. CHOOSE A WORD.

- a. Messenger.
- b. Brave.
- c. Worthy.
- d. Lost.
- e. Small.

### 5. YOUR FAVORITE HASHTAG IS:

- a. #blessed.
- b. #iykyk.
- c. #bye.
- d. #love.
- e. #itoldyou.

### 6. WHAT DO YOU HAVE THE HARDEST TIME DOING?

- a. Crying.
- b. Admitting you were wrong.
- c. Disobeying orders.
- d. Accepting a compliment.
- e. Turning a blind eye to injustice.

### 7. IF YOU COULD HAVE DINNER WITH ONE PERSON, LIVING OR DEAD, REAL OR IMAGINARY, WHO WOULD YOU CHOOSE?

- a. Joan of Arc.
- b. Othello.
- c. Your spouse.
- d. Your mom.
- e. Dolores Huerta.

### 8. PICK A SONG:

- a. Frédéric Chopin's "Prelude in E Minor."
- b. Rihanna's "Breakin' Dishes."
- c. Elton John's "Goodbye, Yellow Brick Road."
- d. Beyoncé's "Halo."
- e. Alanis Morissette's "You Oughta Know."

### IF YOU ANSWERED MOSTLY:

- a. You are **Hermione**
- b. You are **Leontes**
- c. You are **Antigonus**
- d. You are **Perdita**
- e. You are **Paulina**





## TABLE WORK: UNPACKING SHAKESPEARE'S LANGUAGE

**IS THIS REALLY WRITTEN IN ENGLISH?** Yes, it is! But it's also poetry. Elizabethans used poetry for the same reason we still use it today: to express heightened states of emotion. So the language may be more densely packed with all those great rhetorical devices you learned in English class—metaphors, alliteration, irony—but it's definitely still English.

**DID PEOPLE IN SHAKESPEARE'S DAY SPEAK IN VERSE?** No, no more than we speak in rap today. But people both then and now enjoy the rhythm and rhyme of verse. It helps us tune in more immediately, more completely to the feelings and choices of the characters.

**IS SHAKESPEARE HARDER FOR ACTORS TO PERFORM THAN REGULAR PLAYS?** Actually for most actors, Shakespeare is easier! The rhythm of the language makes it easy to memorize. (You know how song lyrics get stuck in your head, or how you can remember silly little rhymes from when you were a kid? It's like that.) And all those rhetorical devices act as clues to tell the actors how their character feels.

To find those clues, a company will begin their rehearsal process with table work.

*Shakespeare invented many words and phrases that we use on a regular basis today. Below are some examples.*





## Verse or Prose?

All of Shakespeare's language falls into one of two categories: verse or prose. Prose is what we think of as everyday speech, without specific rules regarding rhyme or rhythm. Verse, then, can be defined as giving order or form to the random stress patterns of prose.

A quick way to tell verse from prose: lines of verse begin with capital letters, while prose will appear in paragraph form.

## Blank Verse

Blank Verse is the standard poetic form Shakespeare uses in his plays. It can also be defined as unrhymed iambic pentameter—that is, a line of poetry containing five ("penta" from the Greek prefix meaning five) iambic feet, not rhyming with any adjacent line. That's ten syllables all together. The pattern flows easily for speakers of English, because the stresses match the human heart beat:

ta DUM, ta DUM, ta DUM, ta DUM, ta DUM

or, a good way to remember the word "iamb" is to think of it as:

i AM, i AM, i AM, i AM, i AM

If you say, "The Yankees and the Mets are famous teams" with natural inflection, you will have spoken a line of iambic pentameter.

The YANK | ees AND | the METS | are FA | mous TEAMS

Here are two more:

I TAKE | the SUB | way EV | ery DAY | to SCHOOL

I CAN'T | go OUT | be CAUSE | my HOME | work's LATE

Now say a line from *The Winter's Tale*:

**HERMIONE**

My last good deed was to entreat his stay.

my LAST | good DEED | was TO | en TREAT | his STAY

Try another:

**LEONTES**

Go play, boy, play. Thy mother plays, and I

go PLAY | boy PLAY | thy MO | ther PLAYS | and I

A repeating combination of stressed and unstressed syllables is known as a foot, which is the basic unit of verse. An iamb is a foot of poetry containing two syllables, with an unstressed syllable followed by a stressed syllable: ta DUM.

## Prose

Prose is the everyday language used then and now. Since verse was the conventional method of writing in Elizabethan England, Shakespeare was actually pushing the literary boundaries by including prose in his plays.

At first glance, it may seem that Shakespeare used verse and prose to indicate a character's status (rich, powerful, educated characters speak in verse; poor, common fools speak in prose) but upon closer look, you'll find that many characters go back and forth between verse and prose, and they do so at very specific moments in the play.



Actors pay close attention to when characters speak in verse and when they speak in prose because Shakespeare made these choices on purpose, and it can tell the actor a lot about how their character thinks and feels.

How does your language change depending on who you are speaking to, or what you are speaking about? Where else do you see characters doing this in this play, and what does it tell you about their relationships, and about their opinions?

## Irregular Verse

Shakespeare doesn't always write verse in perfect iambic pentameter. The rhythmic patterns change, and so do the number of syllables. This was pretty innovative stuff in Shakespeare's day. He was one of the first writers to regularly break form. Just like a change from prose to verse is a clue for the actor, so is a variation in the verse pattern.

## Shared Lines & Split Lines

Shakespeare sometimes splits a line of verse, so that two characters share the ten syllables. This is called a shared line or a split line, and it helps to show quick thinking or strong emotion, as well as creating a sense of accelerated action. Thus we have both the effect of poetry AND of natural speech.

Have a look at these lines shared by Polixenes and Hermione when they notice Leontes staring at them strangely:

HERMIONE

He something seems unsettled.

POLIXENES

How, my lord?

They scan as:

he SOME | thing SEEMS | un SET | tled HOW | my LORD

Shared lines create a realistic pattern of speech when emotions run especially high. What other circumstances might call for shared lines? How might the timing of shared lines create momentum or suspense in a play like *The Winter's Tale*?

## Feminine Endings

A "feminine ending" is a line of verse that ends with an unstressed extra syllable. The result is that the rhythm of the verse is thrown off just enough to indicate that the characters feel unsettled about something. After King Leontes imprisons his wife Hermione on charges of adultery, her lady in waiting, Paulina, defies his orders and speaks on the Queen's behalf:

PAULINA

Commit me for committing honor – trust it,

co MMIT | me FOR | co MMITT | ing HO | nor TRUST | it





## Other Types of Poetry

Shakespeare employs many types of meter in addition to iambs. For example, a trochee is the exact opposite of an iamb: TA dum. Compared to an iamb, this feels surprisingly unnatural to speakers of the English language, so Shakespeare often uses trochees for his supernatural characters (the witches in *Macbeth*; Puck in *A Midsummer Night's Dream*). He also inserts it into regular lines of iambic pentameter for effect.

When Leontes grows jealous of the friendship between his wife and his best friend – a friendship he himself encouraged – he begins to lose control, shifting roughly between natural iambs and rough, jarring trochees.

### LEONTES

How she holds up the neb, the bill to him,  
And arms her with the boldness of a wife

HOW she | HOLDS up | the NEB | the BILL | to HIM  
and ARMS | her WITH | the BOLD | ness OF | a WIFE

Where else do trochees appear in *The Winter's Tale*? How might an actor take these trochees as a cue from Shakespeare?

## Missing Feet and Silence

Shakespeare writes in iambic pentameter, which means there are five poetic feet per line: ta DUM, ta DUM, ta DUM, ta DUM, ta DUM. If a line is short, we say it is "missing feet". This interrupts the flow of the poetry, and forces the actors to find meaning in a moment of silence. Leontes, his mind racing, almost holds his breath as he observes Hermione and Polixenes together, waiting for confirmation of their perceived treachery.

### LEONTES

Though you perceive me not how I give line.  
Go to, go to!

though YOU | per CEIVE | me NOT | how I | give LINE  
go TO | go TO | -- -- | -- -- | -- -- |

## Rhyming Couplets

When two lines of poetry rhyme, it creates a sense of finality for the listener. Characters will often speak in rhyme when it's the end of an act or they've made a decision. Rhyme is also used in songs and prophecies. In *The Winter's Tale*, Time speaks in rhyming couplets and takes us sixteen years into the future.

### TIME

Now take upon me, in the name of Time,  
To use my wings. Impute it not a crime

now TAKE | up ON | me IN | the NAME | of TIME  
to USE | my WINGS | im PUTE | it NOT | a CRIME

When you see a rhyme in the text, read that section aloud and think about why Shakespeare might have made that choice when he was writing. How does speaking the rhyme make you, as the character, feel?"



# PART THREE:

## BEHIND THE SCENES



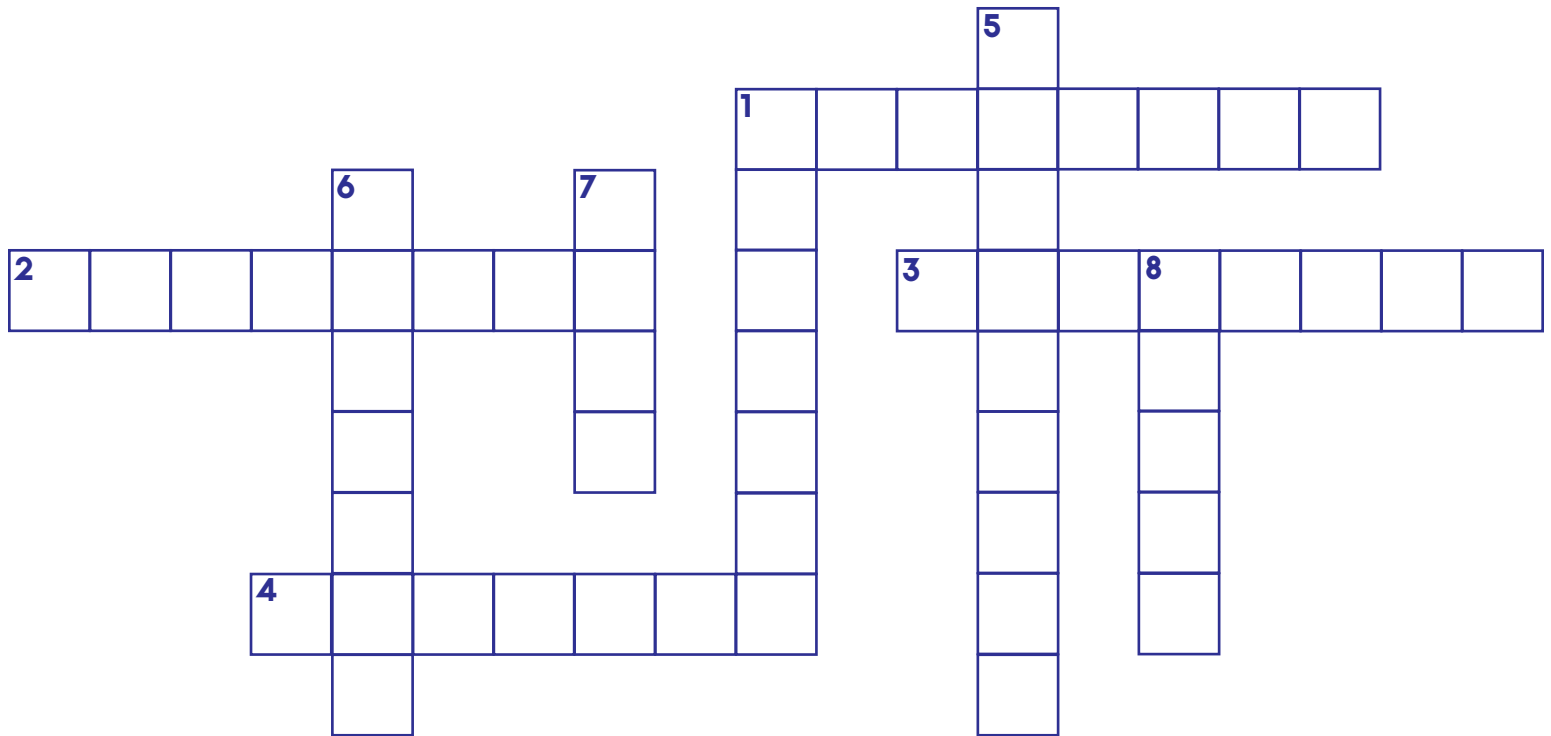
# THE WINTER'S TALE CROSSWORD

## ACROSS

1. Shakespeare's first child.
2. Leontes' wife.
3. Shakespeare's acting troupe (after James I granted them royal patronage).
4. Long-lost daughter of Leontes and Hermione.










## DOWN

1. Leontes is king of \_\_\_\_\_.
5. The young prince.
6. Number of years that pass between the first half and second half of The Winter's Tale.
7. The kind of animal that kills Antigonus.
8. Theatre that Shakespeare founded in England.



# SHAKESPEARE SCORECARD

Keep track of the action in *The Winter's Tale* like you would in a baseball game! Use the chart below to score the major actions of the characters during the performance. Adapted from *Shakespeare for Dummies* by CSC's Artistic Director John Doyle.

	Falls in love		Talks about the Oracle		Talks about sheep
	Wrongfully Imprisoned		Wears a Disguise		Appears in scene
	Defies Orders		Dies		Famous quote

Act	1		2			3			4				5		
Scene	1	2	1	2	3	1	2	3	1	2	3	4	1	2	3
Leontes															
Hermione															
Polixenes															
Florizel															
Paulina															
Mamillius															
Antigonus															
Perdita															
Camillo															
Shepherd															
Autolycus															
Dorcas															





## DIRECTOR'S NOTE

By Barry Edelstein  
(CSC Artistic Director 1998 – 2003)

Did you know Classic Stage Company once went sixteen years without producing a Shakespeare play?

Sixteen years pass between the first and second halves of *The Winter's Tale*. That “wide gap of time,” as Shakespeare calls it, happens also to measure how long it’s been since Classic Stage Company last produced a Shakespeare play.

We're returning to the Bard and producing *The Winter's Tale* as the centerpiece of our 2003 season in order to mark a significant milestone in this theater's life: our 35th Anniversary. The play's themes – the healing power of time, the transformative power of love, the redemptive power of wonder – seem to us perfectly suited to sum up three-and-a-half decades of an arts institution's life. And the play's story, in which a random, shocking, and utterly inexplicable act of terrible violence descends like a bolt of lightning on a group of innocent people who then struggle to understand the damage and put it right, feels ideal to present to a New York audience still struggling to recover from just such a stunning blow.

That there are wonders in the things that surround us every day – that our children look like us, that music is beautiful, that flowers bloom in the spring, that the people who love us can make us laugh – this is what this glorious play reminds us. Violence, no matter how awesome, cannot outlast love. But for this to be true, Shakespeare insists, “It is required you do awake your faith.”

Thank you for your continuing support of Classic Stage Company.

## Barry Edelstein



# **PART FOUR:**

## SOURCES AND ACKNOWLEDGEMENTS



## SOURCES

## TEACHING SHAKESPEARE

by Rex Gibson

# Shakespeare for Dummies

by John Doyle (CSC Artistic Director) and Ray Lischner

## *The Friendly Shakespeare*

by Norrie Epstein

## *The Genius of Shakespeare*

by Jonathan Bate

## *Brush Up Your Shakespeare!*

by Michael Macrone

## Essential Shakespeare Handbook

by Leslie Dunton-Downer and Alan Riding

## *William Shakespeare and The Globe*

written and illustrated by Aliki

## Eye Witness Shakespeare

written by Peter Chrisp, photographed by Steve Teague

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This guide created by the CSC Education Department in 2007, and updated by Marella Martin Koch and Rachael Langton in 2020.





Classic Stage Company (CSC) is the award-winning Off-Broadway theater committed to reimagining the classical repertory for contemporary audiences. Founded in 1967, CSC uses works of the past as a way to engage in the issues of today. Highly respected and widely regarded as a major force in American theater, it has become the home to New York's finest established and emerging artists, the place where they gather to grapple with the great works of the world's repertory.



The National Endowment for the Arts in partnership with Arts Midwest presents *Shakespeare in American Communities*. CSC is one of 40 professional theater companies selected to participate in bringing the finest productions of Shakespeare to middle- and high-school students in communities across the United States. This is the twelfth year of this national program, the largest tour of Shakespeare in American history.



Council on  
the Arts

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